Bessie Lindley

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A DICTIONARY
OF
MUSIC AND MUSICIANS

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GROVE'S
DICTIONARY OF MUSIC AND MUSICIANS

EDITED
BY
J. A. FULLER MAITLAND, M.A., F.S.A.

WITH MANY FULL-PAGE ILLUSTRATIONS

IN FIVE VOLUMES
VOL. I

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PREFACE

When Sir George Grove projected the *Dictionary of Music and Musicians*, the first instalment of which appeared in 1878, he intended it, as he explained in his preface, for the general reader as much as for the musician, and it was in a great measure the fulfilment of this purpose which made the success of the book. Owners of the earlier copies of the old edition will remember that on the title-page of the first volume are the words 'in two volumes,' and the first of what eventually became four volumes includes the greater part of the letter I. It stands to reason, therefore, that the earlier letters of the alphabet were treated far more scantily than the later; as the work went on the scheme enlarged itself, as was indeed inevitable, and finally the more serious omissions under the earlier letters had to be supplied in an appendix, published in 1889. In the present edition an attempt has been made to restore the balance as between the earlier and later letters of the alphabet; but it seemed only fitting to stop short of any rectification of balance which might involve tampering with the three great articles which are Sir George Grove's chief work in musical literature, those on Beethoven, Mendelssohn, and Schubert. These monumental articles have not indeed been left intact, but the alterations in them have been made in strict obedience to the writer's own wishes in the matter of additions and corrections. At his death he left a large quantity of material intended for use in a later edition of the Dictionary, in correction or amplification of these great articles, and the work of incorporating them in the text has been done, in the case of the articles on Beethoven and Mendelssohn, by writers to whom he himself entrusted the materials. In these articles, and some others of the longer biographies, dates have been added at the top of the pages, to assist the reader who may wish to use the book as a work of reference. References to sources of information which have appeared since Sir George Grove's death have been inserted, but in square brackets, such as have been used throughout the Dictionary to indicate additions for which the writer of the original article is not responsible. When these additions are unsigned, it is to be understood that the Editor is responsible for them. Some such additions were necessary in almost every article, but where circumstances allowed the writers have been asked to correct, and add to, their own contributions. This was not always feasible, for the list of contributors will show a large proportion of names of deceased writers, while in other cases it has been impossible to trace the authors of the articles.

One of the most valued contributors to the old edition, the late Mr. A. J. Hipkins, F.S.A., was actively engaged in correcting and expanding his articles when death overtook him in June 1903; his articles on the keyed instruments, and some others, in the present volume, were all corrected by himself, and materials for the correction of those under later letters were left among his papers, and will, it is hoped, be incorporated in the subsequent volumes.

It will be seen that the work of which this is the first volume is not, strictly speaking, a new book: the old arrangement has been kept wherever it was possible, although a great many absolutely new articles appear in the following pages. In the quarter of a century which separates the appearance of the first volume of the old edition from the first volume of the new, not only have many hundreds of names reached an eminence which makes their inclusion necessary, but many new reputations have been made, both among creative and executive musicians. In the department of archæology the standards of research have greatly altered in the years that have passed. At the beginning of the old Dictionary Fétis was considered as altogether trustworthy; later on Mendel's *Lexicon* succeeded to the place formerly occupied by the *Biographie Universelle des Musiciens*, and Fétis's statements were, perhaps undeservedly, discredited. Such authorities as Eitner, Wotquenne, and others, such standards of research as were maintained in the *Dictionary of National Biography*, have put the study of biography and bibliography on a new footing. If the new edition of the Dictionary cannot claim to be based exclusively on original research, it will be found that, in the great majority of cases, the statements made at second-hand are referred to the source from which they were taken.

Upon the first edition a limit of time was imposed, the date 1450 being fixed as the beginning of the music that could be expected to interest modern readers. The study of ancient music, and in particular of that which belongs to ecclesiastical plain-song, has been so widely spread (partly as a result of the scientific articles written by the late W. S. Rockstro in the later part of the Dictionary) that no book on music could now be considered complete which made its starting-point as late as the middle of the 15th century.

The scope of the Dictionary has been greatly enlarged in other ways. There was no article on Acoustics in the first edition, and such composers as Bach, Berlioz, Brahms, and Chopin, were inadequately treated. These five headings, and that of Degrees in Music, may be referred to as indications of the alteration of plan in the new edition. In the case of all composers of real importance, their works have been catalogued systematically under their opus-numbers (where such are used); in like manner, such critical remarks have been admitted, even in the case of living men, as are likely to give the reader a general idea of the special characteristics of the musicians dealt with.

In the new edition, as in the old, no attempt has been made to include the name of every musician who might be held to deserve mention. There is the less need for such an exhaustive treatment (in regard to English musicians, at least) since the publication of *British Musical Biography*, and other works of the kind, which claim to mention every one of any kind of eminence. The average country organist who, though unknown beyond his own parish, has succeeded in getting an anthem printed, will not find his name in the new edition of the Dictionary any more than in the old. The process of selection may not in all cases meet with universal approval; but it has not been done without careful weighing of the claims of each name, whether among executants or composers. In regard to the younger musicians, particularly executants, only those have been admitted who have attained to real eminence, and whose fame has spread beyond the limits of their own countries.

As the five volumes of the new edition will be published at much closer intervals than the four of the old, it may be confidently expected that the necessity for an appendix at the end will not be as great as it was after the eleven years covered by the publication of the first edition. By more frequent cross-references it is hoped that a final index may also be dispensed with. Since the publication of the first edition, corrections, over and above those which were incorporated in the appendix, have naturally been suggested from many quarters. In many cases the same obvious errors of the press have been corrected by ten or twenty correspondents; the Editor finds it impossible to acknowledge each of these separately, but he takes this opportunity of thanking all those who have taken the trouble to send him corrections that they may have noted. Annotated copies of the whole Dictionary have been placed at his disposal by Messrs. F. G. Edwards, W. Barclay Squire, and Herbert Thompson, to whom his especial thanks are due. To Mr. Nicholas Gatty, for help in the routine of editing, and to all the contributors, who have shown the same interest and enthusiasm in the present work as they or their predecessors showed in the production of the old edition, warm acknowledgments are to be made.

St. Martin's Street, W.C.,
October 1, 1904.

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A

A. The name of the sixth degree of the natural scale of C. The reason of its being applied to the sixth instead of the first degree will be found explained in the article Alphabet. It represents the same note in English and German, and in French and Italian is called *La*.

A is the note given (usually by the oboe, or by the organ if there be one) for the orchestra to tune to; in chamber music it is usual for the pianist to play the triad of D minor, so that A is the highest note. A is also the note to which French and German tuning-forks are set, the English being usually tuned to C.

In all stringed instruments one of the strings is tuned to A; in the violin it is the second string, in the viola and violoncello the first, and in the contrabasso generally the third. A is also the key in which one of the clarinets in the orchestra is set. In German the keys of A major and A minor are occasionally expressed by A♯ and A♭. F. T.

AARON, Pietro, spelt Aron in works published after his death, born at Florence in the latter part of the 15th century. A monk of the order of Jerusalem, and devoted to the study of counterpoint. His various works on the history and science of music (for a list of which see Eitner's *Quellen-Lexikon*) were printed at Venice and Milan. By Pope Leo X. he was admitted into the Roman Chapel, and distinguished in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini about 1523, and died before 1545. C. F. P.

ABACO, Evaristo Felice Dall', born at Verona, July 12, 1675, a famous violinist and composer. After some years' sojourn in Modena, from 1696 to about 1701, he went to Munich, and entered the band of the Elector Max Emanuel as Kammermusiker, in April 1704. After the disaster of Höchstadt he accompanied the Court to Brussels, and on the restoration of the government in 1715 was appointed Concert-meister. His published works are as follows:—op. 1, 12 Sonate da Camera, for violin and violoncello with accompaniment; op. 2, 12 Concerti a quattro da Chiesa; op. 3, 12 Sonate da Chiesa a tre; op. 4, 12 Sonate da Camera a violino e violoncello; op. 5 and 6, Concerti a piu Istrumenti (*sic*). A selection of twenty compositions from opp. 1-4, edited by Adolf Sandberger, forms the first volume of *Denkmäler Deutscher Tonkunst* (zweite Folge, *Denkmäler der Tonkunst in Bayern*) (1900). The memoir prefixed to this volume gives a detailed account of Dall' Abaco's career; he died July 12, 1742. M.

A BATTUTA. See Battuta.

ABBATINI, Antonio Maria, was born at Tiferno about 1605, and died there 1677. Was successively maestro di cappella at the Lateran, the Church of the Gesù, and San Lorenzo in Damaso, and three times held the like office at Maria Maggiore; was also, for a time, maestro at the church of Loreto. Was offered by Pope Urban VIII. the task of rewriting the Hymnal; but refused to supersede the music of Palestrina by any of his own. His published works consist of four books of Psalms and three books of Masses; 'Il Pianto di Rodomonte,' consisting of nine songs and a madrigal (Orvieto, 1633); some Antifone for twenty-four voices (Mascardi, Rome, 1630-38, and 1677), and five books of Motetti (Grignani, Rome, 1635). He also wrote two operas, 'Dal male il bene' (Rome, 1654) and 'Ione' (Vienna, 1666). The greater part of his productions remain unprinted. Some academical lectures by him, of much note in their time, mentioned by Padre Martini, do not seem to have been preserved. He assisted Kircher in his 'Musurgia.' E. H. P.

ABBÉ, Philippe Pierre de St. Sevin, and Pierre de St. Sevin, two brothers, violoncellists, were music-masters of the parish church of Agen early in the 18th century. It seems doubtful whether they were actually ordained priests, or merely in consequence of their office had to wear the ecclesiastical dress. From this circumstance, however, they received the name of Abbé l'ainé—or simply l'Abbé—and l'Abbé cadet, respectively. They gave up their connection with the Church and went to Paris, where they obtained engagements at the Grand Opéra. They were both excellent players, but the younger brother seems to have been the more celebrated of the two, and to have been specially remarkable for his beautiful tone. It is said to have been owing in great measure to the impression produced by his playing that the viol da gamba more and more fell into disuse and the violoncello was more extensively introduced (Batistin). T. P. H.

ABBELLIMENTI (Ornaments), the Italian equivalent for Agrémens, which see; the word is used, in a special sense, of the florid passages traditionally introduced into the famous 'Miserere' of Allegri (see MISERERE).

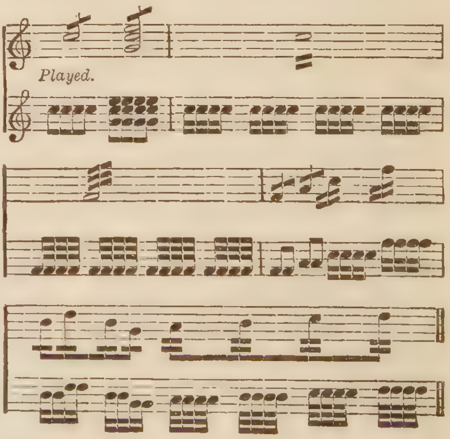
ABBEY, JOHN, a distinguished organ-builder; was born at Whilton, a Northamptonshire village, Dec. 22, 1785. In his youth he was employed in the factory of Davis, and subsequently in that of Russell, both organ-builders of repute in their day. In 1826 Abbey went to Paris, on the invitation of Sebastian Erard, the celebrated harp and pianoforte maker, to work upon an organ which Erard had designed, and which he sent to the Exhibition of the Productions of National Industry in 1827, and also to build an organ for the Convent of the Legion of Honour, at St. Denis. He also built an organ from Erard's design for the chapel of the Tuileries, which, however, had only a short existence, being destroyed in the Revolution of 1830. Having established himself as an organ-builder in Paris, Abbey became extensively employed in the construction, renovation, and enlargement of organs in France and elsewhere. Amongst others he built choir organs for accompanying voices for the cathedrals of Rheims, Nantes, Versailles, and Evreux, and for the churches of St. Eustache, St. Nicholas des Champs, St. Elizabeth, St. Medard, St. Etienne du Mont, and St. Thomas Aquinas, in Paris; and large organs for the cathedrals of Rochelle, Rennes, Viviers, Tulle, Chalons-sur-Marne, Bayeux, and Amiens, and for churches, convents, and chapels at St. Denis, Orleans, Caen, Chalons, Picpus, and Versailles. He repaired and enlarged organs in the cathedrals of Mende, Moulins, Rheims, Evreux, and Nevers, and in the churches of St. Etienne du Mont, St. Philippe du Roule, The Assumption, and St. Louis d'Antin in Paris. He also built many organs for Chili and South America. In 1831 Abbey was employed, at the instance of Meyerbeer (who had introduced the instrument into the score of his opera 'Robert le Diable,' then about to be produced), to build an organ for the Grand Opéra at Paris, which instrument continued to be used there until it was destroyed, with the theatre, by fire in 1873. Abbey was the first who introduced into French organs the English mechanism and the bellows invented by Cummins. His example was speedily followed by the French builders, and from that period may be dated the improvements in organ-building which have raised the French builders to their present eminence. His work was well finished, and generally satisfactory. He died at Versailles, Feb. 19, 1859. He left two sons, E. and J. Abbey, to carry on the business of organ-builders in Versailles. W. H. H.

ABBREVIATIONS. The abbreviations employed in music are of two kinds, namely, the abridgment of terms relating to musical expression, and the true musical abbreviations by the help of which certain passages, chords, etc., may be written in a curtailed form, to the greater convenience of both composer and performer.

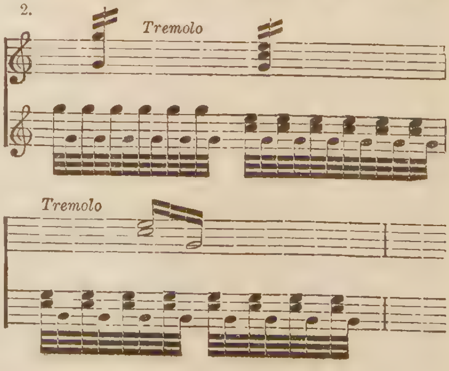
Abbreviations of the first kind need receive no special consideration here; they consist for the most part of the initial letter or first syllable of the word employed—as for instance, *p.* for piano, *cresc.* for crescendo, *ob.* for oboe, *cello* for violoncello, *fag.* for bassoon (fagotto), *timp.* for drums (timpani); and their meaning is everywhere sufficiently obvious. Those of musical passages are indicated by signs, as follows.

The continued repetition of a note or chord is expressed by a stroke or strokes across the stem, or above or below the note if it be a semibreve (Ex. 1), the number of strokes denoting the subdivision of the written notes into quavers, semiquavers, etc., unless the word *tremolo* or *tremolando* is added, in which case

1. *Written.*



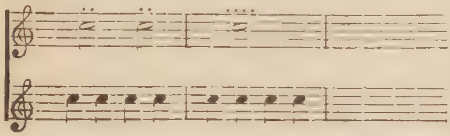
2.



the repetition is as rapid as possible, without regard to the exact number of notes played. On bowed instruments the rapid reiteration of a single note is easy, but in pianoforte music an octave or chord becomes necessary to produce a *tremolo*, the manner of writing and performing which is shown in Ex. 2.

In the abbreviation expressed by strokes, as above, the passage to be abbreviated can of course contain no note of greater length than a quaver, but it is possible also to divide a long note into crotchets, by means of dots placed over it, as in Ex. 3. This is however seldom done, as the saving of space is inconsiderable.

3.



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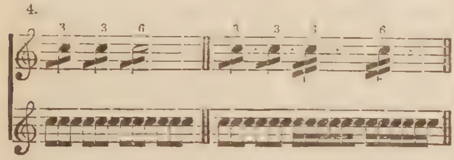
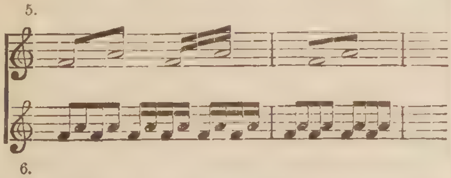


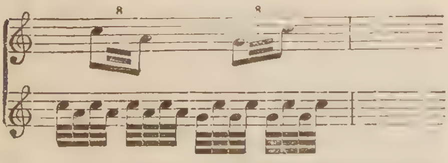
When a long note has to be repeated in the form of triplets or groups of six, the figure 3 or 6 is usually placed over it in addition to the stroke across the stem, and the note is sometimes, though not necessarily, written dotted (Ex. 4).

The repetition of a group of two notes is abbreviated by two white notes (minims or semibreves) connected by the number of strokes ordinarily used to express quavers, semiquavers, etc., according to the rate of movement intended (Ex. 5). The duration of the whole passage should be at least a minim, since if a crotchet were treated in this manner it would present the appearance of two quavers or semiquavers, and would be unintelligible. Nevertheless, a group of demisemiquavers amounting altogether to the value of a crotchet is sometimes found abbreviated as in Ex. 6, the figure 8 being placed above the notes to show that the value of the whole group is that of a crotchet, and not a quaver. Such abbreviations, though perhaps useful in certain cases, are generally to be avoided as ambiguous. It will be observed that a passage lasting for the value of one minim requires two minims to express it, on account of the group consisting of two notes.

5.

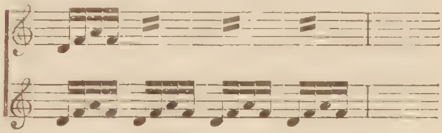


6.

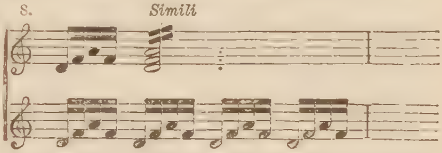


A group of three, four, or more notes is abbreviated by the repetition of the cross strokes without the notes as many times as the group has to be repeated (Ex. 7); or the notes forming the group are written as a chord, with the necessary number of strokes across the stem (Ex. 8). In this case the word *simili* or *segue* is added, to show that the order of notes in the first group (which must be written out in full) is to be repeated, and to prevent the possibility of mistaking the effect intended for that indicated in Ex. 1 and 2.

7.

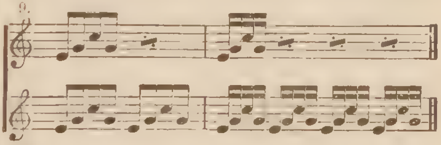


8.

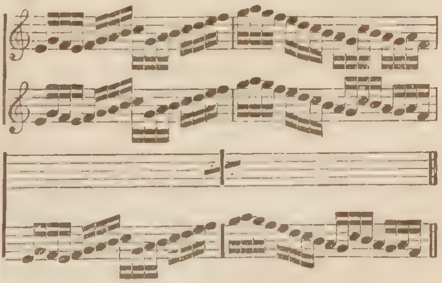


Another sign of abbreviation of a group consists of an oblique line with two dots, one on each side (Ex. 9); this serves to indicate the repetition of a group of any number of notes of any length, and even of a passage composed of several groups, provided such passage is not more than two bars in length (Ex. 10).

9.



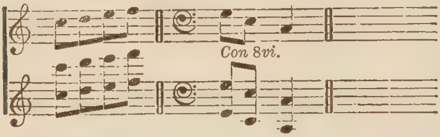
10.



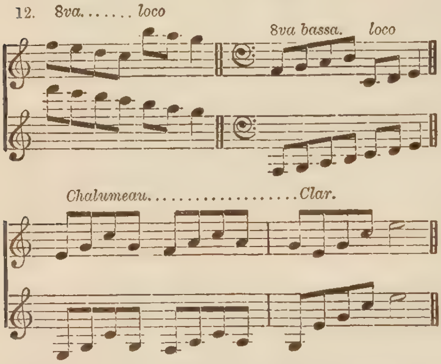
A more usual method of abbreviating the repetition of a passage of the length of the above is to write over it the word *bis* (twice), or in some cases *ter* (three times), or to enclose it between the dots of an ordinary repeat .

Passages intended to be played in octaves are often written as single notes with the words *con ottavi* or *con 8vi* placed above or below them, according as the upper or lower octave is to be added (Ex. 11). The word *8va* (or sometimes *8va alta* or *8va bassa*) written above a passage does not add octaves, but merely transposes the passage an octave higher or lower:

11. *Con 8vi.*



12.



so also in clarinet music the word *chalumeau* is used to signify that the passage is to be played an octave lower than written (Ex. 12). All these alterations, which can scarcely be considered abbreviations except that they spare the use of ledger-lines, are counteracted, and the passage restored to its usual position, by the use of the word *loco*, or in clarinet music by *clarinette*.

In orchestral music it often happens that certain of the instruments play in unison; when this is the case the parts are sometimes not all written in the score, but the lines belonging to one or more of the instruments are left blank, and the words *coi violini* or *col basso*, etc., are added, to indicate that the instruments in question have to play in unison with the violins or basses, as the case may be, or when two instruments of the same kind, such as first and second violins, have to play in unison, the word *unisono* or *col primo* is placed instead of the notes in the line belonging to the second.—Where two parts are written on one staff in a score the sign '*a* 2' denotes that both play the same notes; and '*a* 1' that the second of the two is resting.—The indication '*a* 3' '*a* 4' at the head of fugues indicates the number of parts or voices in which the fugue is written.

An abbreviation which is often very troublesome to the conductor occurs in manuscript scores, when a considerable part of the composition is repeated without alteration, and the corresponding number of bars are left vacant, with the remark *come sopra* (as above). This is not met with in printed scores, and as music-printing improves, there is a growing tendency to print out in full such passages as would formerly have been indicated by abbreviations.

There are also abbreviations relating to the theory of music, some of which are of great value. In figured bass, for instance, the various chords are expressed by figures, and the authors of several modern theoretical works have invented or availed themselves of various methods of shortly expressing the different chords and intervals. Thus we find major chords expressed by large Roman numerals, and minor chords by small ones, the particular number employed denoting the degree of the scale upon which the chord is based. Gottfried Weber represents an interval by a number with one or two dots before it to express minor or diminished, and one or two after it for major or augmented, and André makes use of a triangle, ◺, to express a common chord, and a square, □, for a chord of the seventh, the inversions being indicated by one, two, or three small vertical lines across their base, and the classification into major, minor, diminished, or augmented by the numbers 1, 2, 3, or 4, placed in the centre.

F. T.

ABEILLE, Joh. Chr. Ludwig, born at Bayreuth, Feb. 20, 1761, composer, pianist, and organist. Studied at Stuttgart, and in 1782 became a member of the private band of the Duke of Würtemberg. On Zumsteeg's death in 1802 he succeeded him as concertmeister, and was shortly afterwards made organist in the court chapel and director of the official music. In 1832, having completed a period of fifty years' faithful service, he received the royal gold medal and a pension, and died on March 2 of that year, in his seventy-first year. Abeille's concertos and trios for the harpsichord were much esteemed, but his vocal compositions were his best works. Amongst them are several collections of songs (*e.g.* 'Eight Lieder,' Breitkopf and Härtel) which are remarkable for simple natural grace, and a touching vein of melody. Some of these still survive in music-schools. His Ash-Wednesday hymn for four voices, and his operettas of 'Amor und Psyche,' 'Peter und Aennchen,' were well known in their day, and were published, in pianoforte score, by Breitkopf and Härtel. C. F. P.

ABEL, Clamor Heinrich, born in Westphalia about the middle of the 17th century, chamber-musician to the court of Hanover. His work *Erstlinge Musikalischer Blumen* appeared first in three vols. (Frankfort, 1674, 1676, and 1677), afterwards united under the title *Drei Opera musica* (Brunswick, 1687). M. C. C.

ABEL, Karl Friedrich, one of the most famous viol da gamba players, born at Cöthen in 1725. He was brought up at the Thomasschule at Leipzig under Sebastian Bach. In 1748 he obtained a post under Hasse in the court band at Dresden, where he remained ten years. In 1759 he visited London, and gave his first concert on April 5 at the 'great room in Dean Street, Soho,' when, besides playing the viol da gamba, he performed 'a concerto upon the harpsichord, and a piece composed on purpose for an instrument newly-invented in London, and called the pentachord,' the whole of the pieces in the programme being of his own composition. His facility was remarkable: he is reported to have performed more than once on the horn, as well as on 'new instruments never heard in public before.' From the year 1765, however, he confined himself to the viol da gamba. He was appointed chamber-musician to Queen Charlotte, with a salary of £200 a year. On the arrival of John Christian Bach, in the autumn of 1762, Abel joined him; they lived together, and jointly conducted Mrs. Cornelys' subscription concerts. The first of their series took place in Carlisle House, Soho Square, on Jan. 23, 1765, and they were maintained for many years. The Hanover Square Rooms were opened on Feb. 1, 1775, by one of these concerts. Haydn's Symphonies were first performed in England at them, and Wilhelm Cramer the violinist, father of J. B. Cramer, made his first appearance there. After Bach's death on Jan. 1, 1782, the concerts were continued by Abel, but with indifferent success. In 1783 he returned to Germany, taking Paris on the way back, where he appears to have begun that indulgence in drink which eventually caused his death. In 1785 we find him again in London, engaged in the newly established 'Professional Concerts,' and in the 'Subscription Concerts' of Mr. Salomon and Mme. Mara at the Pantheon. At this time his compositions were much performed, and he himself still played often in public. His last appearance was at Mrs. Billington's concert on May 21, 1787, shortly after which, on June 20, he died, after a lethargy or sleep of three days' duration. His death was much spoken of in the papers. Abel's symphonies, overtures, quartets, concertos, and sonatas were greatly esteemed, and many of them were published by Bremner of London and Hummel of Berlin. A complete catalogue is given in Eitner's *Quellen-Lexikon*. The most favourite were 'A fifth set of six overtures, op. 14' (Bremner), and 'Six sonatas, op. 18.' Abel's playing was most remarkable in slow movements. 'On the viol da gamba,' says the *European Magazine*, 1784, p. 366, 'he is truly excellent, and no modern has been heard to play an Adagio with greater taste and feeling.' Burney's testimony is to the same effect, and he adds that 'his musical science and taste were so complete that he became the umpire in all musical controversy, and was consulted like an oracle.' He was accustomed to call his instrument 'the king of instruments,' and to say of himself that there was 'one God and one Abel.' Among his pupils both in singing and composition were J. B. Cramer, Graeff, and Brigida Giorgi (Signora Banti). His friend Gainsborough painted a three-quarter-length portrait of Abel playing on the viol da gamba, distinguished by its careful execution, beauty of colouring, and deep expression. It was bequeathed by Miss Gainsborough to Mr. Briggs, and was sold in London in 1866. Gainsborough also exhibited a whole-length of Abel at the Royal Academy in 1777. A very powerful portrait of him by Robineau is to be found at Hampton Court, and another by a nameless artist is in the Music School at Oxford. C. F. P.

Probably the most interesting among Abel's compositions are those written for the viol da gamba. None of them seem ever to have been published, but specimens exist in the British Museum and other public libraries, and in private collections. They include studies and other pieces marked 'Viola da Gamba senza Basso,' sonatas, 'A Viola da Gamba Solo e Basso,' and 'Duettos' marked 'Per la Viola da Gamba e Violoncello.' They evince a high degree of taste, little musical imagination, and unlimited command over the peculiar resources of the instrument. Some adagios from his quartets were published in score, with pianoforte adaptations, 'as a tribute of respect to his memory by his surviving and grateful pupil, J. B. Cramer' (1820). A good idea of Abel's personal appearance is afforded by a caricature representing 'A Solo on the Viola di Gamba, Mr. Abel,' drawn by J. N., 1787, etched by W. V. Gardiner.

Following English traditions, Abel played on a six-stringed viol da gamba, instead of the seven-stringed one commonly in use on the Continent. The instrument shown in his portraits is evidently by an old German maker, and has a brass 'rose' inserted in the belly under the finger-board. E. J. P.

ABEL, Leopold August, born at Cöthen 1717, died at Ludwigslust, August 25, 1794 (*Quellen-Lexikon*); elder brother of the preceding, violinist, and pupil of Benda. He played in the orchestra of the theatre at Brunswick, and was successively conductor of the court band to the Prince of Schwarzburg-Sondershausen (1758), the Margrave of Schwedt (1766), and the Duke of Schwerin (1770). He composed a 'sinfonia a 8 voci' in 1766, and some violin studies, etc., are in the possession of the Gesellschaft der Musikfreunde at Vienna; he never rose to the reputation of his brother. M. C. C.

ABELL, John, a celebrated alto singer and performer on the lute, was born about 1660, and probably educated in the choir of the Chapel Royal, of which establishment he was sworn a 'gentleman extraordinary' in 1679. He was greatly patronised by royalty, and between the years 1679 and 1688 received 'bounty money' amounting to no less than £740. (See 'Moneys received and paid for secret services of Charles II. and James II.'—*Camd. Soc.*). Charles II. sent him to Italy to study, and after his return Evelyn thus describes meeting him: 'Jan. 27, 1681-82. After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.' He remained in the service of the chapel until the Revolution of 1688, when he was dismissed for his supposed leaning to the Romish religion. After this he travelled abroad, visiting France, Germany, Holland, and Poland, leading a vagrant sort of life, and depending for his support upon his voice and lute. It is said that when Abell was at Warsaw he refused to sing before the court, but his objections were overcome by the somewhat summary method of suspending him in a chair in the middle of a large hall, while some bears were admitted below him. He was asked whether he preferred singing to the king and the court, who were in a gallery opposite to him, or being lowered to the bears; he not unnaturally chose the former alternative. He was Intendant at Cassel in 1698 and 1699 (*Dict. of Nat. Biog.*). About the end of the century, Abell returned to England, and occupied a prominent position on the stage. Congreve, in a letter dated 'Lond. Decem. 10, 1700,' says 'Abell is here: has a cold at present, and is always whimsical, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over' (*Literary Relics*, 1792, p. 322).

In 1701 Abell published two works, 'A Collection of Songs in Several Languages,' which he dedicated to William III., and 'A Collection of Songs in English.' In 1702 he set a poem by Nahum Tate on Queen Anne's coronation. His death is not recorded, but it was after 1716, when he gave a concert at Stationers' Hall (Hawkins, *Hist.*, *Cheque-Book Chap. Roy.*, etc.). E. F. R.

ABERT, Johann Joseph, born Sept. 21, 1832, at Kochowitz in Bohemia, began his musical education as a chorister in the church of Gastdorf. In his eighth year he was transferred to the Augustine convent at Leipa, and remained there till his fifteenth year, when he ran away to Prague, and through the assistance of an uncle entered the Conservatorium there. Several of his compositions were performed at the concerts of the school, and in 1852, having attracted the attention of Lindpaintner, then capellmeister at Stuttgart, he received the post of contrabassist in the theatre orchestra of that town. Shortly after this, two symphonies were written. These were followed by a symphonic poem 'Columbus' (Crystal Palace, March 4, 1865), and by four operas, 'Anna von Landskron' (1859), 'König Enzio' (1862), 'Astorga' (1866), 'Ekkehard' (1878), and 'Die Almohaden' (1890), besides many works of smaller calibre. On the retirement of Eckert in 1867, Abert succeeded him as capellmeister, retiring in 1888. His 'Frühlingssymphonie' is dated 1894. M.

ABOS, Geronimo, born at Malta about 1708, died at Naples about 1786, a composer of the Neapolitan school, and pupil of Leo and Durante. He was a teacher in the Conservatorio of 'La Pietà' at Naples, and trained many eminent singers, of whom Aprile was the most famous. He visited Rome, Venice, Turin, and, in 1756, London, where he held the post of maestro al cembalo at the opera. His operas are 'La Pupilla e 'l Tutore,' 'La Serva Padrona,' and 'L'Ifigenia in Aulide' (Naples), 'L'Artaserse' (Venice, 1746), 'L'Adriano' (Rome, 1750), 'Tito Manlio,' and 'Creso' (London, 1756 and 1758). His church music (see catalogue in *Quellen-Lexikon*) is preserved in manuscript in Naples, Milan, Bologna, Rome, Vienna, Carlsruhe, and the Conservatoire in Paris. The style of his composition somewhat resembles that of Jommelli. M. C. C.

ABRAMS, The Misses Harriet, Theodosia, and Eliza, were three sisters, vocalists. Harriet, the eldest, was a pupil of Dr. Arne, and first appeared in public at Drury Lane theatre, in her master's musical piece, 'May Day,' on Oct. 28, 1775. She and her sister Theodosia sang at the opening of the Concert of Ancient Music in 1776. Harriet (b. 1760) possessed a soprano, and Theodosia a contralto voice of excellent quality. The youngest sister, Eliza, was accustomed to join with her sisters in the pieces which were sung at the Ladies' Catch and Glee Concerts. The elder two sang at the Commemoration of Handel, in Westminster Abbey, in 1784, and at the principal London concerts for several years afterwards, when they retired into private life. They both attained to an advanced age; Theodosia (then Mrs. Garrow) was living in 1834. Harriet Abrams composed several pleasing songs, two of which, 'The Orphan's Prayer' and 'Crazy Jane,' aided by the expressive singing of her sister, Theodosia, became very popular. She published, in 1787, 'A Collection of Songs,' and 'A Collection of Scotch Songs harmonised for three voices,' besides other pieces at later dates. W. H. H.

ABSOLUTE and **ABSTRACT** are terms applied to music that derives none of its interest from external things, and is thus in the strongest contrast to Programme-music.

A reference to the article PROGRAMME-MUSIC will show at how very early a period musicians made the discovery that music could serve an illustrative function, and could be employed in a subordinate capacity to the idea, pictorial, poetic, historical, or what not, that might happen to suggest itself. In more recent times, the vogue of programme-music has so greatly increased that it has been maintained by some writers that music which has no illustrative idea, whether revealed to the public or not, has no right to be considered as artistic music at all. However much the fashion may grow in this direction, it is probable that there will be always, as there always have been in the past, men whose interest in music itself is strong enough to make it worth their while to create works in which the musical idea is sufficient inspiration, in which the adventures, so to speak, of the musical themes, in the process of purely musical development, are of primary importance.

In the great line of the classic composers programme-music holds the very slightest place; an occasional *jeu d'esprit*, like Bach's 'Capriccio on the Departure of a Brother,' or Haydn's 'Farewell' symphony, may occur in their works, but we cannot imagine these men, or the others of the great line, seriously undertaking, as the business of their lives, the composition of works intended to illustrate a definite 'programme.' Beethoven is sometimes quoted as the great introducer of illustrative music, in virtue of the 'Pastoral' symphony, and of a few other specimens of what, by a stretch of terms, may be called programme-music. But the value he set upon it as compared with 'absolute' music may be fairly gauged by seeing what relation his 'illustrative' works bear to the others. Of the nine symphonies, only one has anything like a programme; and the master is careful to guard against misconceptions even here, since he superscribes the whole symphony, 'More the expression of feeling than painting.' Of the pianoforte sonatas, op. 81 alone has a definite programme; and in the 'Muss es sein?' of the string quartet, op. 135, the natural inflections of the speaking voice, in question and reply, have obviously given purely musical suggestions which are carried out on purely musical lines. It is only natural that programme-music should for the time being be more popular with the masses than absolute music, since the majority of people like having something else to think of while they are listening to music. Tchaikovsky's 'Pathetic' symphony is a good instance of a work that is evidently written to a programme the exact import of which is not revealed; but this, like some of the tone-poems of Richard Strauss, or Elgar's 'Cockaigne,' can be listened to as absolute music with quite as much pleasure as if the poetical idea were always obtruded upon the hearer's attention. At the present moment, the symphonies of Brahms seem to be the last great monument of absolute music; but there is no reason to suppose that the art of writing music independently of external suggestions has expired with him. M.

ABT, FRANZ, born at Eilenburg in Prussian Saxony, Dec. 22, 1819. His father was a clergyman, and Franz, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomasschule and University of Leipzig. On his father's death he relinquished the Church as a profession and adopted music entirely. He was successively capellmeister at Bernburg and Zürich (1841), where he occupied himself more especially with men's voices, both as composer and conductor of several societies. In 1852 he entered the staff of the Hof-theater at Brunswick, where until his retirement in 1882 he filled the post of leading capellmeister. He died at Wiesbaden, March 31, 1885.

Abt is well known by his numerous songs for one or more voices, which betray an easy fluency of invention, couched in pleasing popular forms, but without pretence to depth or individuality. Many of his songs, as for instance 'When the swallows,' were at one time universally sung, and have obtained a more or less permanent place in the popular repertory. His greatest successes in Germany and Switzerland have been obtained in part-songs for men's voices, an overgrown branch of composition unfortunately devoted to the pursuit of the mere superficial enjoyment of sweet sounds, and to a great extent identified with his name.

The list of Abt's compositions is enormous, and contains more than 400 works, consisting chiefly of 'Lieder' of the most various kinds for one, two, or three solo voices, as well as for chorus, both female and mixed, and, as already mentioned, especially for men's voices. Of the solo 'Lieder,' a collection of the less-known ones has been published by Peters under the title of 'Abt-Album.' In the early part of his life Abt composed much for the pianoforte, chiefly pieces of light *salon* character. These have never had the same popularity as his vocal works, and are now virtually forgotten. A. M.

ABU HASSAN, a comic singspiel or operetta in one act, the words by Hiemer, the music by Weber, composed between August 11, 1810, and Jan. 12, 1811. It seems to have been produced on the 4th of the following June at Munich, under Winter. In London it was produced in English at Drury Lane in 1835, and in Italian at Drury Lane on May 12, 1870 (at the same time with Mozart's 'Oca del Cairo'), the translation being made by Marchesi, and the dialogue set to recitative by Arditi. There appear to have been only two performances (see WEBER). G.

ABYNGDON, HENRY. An English ecclesiastic and musician. He succeeded John Bernard as succentor of Wells on Nov. 24, 1447, and held that post till his death on Sept. 1, 1497, when he was succeeded by Robert Wydewe (Beckynton's and Oliver King's Registers at Wells). He was admitted a bachelor of music at Cambridge on Feb. 22, 1463, this being the first musical degree recorded at any university. In addition to the succentorship at Wells, Abyngdon held the office of 'Master of the Song' of the Chapel Royal in London, to which he was appointed in May 1465 at an annual salary of forty marks, confirmed to him by a subsequent Act of Parliament in 1473-74 (Rimbault, *Cheque-book of Chapel Royal*, p. 4). He was also made Master of St. Catherine's Hospital, Bristol, in 1478 (Collinson, ii. 283). Two Latin epitaphs on Abyngdon by Sir Thomas More have been preserved (Cayley's *Life of More*, i. 317), of which the English epitaph quoted by Rimbault from Stanyhurst is an adaptation. In these he himself is styled 'nobilis,' and his office in London 'cantor,' and he is said to have been pre-eminent both as a singer and an organist:—

> Millibus in mille cantor fuit optimus ille,
> Praeter et haec ista fuit optimus orgaquenista.

More's friendship is evidence of Abyngdon's ability and goodness, but the acquaintance can only have been slight, as More was but seventeen when Abyngdon died. None of his works are known. G.

ACADÉMIE DE MUSIQUE. This institution, which, following the frequently changed political conditions of France since 1791, has been called in turn *Royale*, *Nationale*, and *Impériale*, has already entered its fourth century. In 1669 royal letters patent were granted by Louis XIV. to the Abbé Perrin, Robert Cambert, and the Marquis de Sourdéac, for the establishment of an Académie wherein to present in public 'operas and dramas with music, and in French verse,' after the manner of those of Italy, for the space of twelve years. Nearly a century prior to this, in 1570, similar privileges had been accorded by Charles IX. to a Venetian, C. A. de Baif, in respect to an academy 'de poésie et de musique,' but its scheme does not appear to have included dramatic representation. In any case it failed utterly. The establishment of the existing institution was, however, also preceded, and therefore facilitated, by a series of performances in Italian by Italian artists, beginning in 1584 and continued with little interruption till 1652, and by rarer though not less important ones by French artists, beginning from 1625, when 'Akébar, roi du Mogol,' was produced in the palace of the Bishop of Carpentras. This has frequently been spoken of as the earliest veritable French opera; but that title is more justly due to the 'Pastorale en musique' of CAMBERT —the subject of which was given to the Abbé Perrin by the Cardinal Legate of Innocent X. —first performed at Issy in 1659. Two years after, Cambert followed this opera by 'Ariane,' and in the following year by 'Adonis.' The Académie was opened in 1671 with an opera by the same master, 'Pomone,' which attained an enormous success; having been repeated, apparently to the exclusion of every other work, for eight months successively. The 'strength' of the company engaged in its performance presents an interesting contrast with that of the existing grand opera, and even of similar establishments of far less pretension. The troupe consisted of five male and four female principal performers, fifteen chorus-singers, and an orchestra numbering thirteen! The career of the Académie under these its first entrepreneurs was brought to an end by the jealousy of an Italian musician then rising in court favour, J. BAPTISTE LULLY, who, through his influence with Mme. de Montespan, succeeded in obtaining for himself the privileges which had been accorded to Perrin and Cambert. The latter, the master spirit of the enterprise thus wrecked, notwithstanding his hospitable reception by our Charles II., died in London shortly afterwards, at the age of forty-nine, of disappointment and home-sickness. By this disreputable proceeding Lully made himself master of the situation, remaining to the time of his death, in 1687, the autocrat of the French lyric drama. During these fourteen years he produced, in concert with the poet QUINAULT, no fewer than twenty grand operas, besides other works. The number, success, and, more than all, the merit, of these entitle Lully to be regarded as the founder of the school of which Meyerbeer may claim to have proved the most distinguished alumnus; though, as we have seen, its foundation had been facilitated for him by the labours of others. In the course of his autocracy, Lully developed considerably musical form in its application to dramatic effect, and added considerably to the resources of the orchestra; though, in comparison with those of more recent times, he left them still very meagre. He is said to have first obtained permission, though in spite of great opposition, for the appearance of women on the stage; but as the troupe of his predecessor Cambert included four, his claim to their first introduction there needs qualification. Probably he got prohibition, which had ceased to be operative, exchanged for avowed sanction. The status of the theatrical performer at this epoch would seem to have been higher than it has ever been since; seeing that, by a special court order, even nobles were allowed, without prejudice to their rank, to appear as singers and dancers before audiences who paid for admission to their performances. What it was somewhat later may be gathered from the fact that, not to mention innumerable less distinguished instances, Christian burial was refused (1673) to Molière ann (1730) to Adrienne Lecouvreur. Lully's scale of payment to authors, having regard to the value of money in his time, was liberal. .The composer of a new opera received for each of the first ten representations 100 livres (about £4 sterling), and for each of the following twenty representations, 50 livres. After this the work became the property of the Académie. The theatre was opened for operatic performance three times a week throughout the year. On great festivals concerts of sacred music were given. The composers contemporary with Lully (many of them his pupils) could only obtain access to the Académie by conforming to his style and working on his principles. Some few of these, however, whose impatience of the Lullian despotism deprived them of all chance of a hearing within its walls, turned their talents to account in the service of the vagrant troupes of the Foire Saint-Germain; and with such success as to alarm Lully both for his authority and his receipts. He obtained an order (*more suo*) for the suppression of this already dangerous rivalry, which, however, proved itself far too supple for legislative manipulation. The 'vagrants' met each new ordonnance with a new evasion, and that of which they were the first practitioners, and the frequenters of the Foire the first patrons, subsequently grew into the most delightful, because the most truly natural, of all French art products, the Opéra Comique. The school of composition established by Lully did not die with its founder; nor for many years was any serious violation of his canons permitted by his adopted countrymen. Charpentier (1634-1702), a composer formed in the school of Carissimi, was unsuccessful in finding favour for the style of his master; Campra (1660-1744) was somewhat less so; while Marais, Desmarets, Lacoste, and Montéclair were gradually enabled to give more force, variety, and character to orchestration. The last of these (1666-1737) first introduced the three-stringed double-bass, on which he himself was a performer, into the orchestra. But a condition of an art on the whole so stagnant as this was sure eventually to become insupportable, if not to the public, to the few who at all times, consciously or unconsciously, direct or confirm its inclinations. Their impatience found expression in the Abbé Raguenet's *Parallèle des Italiens et des Français, en ce qui regarde la musique et les opéras* (1704), one of a considerable number of essays which assisted in preparing the way for a new style, should a composer present himself of sufficient genius, culture, and courage, to introduce it. Such an one at length did present himself in JEAN PHILIPPE RAMEAU, whose arrival in Paris in 1721, at the somewhat mature age of forty-two, forms an epoch in the history not merely of French opera but of European music. In the face of much opposition this sturdy Burgundian succeeded first in obtaining a hearing from and eventually in winning the favour — though never to the same extent as Lully the affections—of the French people. Between 1737 and 1760, irrespective of other work, he set to music no less than twenty-four dramas, the majority of them grand operas. The production of these at the Académie he personally superintended; and some idea of his activity and influence as a director may be gathered from the fact that in 1750, fourteen years before the close of his career, the number of performers engaged at the Académie had risen to 149; a number, doubtless, to some extent rendered necessary by the increased craving of the public ear for intensity, but more by the varieties of musical effect of which he himself had been the inventor. In 1763 the theatre of the Palais Royal, built by Lemercier, so long resonant with the strains of Lully and Rameau, was destroyed by fire. The ten years which connected the death of Rameau with the arrival in Paris of GLUCK were marked by the production of no work of more than secondary rank. On April 19, 1774, the 'Iphigénie en Aulide' of this master was heard for the first time. The production of this work was followed by that of a series of others from the same hand, one and all characterised by a direct application of musical form and colour to dramatic expression before unknown to the French or any other theatre. The arrival in Paris, shortly after, of the admirable PICCINNI brought Gluck into relation with a master who, while not unworthy to cope with him as a musician, was undoubtedly his inferior as a diplomatist. Between these two great composers the parts of the typical '*rusé* Italian' and the 'simple-minded German' were interchanged. The latter left no means untried to mar the success of the former, for whose genius he openly professed, and probably felt, high admiration; and in the famous war of the Gluckists and Piccinnists—whose musical knowledge for the most part was in inverse ratio to their literary skill—the victory which fell eventually to the former was the result no less of every species of chicanery on the part of Gluck than of genius especially adapted to captivate a people always more competent to appreciate dramatic than musical genius. In 1781 the second Palais Royal theatre, like its predecessor, was burnt to the ground. The Académie, for many weeks without a home, at length took temporary refuge in the Salles des Menus-Plaisirs. Meanwhile the architect Lenoir completed the Salle de la Porte Saint-Martin in the short space of three months. The result of this extravagant speed was that, after the first performance, said to have been attended (*gratis*) by 10,000 persons, the walls were found to have 'settled' two inches to the right and fifteen lignes to the left. In 1784 an École Royale de Chant et de Déclamation, afterwards developed into the Conservatoire, was grafted on to the Académie. In 1787 the Académie troupe is said to have consisted of 250 persons—an increase of 100 on that of Rameau. The unfortunate Louis XVI. took great interest in the Académie, and even gave much personal attention to its regulation. He reduced the working expenses by nearly one-half; not at the cost of the working members, but by the abolition of sinecures and other incumbrances on its income. In 1784 he established prizes for libretti, and in 1787 issued several well-considered ordonnances for the regulation of the establishment. But from 1789 the thoughts of the ill-starred king were exclusively occupied by more weighty and more difficult subjects. On April 20, 1791, the royal family attended the Académie for the last time. The opera was the 'Castor et Pollux' of Rameau. Shortly after this the 'protection,' or exclusive right of performance of grand opera, was withdrawn from the Académie and the *liberté des théâtres* proclaimed. Hitherto the names of the artists concerned in the Académie performances had never been published. This rule was violated for the first time in the *affiche* announcing 'L'Offrande à la Liberté,' an opera-ballet by Gardel and Gossec. The history of the Académie during the next few years is a part of the history of the French Revolution, and could only be made intelligible by details out of all proportion with our space. The sociétaires, as public officers, were largely occupied in lending the charms of their voices and instruments—the only charms of which they were receptive—to 'Fêtes de la Raison,' 'Sans-Culottides,' and eventually to 'Hymnes à l'Etre Suprème,' alike unmeaning, indecent, or blasphemous. In many of these the talents of the illustrious Cherubini, who had taken up his residence in Paris in 1788, were employed. The chronological 'Notice' of his compositions, which he himself drew up (Paris, 1843), contains the titles of a large number of productions of this class—'Hymne à la Fraternité,' 'Chant pour le Dix Août,' 'Le Salpêtre Républicain,' and the like. In 1794 the Académie was transferred to the Rue de Richelieu, a locality (the site of the Hôtel Louvois) chosen, it was said, by Henriot, convinced of 'the inutility of books,' in the hope that an establishment so liable to conflagration as a theatre might lead to the destruction of the Bibliothèque Nationale contiguous to it! In its new abode the Académie took a new name—Théâtre des Arts. Here for the first time the pit was provided with seats. In the four or five years following this removal, the habitués of the Académie became weary of a repertoire having constant ultimate reference to *liberté*, *fraternité*, or *egalité*. The old operas, subjected always to democratic purification, were again heard. In 1799 Gluck's 'Armide' was revived. During the consulate no new works of importance were brought forward at the Théâtre des Arts, eventually the scene of two conspiracies against the First Consul, which, had they been successful, would have altered seriously the subsequent history of Europe. On the occasion of the first of these the 'Horaces' of Porta, and on that of the second the 'Creation' of Haydn were performed, the latter for the first time in Paris. During the ten years which follow 1804 French opera was much developed through the labours both of foreign and of native composers; among the former, Spontini, Rodolphe Kreutzer, and Cherubini; among the latter Lesueur and Catel. Among the most important of their works were 'Les Bardes' of Lesueur and 'La Vestale' of Spontini—the latter an enormous success won despite bitter and long-continued opposition. To Spontini, on account of it, was awarded the prize of 10,000 francs, decreed at Aix-la-Chapelle by Napoleon for the best opera produced at the Académie (now) Imperiale. In 1814 the allies occupied Paris, and the Emperor of Russia and the King of Prussia assisted at a performance of 'La Vestale' on April 1. On May 17 following 'Œdipe à Colone' and a Ballet de Circonstance were played before Louis XVIII. On April 18, 1815, Napoleon witnessed another performance of 'La Vestale,' and on July 9 of the same year the same opera was again performed before Louis XVIII., the Emperor of Austria, and the King of Prussia. The assassination of the Duc de Berri on the evening of Feb. 13, 1820, interrupted for several months the performances of the Académie. The act and its consequences were attended by every conceivable circumstance that could add to their ghastliness. The dying victim, who could not be removed from the theatre, lay, surrounded by his weeping family, separated only by a thin partition from an audience, unconscious, of course, of the tragedy in progress behind the scenes, convulsed with laughter at the antics of Polichinelle! The last sacraments of the church were administered to the duke on condition—exacted, it may be presumed, by the clergy in attendance—that the building in which these horrors were being enacted should be forthwith demolished. On May 3, 1821, the Académie troupe resumed its performances in the Salle Favart, with an Opéra de Circonstance, the combined work of Berton, Boieldieu, Kreutzer, Cherubini, and Paer, in honour of the infant Duc de Bordeaux. In the next year the Académie was again transferred—this time to the Rue Le Peletier, the salle of which was destined to be for many succeeding years its home, and the scene of even greater glories than any it had yet known. About this time a change of taste in music, mainly attributable to a well-known critic, Castil-Blaze, showed itself among the opera habitués of Paris. French adaptations of the German and Italian operas of Mozart, Rossini, Meyerbeer, and even Weber, were produced in rapid succession and received with great favour. The 'Freischütz' of the last great master was performed at the Odéon 387 times in succession. The inevitable result soon followed. The foreign composers who had so effectually served the Académie indirectly, were called upon to serve it directly. The career of Mozart, alas! had, many years before, come to an untimely end, and that of Weber was about to prove scarcely more extended. But Rossini and Meyerbeer, though already renowned and experienced, had not yet reached the age when it is impossible or even very difficult to enter on a new career. They became and remained French composers. Meanwhile Hérold, Auber, and other native musicians, had made themselves known by works of more than promise; and the services of a body of operatic composers, foreign and French, unprecedented in number and ability, were made to contribute at the same time to the pleasure of a single city and the prosperity of a single institution. By a fortunate coincidence, too, there flourished during this period a playwright, Augustin Eugène Scribe, who, despite his *style impossible*, must be regarded as the greatest master the theatre has known of that most difficult and thankless of literary products, the libretto. The two years immediately preceding, and the eighteen following the revolution of July form the period during which the Académie attained its highest excellence and success. Not to speak of a large number of works which in other times might have deserved special mention, this period includes the composition and production of the 'Comte Ory' and the 'Guillaume Tell' of Rossini, the 'Muette' of Auber, the 'Robert le Diable' and 'Huguenots' of Meyerbeer, the 'Juive' and 'Charles VI.' of Halévy, the 'Favorite' of Donizetti, and the 'Benvenuto Cellini' of Berlioz. These works were performed almost exclusively by native artists, whose excellence has especial claims on our admiration from the fact that, fifty years before, singing as an art can scarcely be said to have existed in France. Writing from Paris in 1778, Mozart says: 'And then the singers!—but they do not deserve the name; for they do not sing, but scream and bawl with all their might through their noses and their throats.' With the times, like many other things, French singing had certainly changed in 1830. Transitory as is the reputation of the average vocalist, the names of Cinti-Damoureau, Falcon, Nourrit, Levasseur, and the later Duprez, are as little likely to be forgotten as those of the admirable masters of whose works they were the first interpreters. Since 1848 the lyric dramas produced at the Académie hold no place beside those of earlier date. Few of them—this is the best of tests—have been performed with any success, or even at all, out of France. The 'Prophète' of Meyerbeer and the 'Vêpres Siciliennes' of Verdi present all but the only exceptions; and the composition of the former of these belongs to an earlier epoch. In 1861, when the second empire was, or seemed to be, at its zenith, the foundations were laid in Paris of a new Académie, designed on a scale, as respects magnitude and luxury, unprecedented in any age or country. Its progress, from the first slow, was altogether stopped by the Franco-German war and the political changes accompanying it. The theatre in the Rue Le Peletier having meanwhile, after the manner of theatres, been burnt to the ground, and the works of the new one resumed, the Académie, installed in its latest home, once more opened its doors to the public on Jan. 5, 1875. In some respects the new theatre is probably the most commodious yet erected.

Since the foundation of the Académie in 1669, its relations with the Government, though frequently changed, have never been altogether interrupted. The interference of the state with the entrepreneur has been less frequent or authoritative at one time than at another; but he has always been responsible to a 'department.' Before and up to the Revolution the ultimate operatic authority was the King's Chamberlain; under the Empire the Steward of the Imperial Household; under the Restoration the King's Chamberlain again; under Louis Philippe the Minister of Fine Art; and under Napoleon III. (after the manner of his uncle) the Steward of the Imperial Household again. The arbitrary rule of one of these officers, Marshal Vaillant, brought the working of the Académie to a complete standstill, and the Emperor was compelled to restore its supervision to the Minister of Fine Art. From the foundation of the Académie to the present time its actual management has changed hands, in the course of two centuries, nearly fifty times, though many managers have held office more than once; giving an average of only four years to each term of management. In 1875 the entrepreneur, subject to the Minister of Fine Art, was M. Halanzier, who received from the State a yearly allowance (*subvention*) of £32,000, the principal conditions of the enjoyment of which were that he should maintain an efficient staff, open his theatre four times a week, and give favourable consideration to new works by native composers.

[The present director is M. Gailhard, who is in office till 1908. The succession of conductors since 1887 has been as follows: Vianesi (1887), Lamoureux (1891), Colonne (1892), Madier de Montjau (1893), Taffanel (1893), Maugin (1894), P. Vidal (1896).]

The facts in this article are drawn from the following works, amongst others:—*Histoire de la Musique dramatique en France*, Gustave Chouquet, 1873; *Histoire de la Musique en France*, Ch. Poisot, 1860; *Notice des Manuscrits autographes de la Musique composée par Cherubini*, 1845; Koch's *Musikalisches Lexicon*, edited by von Dommer; *Critique et littérature musicales*, Scudo, 1859; *Mémoires pour servir à l'histoire de la Revolution opérée dans la Musique par M. le Chevalier Gluck*, 1781. J. H.

ACADEMY OF ANCIENT MUSIC. This association was formed about the year 1710 at the Crown and Anchor Tavern in the Strand, by a body of distinguished instrumentalists, professional and amateur, including the Earl of Abercorn, Mr. Henry Needler, Mr. Mulso, and other gentlemen, for the study and practice of vocal and instrumental works; and an important feature in the scheme was the formation of a library of printed and MS. music. The Academy met with the utmost success under the direction of Dr. Pepusch, the gentlemen and boys of St. Paul's Cathedral and the Chapel Royal taking part in the performances. In 1728 Dr. Maurice Greene left the Academy and established a rival institution at the Devil Tavern, Temple Bar, but this only existed for a few years, and the old Academy continued its work, with Mr. Needler as leader of the orchestra. In 1734 there was a second secession from the Academy, Mr. Gates retiring and taking with him the children of the Chapel Royal. After passing through one season without any treble voices the Academy issued invitations to parents to place their children under the instruction of Dr. Pepusch, one of the conditions being that they should sing at the concerts. A subscription list was also opened to provide the necessary funds, and among those who supported the Academy were Handel and Geminiani, the latter of whom frequently played at its concerts. The death of Dr. Pepusch in 1752 was a serious loss to the institution, but the doctor bequeathed to it the most valuable portion of his library. The Academy closed its career in 1792 under the conduct of Dr. Arnold, who had been appointed its director in the year 1789. C. M.

ACADEMY OF MUSIC, NEW YORK. This is not an academy in the English sense of the word, but is the name of a large building employed for the performance of operas and concerts, opened in 1854, burnt down in 1866, reopened in Feb. 1867. The chief public institution in New York for teaching music is the New York Conservatory of Music.

ACADEMY OF VOCAL MUSIC, THE. This society was started on 'Fryday, Jan. 7, $172\frac{5}{6}$, at the Crown Tavern, against St. Clement's Church, in yᵉ Strand,' according to the original minute-book presented to the British Museum by Vincent Novello (Add. MS. 11,732). The meetings were held fortnightly from 7 to 9 P.M. At the first, the thirteen persons who paid a subscription of half-a-crown each included King, Gates, Wesley, Pepusch, Green, and Gaillard. The expenses of that evening included—

	s.	d.
A coach for yᵉ children [the choristers of St. Paul's Cathedral]	2	0
Wine and bread	10	6
For the use of yᵉ room, fire, and candles .	5	0
The Drawer	1	0

A fortnight later the names of Flintoft and Dr. Crofts appear,—they each paid half-a-guinea; and among subsequent names of subscribers those of Bononcini, Haym, Geminiani, Senesino, and Dieupart. In 1729 the sixty-nine subscribers included Hogarth, Festing, Robinson, and Randall. On June 1, 1727, Steffani was elected President. The last entry in the minute-book (from which these particulars are derived) contains various resolutions drawn up on May 26, 1731, one of them being 'By yᵉ composition of the Ancients is meant of such as lived before yᵉ end of the 16th century'; another, 'That Dr. Pepusch be desired to demand of Dr. Green the Six Mottetts yᵉ Bishop of Spiga [Steffani] sent the Academy.' The name of Handel is absent from the roll of members. Vincent Novello has endorsed the MS. to the effect that the Academy of Vocal Music afterwards became the King's Concerts of Ancient Music, but this needs confirmation. F. G. E.

ACADEMY, ROYAL, OF MUSIC. See Royal Academy.

A CAPPELLA, or ALLA CAPPELLA (Ital., 'in the church style'), is used in three senses, (1) as showing that the piece is for voices without accompaniment; (2) where instruments are employed, that these accompany the voices only in unisons or octaves and have no independent parts; or (3) as a time indication, in which case it is equivalent to Alla breve.

A CAPRICCIO (Ital.). 'At the caprice' or pleasure of the performer, both as regards time and expression.

ACCADEMIA, an institution which flourished all over Italy in the 16th and 17th centuries, and, speaking generally, was founded for promoting the progress of science, literature, and art. Il Quadrio (*Storia e Ragione*, i. 48-112) gives an account of all the Italian academies from the earliest times, and the mere alphabetical list would fill several pages. Even from his voluminous work but little beyond the names and mottoes of these institutions, the dates of their foundation, and their general objects can be ascertained. A detailed history of their endowments and separate objects would require an examination into the archives of each particular city, and it is doubtful whether such an examination would supply full information or repay it when supplied. Nor is it an easy task to separate those institutions which had music for their especial object.

The 'Accademie,' even those especially devoted to music, do not come under the same category as the CONSERVATORIOS. The latter were schools founded and endowed for the sole purpose of giving instruction in music. The Academies were either public institutions maintained by the state, or private societies founded by individuals to further the general movement in favour of science, literature, and the fine arts. This they did in various ways, either by public instructions and criticisms, facilitating the printing of standard works on music, illustrating them with fresh notes, or by composing new ones; and every week the Academicians would assemble to compare their studies and show proofs of their industry. The study of one science or art would often help to illustrate the other. By the end of the 16th century poetry had become so closely allied to music in the drama that an academy could hardly have one of these arts for its object without including the others also, while many, like the 'Alterati' at Florence, the 'Intrepidi' at Ferrara, the 'Intronati' and the 'Rozzi' at Siena, devoted their energies to promoting the successful combination of the two arts in theatrical representation.

As far as regards science, the study of mathematical proportions was found to throw light upon the theory and the practice of music, when the Greek writers upon music came to be translated and studied in Italy in the 16th and 17th centuries. Take, for example, the mathematical demonstrations of Galileo in his *Trattato del Suon*, the writings of the great Florentine theorist, Giambattista Doni (a member of the literary academy 'Della Crusca'), and Tartini's *Trattato di Musica*. From the 15th to the 18th century the passion for academical institutions was so vehement in Italy that there was scarcely a town which could not boast at least one, while the larger cities contained several. At first they went by the name of their founder, as that of 'Pomponio Leto' at Rome, or 'Del Pontano' at Naples. But as they increased and multiplied this did not suffice, and each chose a special name either with reference to its particular object or from mere caprice. Hence arose a number of elaborate designations indicative either of praise or blame, 'Degli Infiammati,' 'Dei Solleciti,' 'Degl' Intrepidi,' etc. Each of these societies had, moreover, a device bearing a metaphorical relation to its name and object. These were looked upon as important, and were as highly esteemed as the crests and coats-of-arms of the old nobility.

Selecting, as far as possible, the academies which had the cultivation of music for their special object, we find that the earliest in Italy were those of Bologna and Milan, founded, the former in 1482, the latter in 1484. In the 16th and 17th centuries Bologna had four societies for public instruction in music, Cesena and Ferrara one each, Florence five, Padua and Salerno one each, Siena four, entirely for musical dramatic representations, Verona one, founded by Alberto Lavezzola—a combination of two rival institutions which in 1543 became united —Vicenza two, also founded entirely for musical representation.

At this period there appears to have been no particular academy for music either at Milan, Rome, Naples, or Venice, though the science was probably included in the general studies of the various academies which flourished in those cities, while it could be specially and closely studied in the famous Neapolitan and Venetian Conservatorios (see CONSERVATORIO) or under the great masters of the Pontifical and other Chapels at Rome.

The 'Accademie' were all more or less short-lived, and that of the 'Filarmonici' (at Bologna) is the only one which Burney (*Musical Tour*, 1773) mentions as still extant. It is difficult to determine how far the musical life of Italy was affected by these Accademie and Conservatorios; certainly the genius of Palestrina, Stradella, or Cherubini, can no more be attributed to them than that of Dante to the Schools; while the Accademia della Crusca might lacerate the heart of Tasso by picking to pieces a poem which not one of her Academicians could have produced. Yet, on the other hand, it may be urged that lovers of music owe much to such institutions when their members are capable of discerning the bright light of genius and cheering it during its existence, besides being ready to impart the information which is required for the general purposes of musical science (see BOLOGNA, CONSERVATORIO, FERRARA, FLORENCE, MILAN, NAPLES, PADUA, ROME, VENICE).

The name 'Accademia' is, or was, also given in Italy to a private concert. Burney says in his *Musical Tour*: 'The first I went to was composed entirely of dilettanti. Il Padrone, or the master of the house, played the first violin, and had a very powerful band; there were twelve or fourteen performers, among whom were several good violins ; there were likewise two German flutes, a violoncello, and small double bass ; they executed, reasonably well, several of our [J. C.] Bach's symphonies, different from those printed in England : all the music here is in MS. . . . Upon the whole, this concert was much upon a level with our own private concerts among gentlemen in England' (*Tour*, ii. 94, 95). From Italy the use of the word spread to Germany. 'Besuche er mich nicht mehr,' said Beethoven on a memorable occasion, 'keine Akademie !' C. M. P.

ACCELERANDO (Ital.). Gradually quickening the speed. In the finale to his quartet in A minor (op. 132) Beethoven is not satisfied with the Italian term, but has added above it 'immer geschwinder.' E. P.

ACCENT. As in spoken language certain words and syllables receive more emphasis than others, so in music there are always some notes which are to be rendered comparatively prominent; and this prominence is termed 'accent.' In order that music may produce a satisfactory effect upon the mind, it is necessary that this accent (as in poetry) should, for the most part, recur at regular intervals. Again, as in poetry we find different varieties of metre, so in music we meet with various kinds of time ; *i.e.* the accent may occur either on every second beat, or isochronous period, or on every third beat. The former is called common time, and corresponds to the iambic or trochaic metres ; *e.g.*

Away ! nor let me loiter in my song,

or

Fare thee well ! and if for ever.

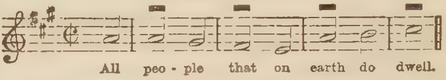
When the accent recurs on every third beat, the time is called triple, and is analogous to the anapæstic metre ; *e.g.*

The Assyrian came down like the wolf on the fold.

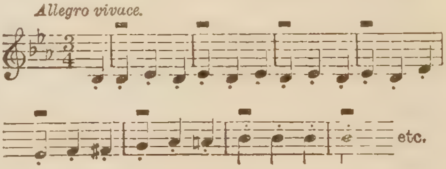
[In music of the madrigalian era, the strong marking of the accent seems to have been only usual in dance music, and in vocal Ballets or Fa-las ; in anthems, motets, and madrigals the strong stress on the first beat of the bar was not contemplated. What should be aimed at in music where the imitation of one voice by another is close and at irregular intervals, is not a common accent in all the parts, but separate accents in each part. (Preface to vol. xxi. of G. E. P. Arkwright's Old English Edition.)]

In modern music the position of the accent is indicated by bars drawn across the stave. Since the accents recur at regular intervals it follows of course that each bar contains either the same number of notes or the same total value, and occupies exactly the same time in performance, unless some express direction is given to the contrary. In every bar the first note is that on which (unless otherwise indicated) the strongest accent is to be placed. By the older theorists the accented part of the bar was called by the Greek word *thesis*, *i.e.* the *putting down*, or 'down beat,' and the unaccented part was similarly named *arsis*, *i.e.* the *lifting*, or 'up beat.' In quick common and triple time there is but one accent in a bar ; but in slower time, whether common or triple, there are two—a stronger accent on the first beat of the bar, and a weaker one on the third. This will be seen from the following examples, in which the strong accents are marked by a thick stroke (▬) over the notes, and the weak ones by a thinner (–).

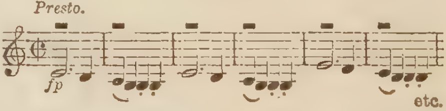
1. 100th Psalm.



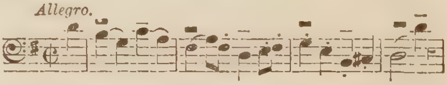
2. Beethoven, Eroica Symphony (Scherzo).



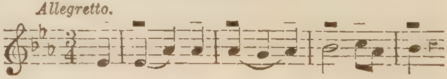
3. Beethoven, Symphony in C minor (Finale).



4. Haydn, Quartet, Op. 76, No. 1 (1st movement).



5. Beethoven, Trio, Op. 70, No. 2 (3rd movement).



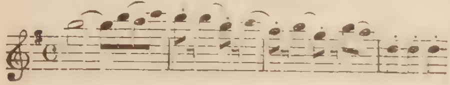
The above five examples show the position of the accents in the varieties of time most commonly in use. The first, having only two notes in each bar, can contain but one accent. In the second and third the time is too rapid to allow of the subsidiary accent ; but in the other two both strong and weak accents will be plainly distinguishable when the music is performed.

It will be observed that in all these examples the strong accent is on the first note of the bar. In music of regular form this is its invariable position. [What are called 'cross-accents' should properly be explained as cases where the emphasis and the natural accent contradict one another ; in all cases of syncopation, such as in the following examples, the natural accent of the bar is felt, and the displaced emphasis gains in effect by the fact that the accent is felt.] Just as in poetry the stress is sometimes thrown backward or forward a syllable, as for instance in the line

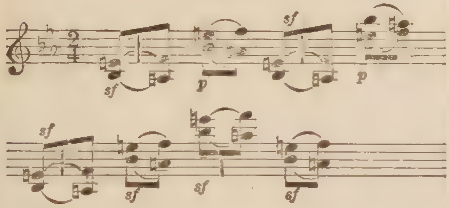
Stop! for thy tread is on an Empire's dust,

where the first syllable instead of the second receives the stress, so in music, though with much more frequency, we find the emphasis transferred from the first to some other beat in the bar. Whenever this is done it is always clearly indicated. This may be done in various ways. Sometimes two notes are united by a slur, showing that the former of the two bears the emphasis, in addition to which a *sf* is not infrequently added; *e.g.*

6. HAYDN, Quartet, Op. 54, No. 2 (1st movement).

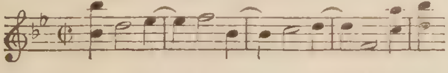


7. BEETHOVEN, Sonata, Op. 27, No. 1 (Finale).

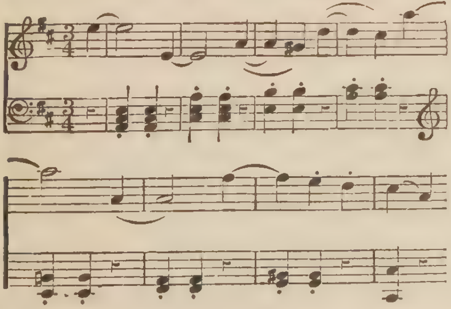


In the former of these examples the phrasing marked for the second and third bars shows that the emphasis in these is to fall on the second and fourth crotchets instead of on the first and third. In Ex. 7 the alteration is even more strongly marked by the *sf* on what would naturally be the unaccented quavers. Another very frequent method of changing the position of the stress is by means of SYNCOPATION. This was a favourite device with Beethoven, and the two following examples will illustrate the point:

8. Symphony in B♭ (1st movement).

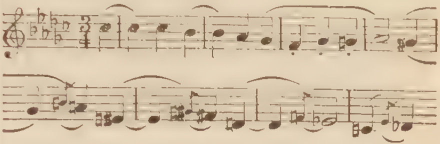


9. Sonata, Op. 28 (1st movement).



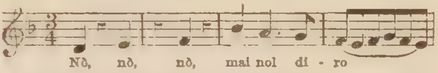
In the following example,

10. SCHUMANN, Phantasiestücke, Op. 12, No. 4,



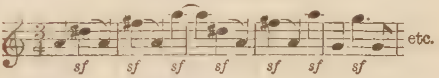
will be noticed not merely a reversal of the emphasis as in the extracts from Beethoven previously given, but also in the last three bars an effect requiring further explanation. This is the displacing of the stresses in such a way as to convey to the mind an impression of an alteration of the time. In the above passage the last three bars sound as if they were written in 2-4 instead of in 3-4 time. This effect, frequently used in modern music, is nevertheless at least as old as the time of Handel. A remarkable example of extension of rhythm, so that two bars of 3-4 time are made to sound like one bar of 3-2, is to be found in a duet by Steffani, beginning as follows:

11.

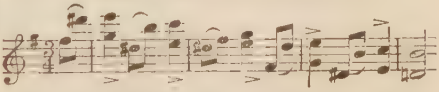


As instances of this device in the works of later composers may be quoted the following:

12. BEETHOVEN, Eroica Symphony (1st movement).

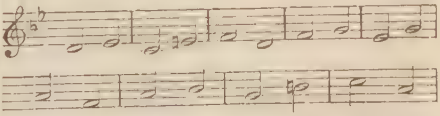


13. WEBER, Sonata in C (Menuetto).



The device of making a passage in common time sound as if it were in triple is much less frequently employed. An example which is too long for quotation may be seen in the first movement of Clementi's Sonata in C, op. 36, No. 3. Beethoven also does the same thing in the first movement of his symphony in B flat.

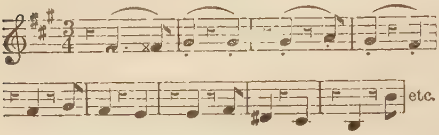
14.



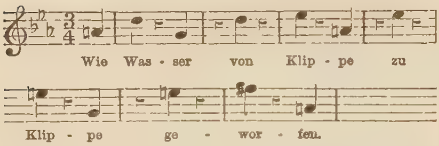
Though no marks of phrasing are given here, as in some of the examples previously quoted, it is obvious from the form of the passage, which consists of a sequence of phrases of three minims each, that the feeling of triple time is conveyed to the hearer. In this contradiction of the natural accent lies the main charm of the passage.

Of the modern employment of this artifice the following examples will suffice :

15. SCHUMANN, P. F. Concerto (Finale).

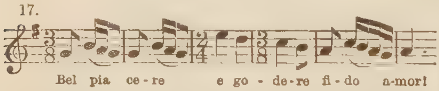


16. BRAHMS, 'Schicksalslied.'



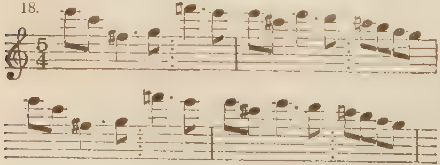
It will be seen from the above extracts what almost boundless resources are placed at the disposal of the composer by this power of varying the position of the accent. It would be easy to quote at least twice as many passages illustrating this point ; but it must suffice to have given a few representative extracts showing some of the effects most commonly employed. Before leaving this part of the subject a few examples should be given of what may be termed the curiosities of accent. These consist chiefly of unusual alternations of triple and common-time accents. In all probability this peculiar alternation was first used by Handel in the following passage from his opera of 'Agrippina' :

17.



In the continuation of the song, of which the opening bars are given here, the alternations of common and triple time become more frequent. In the rare cases in which bars of 3-4 and 2-4 time alternate, they are sometimes written in 5-4 time, the accent coming on the first and fourth beats. An example of this time is found in the third act of Wagner's 'Tristan und Isolde,' in which the composer has marked the secondary accent by a dotted bar.

18.

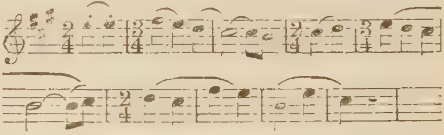


A similar example, developed at greater length, may be seen in the tenor air in the second act of Boieldieu's 'La Dame Blanche.'

[The second movement of Tchaikovsky's 'Pathetic' Symphony contains the best-known modern example of a genuine quintuple rhythm, so happily treated that no feeling of eccentricity is created.]

One of the most interesting experiments in mixed accents that has yet been tried is to be found in Liszt's oratorio 'Christus.' In the pastorale for orchestra entitled 'Hirtengesang an der Krippe' the following subject plays an important part :

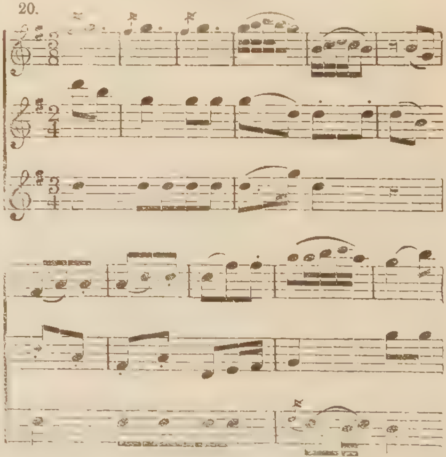
19.



It is impossible to reduce this passage to any known rhythm ; but when the first feeling of strangeness is past there is a peculiar and quaint charm about the music which no other combination would have produced. Such examples as those last quoted are however given merely as curiosities, and are in no way to be recommended as models for imitation.

Besides the alternation of various accents, it is also possible to combine them simultaneously. The following extract from the first finale of 'Don Giovanni' is not only one of the best-known but one of the most successful experiments in this direction :

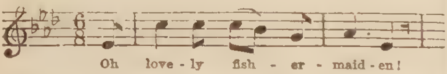
20.



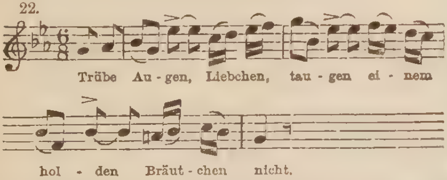
In the above quotation the first line gives a quick waltz in 3-8 time with only one accent in the bar, this accent falling with each beat of the second and third lines. The contredanse in 2-4 time and the minuet in 3-4 have each two accents in the bar, a strong and a weak one, as explained above. The crotchet being of the same length in both, it will be seen that the strong accents only occur at the same time in both parts on every sixth beat, at every second bar of the minuet, and at each third bar of the contredanse. A somewhat similar combination of different accents will be found in the slow movement of Spohr's symphony 'Die Weihe der Töne.'

All the accents hitherto noticed belong to the class called by some writers on music *grammatical* or *metrical;* and are more or less inherent in the very nature of music. There is however another point of view from which accent may be regarded—that which is sometimes called the *oratorical* accent. By this is meant the adaptation in vocal music of the notes to the words, of the sound to the sense. We are not speaking here of the giving a suitable expression to the text; because though this must in some measure depend upon the accent, it is only in a secondary degree connected with it. What is intended is rather the making the accents of the music correspond with those of the words. A single example will make this clear. The following phrase is the commencement of a well-known song from the 'Schwanengesang' by Schubert. The line contains seven syllables, but it is evident that it is not every line of the same length to which the music could be adapted. For instance, if we try to sing to the same phrase the words 'Swiftly from the mountain's brow,' which contain exactly the same number of syllables, it will be found impossible, because the accented syllables of the text will come on the unaccented notes of the music, and *vice versâ.* Such mistakes as these are of course never to be found in good music, yet even the greatest composers are sometimes not sufficiently attentive to the accentuation of the words which they set to music. For instance, in the following passage from 'Freischütz,' Weber has, by means of syncopation and a sforzando, thrown a strong stress on the second syllable of the words 'Augen,' 'taugen,' and 'holden,' all of which (as those who know German will be aware) are accented on the first syllable.

21.

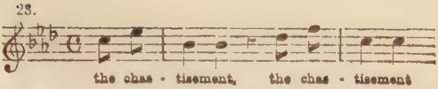


22.

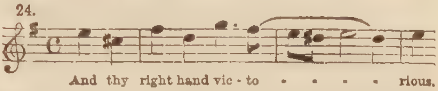

Trübe Au - gen, Liebchen, tau - gen ei - nem
hol - den Bräut - chen nicht.

The charm of the music makes the hearer overlook the absurdity of the mispronunciation; but it none the less exists, and is referred to not in depreciation of Weber, but as by no means a solitary instance of the want of attention which even the greatest masters have sometimes given to this point. Two short examples of a somewhat similar character are here given from Handel's 'Messiah' and 'Deborah.' In the former the accent on the second syllable of the word 'chastisement' may not improbably have been caused by Handel's imperfect acquaintance with our language; but in the chorus from 'Deborah,' in which the pronunciation of the last word according to the musical accents will be vīctŏriōus, it is simply the result of indifference or inattention, as is shown by the fact that in other parts of the same piece the word is set correctly.

23.

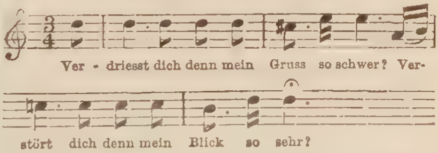


24.



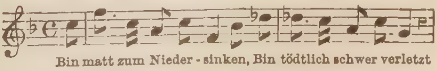
Closely connected with the present subject, and therefore appropriately to be treated here, is that of Inflexion. Just as in speaking we not only accent certain words, but raise the voice in uttering them, so in vocal music, especially in that depicting emotion, the rising and falling of the melody should correspond as far as possible to the rising and falling of the voice in the correct and intelligent reading of the text. It is particularly in the setting of recitative that opportunity is afforded for this, and such well-known examples as Handel's 'Thy rebuke hath broken his heart' in the 'Messiah,' or 'Deeper and deeper still' in 'Jephtha,' or the great recitative of Donna Anna in the first act of 'Don Giovanni' may be studied with advantage by those who would learn how inflexion may be combined with accent as a means of musical expression. But, though peculiarly adapted to recitative, it is also frequently met with in songs. Two extracts from Schubert are here given. In asking a question we naturally raise the voice at the end of the sentence; and the following quotation will furnish an example of what may be called the interrogatory accent.

25. SCHUBERT, 'Schöne Müllerin,' No. 8.


Ver - driesst dich denn mein Gruss so schwer? Ver-
stört dich denn mein Blick so sehr?

The passage next to be quoted illustrates what may rather be termed the declamatory accent.

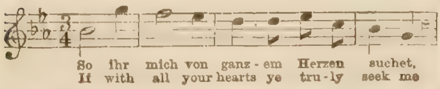
26. 'Winterreise,' No. 21.



The word 'matt' is here the emphatic word of the line; but the truthful expression of the music is the result less of its being set on the accented part of the bar than of the rising inflexion upon the word, which gives it the character of a cry of anguish. That this is the case will be seen at once if C is substituted for F. The accent is unchanged, but all the force of the passage is gone.

What has just been said leads naturally to the last point on which it is needful to touch—the great importance of attention to the accents and inflexions in translating the words of vocal music from one language to another. It is generally difficult, often quite impossible, to preserve them entirely; and this is the reason why no good music can ever produce its full effect when sung in a language other than that to which it was composed. Perhaps few better translations exist than that of the German text to which Mendelssohn composed his 'Elijah'; yet even here passages may be quoted in which the composer's meaning is unavoidably sacrificed, as for example the following:

27.


So ihr mich von ganz - em Herzen suchet,
If with all your hearts ye tru - ly seek me

Here the different construction of the English and German languages made it impossible to preserve in the translation the emphasis on the word 'mich' at the beginning of the second bar. The adapter was forced to substitute another accented word, and he has done so with much tact; but the exact force of Mendelssohn's idea is lost.[1] In this and many similar cases all that is possible is an approximation to the composer's idea; the more nearly this can be attained, the less the music will suffer.

The word 'rhythm' is sometimes inaccurately used as synonymous with accent. The former properly refers not to the beats within a bar but to the recurrence of regular periods containing the same number of bars and therefore of accents. E. P.

[The famous instrumentalists of the classical school, such as Joachim, Mme. Schumann, Sir Charles and Lady Hallé, Piatti, and many others, were accustomed to mark the natural accent, as distinguished from emphasis, not by enforcing the sound, but by a hardly perceptible prolongation of the first note of the bar. This rhythmic convention gives a remarkable degree of articulation to the phrasing, and adds greatly to the beauty and meaning of the music. It is also to be heard in the performances of the Ducal Orchestra of Saxe-Meiningen. It, or something like it, seems to be indicated in Dr. Riemann's elaborate system of phrase-notation, by the conclusion of a slur placed over the first, or accented note of each bar.]

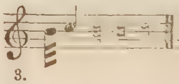
ACCENT IN PLAIN-SONG. The natural accent, which belongs to all sentences whether of prose or of verse, has a very important influence on the music which is to be wedded to them. This is especially the case with Plain-Song, which differs from measured music in having a free and not a strict rhythm; in either case the rhythm is determined by the accents, but the irregularly recurring accents of Plain-Song are more potent than the regularly recurring accents of measured music. In fact, the whole of the distinctive rhythm of Plain-Song is determined by the accents (see RHYTHM).

The simplest form of Plain-Song is a monotone with inflexions at intervals, which are determined by the accents; the tones for the Lessons, the Versicles, and even those of the Psalms, are of this character (see INFLEXION). And even in much of the most elaborate chant the same characteristics are preserved, though the cadences are so multiplied and the recitation is so restricted that the preservation of these features in the melody is not at first sight obvious (see RESPONSORIAL PSALMODY).

Again, it is to accent that Plain-Song owes, not only its rhythm and much of its melody, but also its notation, since the whole of the modern system of musical notation has grown by an extraordinary evolution out of the simple accents originally used for elocutionary purposes (see NOTATION). W. H. F.

ACCIACCATURA (Ital. from *acciaccare*, to crush, to pound; Ger. *Zusammenschlag;* Fr. *Pincé etouffé*). A now nearly obsolete description of ornament, available only on keyed instruments, in which an essential note of a melody is struck at the same moment with the note immediately below it, the latter being instantly released, and the principal note sustained alone (Ex. 1). It is generally indicated by a small note with an oblique stroke across the stem (Ex. 2), or when used in chords by a line across the chord itself (Ex. 3).

1.



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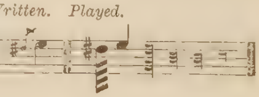

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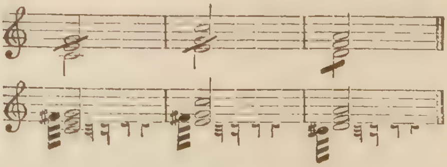

Its use was latterly confined exclusively to the organ, where it is of some service in giving the effect of an accent, or sforzando, to either single notes or chords; but the practice is generally discredited in the present day.

The term Acciaccatura is now very generally applied to another closely allied form of ornament, the short appoggiatura (see that word). F. T.

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[1] In a letter of Mendelssohn's to Bartholomew, now in the possession of Mr. F. G. Edwards, the composer specially asked the translator to use these words. M.

ACCIDENTALS. The signs of chromatic alteration, employed in music to show that the notes to which they are applied have to be raised or lowered a semitone or a tone. They are five in number, the sharp (♯) (Fr. *dièse*, Ger. *Kreuz*) and double sharp (×) (Fr. *double-dièse*, Ger. *Doppelkreuz*), which being placed before a note raise it respectively a semitone or a tone; the flat (♭) (Fr. *bémol*, Ger. *Be*) and double-flat (♭♭) (Fr. *double-bémol*, Ger. *Doppelbe*), which cause the note to be lowered to the same extent; and the natural (♮) (Fr. *bécarre*, Ger. *Quadrat*), which is applied to an already chromatically altered note in order to restore it to its original position.

In modern music the signs are placed at the beginning of the composition, immediately after the clef, when they affect every note of the same name throughout the piece; and they are also employed singly in the course of the piece, in which case they only affect the note to which they are applied and any succeeding note on the same line or space within the same bar. Strictly speaking, only those which occur in the course of a composition are accidentals, the sharps or flats placed after the clef being known as the SIGNATURE, but as their action is the same wherever placed it will not be necessary to make any distinction here.

The invention of accidentals dates from the division of the scale into hexachords, an arrangement usually attributed to Guido d'Arezzo (A.D. 1025) but probably in reality of later date.[1] These hexachords, of which there were seven, were short scales of six notes each, formed out of a complete scale extending from G, the first line of the bass stave, to *e''*, the fourth space of the treble, and commencing on each successive G, C, and F, excepting of course the highest, *c''*, which being the last note but two, could not begin a hexachord. The chief characteristic of the hexachord was that the semitone fell between the third and fourth notes; with the hexachords of G and C this was the case naturally, but in singing the hexachord of F it was found necessary to introduce a new B, half a tone lower than the original, in order that the semitone might fall in the right place. This new note, the invention of which laid the foundation of all modern chromatic alterations, was called *B molle* (Fr. *Bémol*, Ital. *Bemolle*, still in use), and the hexachord to which it belonged and the plain-song in which it occurred were termed respectively *hexachordum molle*, and *cantus mollis*, while the hexachord of G, which retained the original B, was known as *hexachordum durum*, and the melody employing it as *cantus durus*.

For the sake of distinction in writing (for modern notation was not yet invented, and musical sounds were generally expressed by letters), the unaltered higher B was written of a square form, after the fashion of a black letter 𝔟, from which circumstance it received the name *B quadratum* (Fr. *Bé quarre*, *Bé carré*; Ital. *Be quadro*; Ger. *Quadrat*, still in use), while the new lower B was written as a Roman b and called *B rotundum* (Fr. *B rond*, Ital. *B rotondo*). [The two forms of B were at first applied only to the note immediately below middle C, that being the only B which lay within the compass of the ecclesiastical chant. When a similar distinction was needed in the octave above, a doubled form of the letter, both round and square, ȝ ♮, was often employed. It was not till the 15th century that the *B molle* was admitted in the lowest octave of the gamut, or allowed to appear in that place in the signature.] The square B, slightly altered in shape, has become the ♯ and the round B the ♭ of modern music, and they have in course of time come to be applied to all the other notes. The inconvenience, as it at that time appeared, of having two different kinds of B's led the German musicians to introduce a new letter, H, which however, probably on account of its similarity of shape, was given to the square B, while the original designation of B was made over to the newly-invented round B. This distinction, anomalous as it is, remains in force in Germany at the present day.

The sign for chromatically raising a note, the sharp, is of later date, and is said to have been invented by Josquin de Près (1450-1521). It was originally written as a square B crossed out or cancelled, to show that the note to which it was applied was to be raised instead of lowered,[2] and was called *B cancellatum* (latticed or cancelled B).

Modern music requires double transposition signs, which raise or lower the note a whole tone. These are the double flat, written ♭♭, (or sometimes in old music a large ♭ or a Greek *β*), and the double sharp, written 𝄪, 𝄪, ♯, or, more commonly ×. The double sharp and double flat are never employed in the signature, and the only case in which the natural is so placed occurs when in the course of the composition it becomes necessary to change the signature to one with fewer flats or sharps, in order to avoid the use of too many accidentals. In this case the omitted sharps or flats are indicated in the new signature by naturals. The proper use of the natural is to annul the effect of an already used sharp or flat, and it has thus a double nature, since it can either raise or lower a note according as it is used to cancel a flat or a sharp. Some of the earlier composers appear to have objected to this ambiguity, and to obviate it they employed the natural to counteract a flat only, using the flat to express in all cases the lowering of a note, even when it had previously been sharpened. Thus

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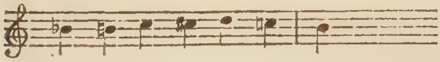
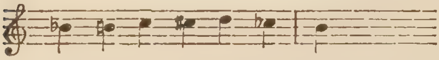
[1] Guido himself never speaks of hexachords in his writings, but on the contrary says that there are seven sounds in the scale (see Fétis, *Biographie Universelle des Musiciens*, art. 'Guido').

[2] Some writers contend that the four cross lines of the sharp were [illegible] the four [illegible] chromatic [illegible] but this appears to be a fanciful derivation [illegible] by proof.

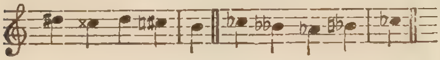


would be written



This method of writing merely substitutes a greater ambiguity for a less, and is only mentioned here as a fact, the knowledge of which is necessary for the correct interpretation of some of the older compositions.

After a double sharp or flat the cancelling signs are ♮♯ and ♮♭, which reduce the note to a single sharp or flat (for it very rarely happens that a double sharp or double flat is followed at once by a natural); for example—



When a note which is sharpened in the signature becomes altered in the course of the composition to a flat, or *vice versâ*, the alteration is sometimes expressed by the sign ♮♭ or ♮♯, the object of the natural being to cancel the signature, while the following flat or sharp indicates the further alteration, as in Schubert's 'Impromptu,' op. 90, No. 2, bars 4 and 164; this is, however, not usual, nor is it necessary, as a single sharp or flat fully answers the purpose (see Beethoven, Trio, op. 97, bar 35).

Until about the beginning of the 17th century the accidentals occurring during a composition were often not marked, the singers or players being supposed to be sufficiently educated to supply them for themselves. In the signature only the first flat, B♭, was ever marked, and indeed we find numerous examples of a similar irregularity as late as Bach and Handel, who sometimes wrote in G minor with one flat, in C minor with two, and so on. Thus Handel's Suite in E containing the 'Harmonious Blacksmith' was originally written with three sharps, and is so published in Arnold's edition of Handel's works, No. 128; and the trio in 'Acis and Galatea,' 'The flocks shall leave the mountains,' though in C minor, is written with two flats in the signature and the third marked throughout as an accidental. In the same way the sharp seventh in minor compositions, although an essential note of the scale, is not placed in the signature, but is written as an accidental. [In a barcarolle by E. J. Loder, called 'Moonlight on the Lake,' the key of G minor has an F♯ in the signature in addition to the usual flats for B and E.]

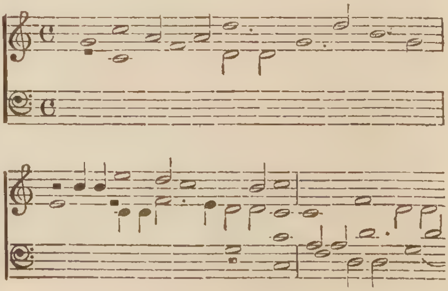
In French the chromatic alterations are expressed by the words *dièse* (sharp) and *bémol* (flat) affixed to the syllables by which the notes are usually called; for example, E♭ is called *mi-bémol*, G♯ *sol-dièse*, etc., and in Italian the equivalents *diesis* and *bemolle* are similarly employed, but in German the raising of a note is expressed by the syllable *is* and the lowering by *es* joined to the letter which represents the note, thus G♯ is called *Gis*, G♭ *Ges*, and so on with all except B♭ and B♮, which have their own distinctive names of B and H. Some writers have lately used the syllable *Hes* for *B♭* for the sake of uniformity, an amendment which appears to possess some advantages, though it would be more reasonable to restore to the present H its original name of B, and to employ the syllables *Bis* and *Bes* for B sharp and B flat. Reference should be made to a paper by Professor Niecks, read before the Musical Association (*Proceedings*, 1889-90, p. 79). F. T.

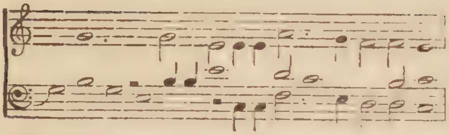
ACCIDENTALS. See also CIS, DIS, HEXACHORDS, and NOTATION.

ACCOMPANIMENT. This term is applied to any subsidiary part or parts, whether vocal or instrumental, that are added to a melody, or to a musical composition in a greater number of parts, with a view to the enrichment of its general effect; and also, in the case of vocal compositions, to support and sustain the voices.

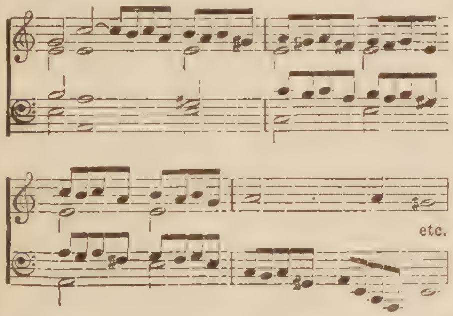
An accompaniment may be either 'Ad libitum' or 'Obbligato.' It is said to be Ad libitum when, although capable of increasing the relief and variety, it is yet not essential to the complete rendering of the music. It is said to be Obbligato when, on the contrary, it forms an integral part of the composition.

Among the earliest specimens of instrumental accompaniment that have descended to us, may be mentioned the organ parts to some of the services and anthems by English composers of the middle of the 16th century. These consist for the most part of a condensation of the voice parts into two staves; forming what would now be termed a 'short score.' These therefore are Ad libitum accompaniments. The following are the opening bars of 'Rejoyce in the Lorde allwayes,' by John Redford (about 1543):

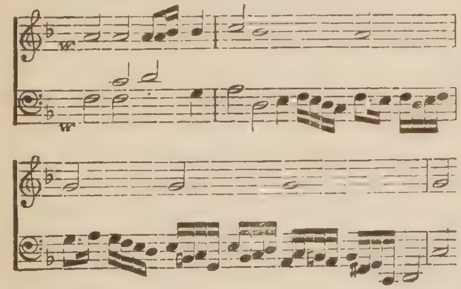




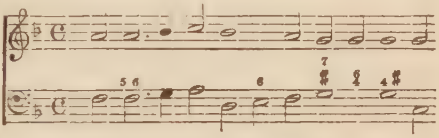
Before speaking of Obbligato accompaniment it is necessary to notice the remarkable instrumental versions of some of the early church services and anthems, as those by Tallis, Gibbons, Amner, etc. which are still to be met with in some of the old organ and other MS. music books. These versions are so full of runs, trills, beats, and matters of that kind, and are so opposed in feeling to the quiet solidity and sober dignity of the vocal parts, that even if written by the same hand, which is scarcely credible, it is impossible that the former can ever have been designed to be used as an accompaniment to the latter. For example, the instrumental passage corresponding with the vocal setting of the words 'Thine honourable, true, and only Son,' in the Te Deum of Tallis (died 1585) stands thus in the old copies in question :—



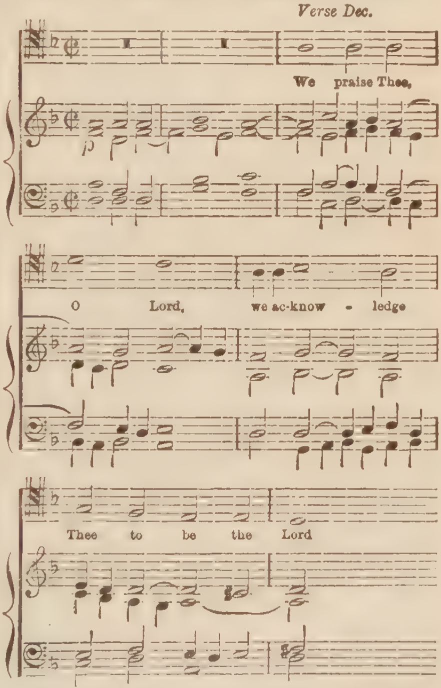
while that of the phrase to the words 'The noble army of martyrs praise Thee,' in the well-known Te Deum in F of Gibbons (1583-1625), appears in this shape :—



The headings or 'Indexing' of these versions stand as follows, and are very suggestive :—'Tallis in D, organ part varied'; 'Te Deum, Mr. Tallis, with Variations for the Organ'; 'Gibbons in F, Morning, with Variations'; 'Te Deum, Mr. Orlando Gibbons, in F fa ut, varied for the Organ'; and so forth. There is little doubt therefore that the versions under notice were not intended as accompaniments at all, but were variations or adaptations like the popular 'Transcriptions' of the present day, and made for separate use, that use being doubtless as voluntaries. This explanation of the matter receives confirmation from the fact that a second old and more legitimate organ part of those services is also extant, for which no ostensible use would have existed, if not to accompany the voices. Compare the following extract from Gibbons's Te Deum ('The noble army of Martyrs') with the preceding.

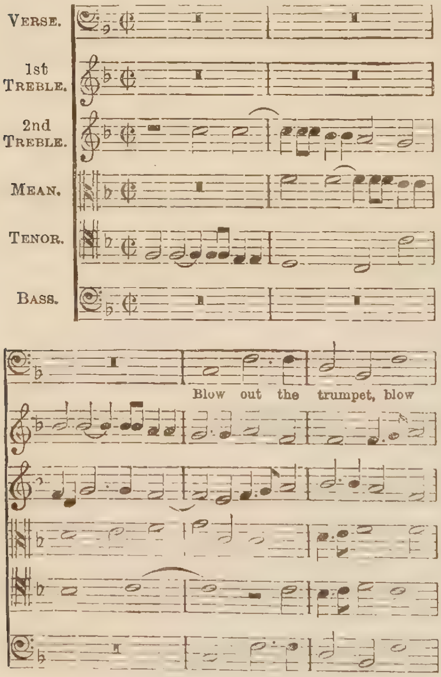


An early specimen of a short piece of 'obbligato' organ accompaniment is presented by the opening phrase of Orlando Gibbons's Te Deum in D minor, which appears as follows :—



The early organ parts contained very few if any directions as to the *amount* of organ tone to be used by way of accompaniment. Indeed the organs were not capable of affording much variety. Even the most complete instruments of Tallis's time, and for nearly a century afterwards, seem to have consisted only of a very limited 'choir' and 'great' organs, sometimes also called 'little' and 'great' from the comparative size of the external separate cases that enclosed them; and occasionally 'soft,' as in the preceding extract, and 'loud' organs in reference to the comparative strength of their tone.

Other instruments were used besides the organ in the accompaniment of church music. Dr. Rimbault, in the introduction to 'A Collection of Anthems by Composers of the Madrigalian Era,' edited by him for the Musical Antiquarian Society in 1845, distinctly states that 'all verse or solo anthems anterior to the Restoration were accompanied with viols, the organ being only used in the full parts'; and the contents of the volume consist entirely of anthems that illustrate how this was done. From the first anthem in that collection, 'Blow out the trumpet,' by M. Este (about 1600), the following example is taken—the five lower staves being instruments:—



[A very early instance of the use of cornets (*i.e.* Zinken) or trombones with the organ is in the account of the performance at the Field of the Cloth of Gold. In the *Calendar of State Papers*, Venetian, 1520-26, No. 93, it is noted that 'The Choristers of the two chapels of France and England sang this Mass, the music by Perino, accompanied by an organ with trombones and cornets.' G. E. P. A.

On the general question of the instrumental accompaniment of church music in the 16th and early 17th centuries, see pref. to No. xxii. of G. E. P. Arkwright's Old English Edition. An interesting paper on the accompaniments of the early operas in Italy is in the *Rivista Musicale Italiana*, i. 1.]

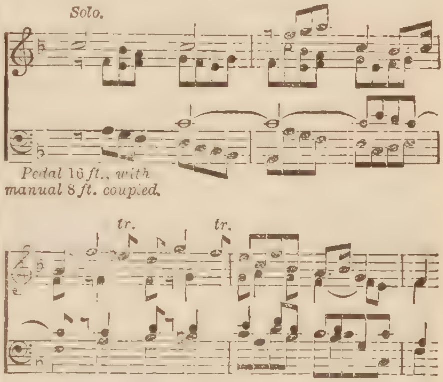
The resources for varied organ accompaniment were somewhat extended in the 17th century through the introduction, by Father Smith and Renatus Harris, of a few stops, until then unknown in this country; and also by the insertion of an additional short manual organ called the Echo; but no details have descended to us as to whether these new acquisitions were turned to much account. The organ accompaniments had in fact ceased to be written with the former fulness, and had gradually assumed simply an outline form. That result was the consequence of the discovery and gradual introduction of a system by which the harmonies were indicated by means of *figures*, a short-hand method of writing which afterwards became well known by the name of *Thorough Bass*. The 'short-score' accompaniments—which had previously been generally written, and the counterparts of which are now invariably inserted beneath the vocal scores of the modern reprints of the old full services and anthems—were discontinued; and the scores of all choral movements published during the 18th and the commencement of the 19th century, were for the most part furnished with a figured bass only by way of written accompaniment. The custom of indicating the harmonies of the accompaniment in outline, and leaving the performer to interpret them in any of the many various ways of which they were susceptible, was followed in secular music as well as in sacred; and was observed at least from the date of the publication of Purcell's *Orpheus Britannicus*, in 1698, down to the time of the production of the English ballad operas towards the latter part of the 18th century.

In committing to paper the accompaniments to the 'solos' and 'verses' of the anthems written during the period just indicated, a figured bass was generally all that was associated with the voice part; but in the symphonies or 'ritornels' a treble part was not unfrequently supplied, usually in single notes only, for the right hand, and a figured bass for the left. Occasionally also a direction was given for the use of a particular organ register, or a combination of them; as 'cornet stop,' 'bassoon stop,' 'trumpet or hautboy stop,' 'two diapasons, left hand,' 'stop diapason and flute'; and in a few instances the particular manual to be used was named, as 'eccho,' 'swelling organ,' etc.

Although the English organs had been so much improved in the volume and variety of their tone that the employment of other instruments gradually fell into disuse, yet even the best of them were far from being in a state of convenient completeness. Until nearly the end of the 18th century English organs were without pedals of any kind, and when these were added they were for fifty years made to the wrong compass. There was no independent pedal organ worthy of the name; no sixteen-feet stops on the manuals, although Father Smith's organ at St. Paul's went down to CCC on the manuals; the swell was of incomplete range; and mechanical means, in the shape of composition-pedals for changing the combination of stops were almost entirely unknown; so that the means for giving a good instrumental rendering of the *suggested* accompaniments to the English anthems really only dates back about fifty years.

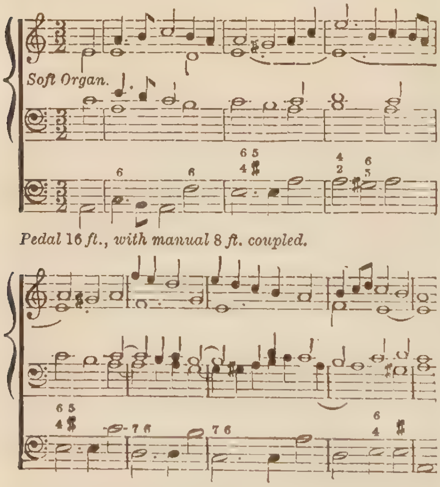
The best mode of accompanying a single voice in compositions of the kind under consideration was fully illustrated by Handel in the slightly instrumented songs of his oratorios, combined with his own way of reducing his thorough-bass figuring of the same into musical sounds. Most musical readers will readily recall many songs so scored. The tradition as to Handel's method of supplying the intermediate harmonies has been handed down to our own time in the following way. The late Sir George Smart, at the time of the Handel festival in Westminster Abbey in 1784, was a youthful chorister of the Chapel Royal of eight years of age; and it fell to his lot to turn over the leaves of the scores of the music for Joah Bates, who, besides officiating as conductor, presided at the organ. In the songs Bates frequently supplied chords of two or three notes from the figures on a soft-toned unison-stop. The boy looked first at the book, then at the conductor's fingers, and seemed somewhat puzzled, which being perceived by Bates, he said, 'My little fellow, you seem rather curious to discover my authority for the chords I have just been playing'; to which observation young Smart cautiously replied, 'Well, I don't see the notes in the score'; whereupon Mr. Bates added, 'Very true, but Handel himself used constantly to supply the harmonies in precisely the same way I have just been doing, as I have myself frequently witnessed.'

Acting on this tradition, received from the lips of the late Sir George Smart, the writer of the present article, when presiding occasionally, for many years, at the organ at the concerts given by Hullah's Upper Singing Schools in St. Martin's Hall, frequently supplied a few simple inner parts; and as in after conversations with Hullah as well as with some of the leading instrumentalists of the orchestra, he learnt that the effect was good, he was led to conclude that such insertions were in accordance with Handel's intention. Acting on this conviction he frequently applied Handel's perfect manner of accompanying a sacred song, to anthem solos; for its exact representation was quite practicable on most new or modernised English organs. Of this fact one short illustration must suffice. The introductory symphony to the alto solo by Dr. Boyce (1710-79) to the words beginning 'One thing have I desired of the Lord' is, in the original, written in two parts only, namely, a solo for the right hand, and a moving bass in single notes for the left; no harmony being given, nor even figures denoting any. By taking the melody on a solo stop, the bass on the pedals (sixteen feet) with the manual (eight feet) coupled, giving the bass in octaves, to represent the orchestral violoncellos and double basses, the left hand is left at liberty to supply inner harmony parts. These latter are printed in small notes in the next and all following examples. In this manner a well-balanced and complete effect is secured, such as was not possible on any organ in England in Dr. Boyce's own day.

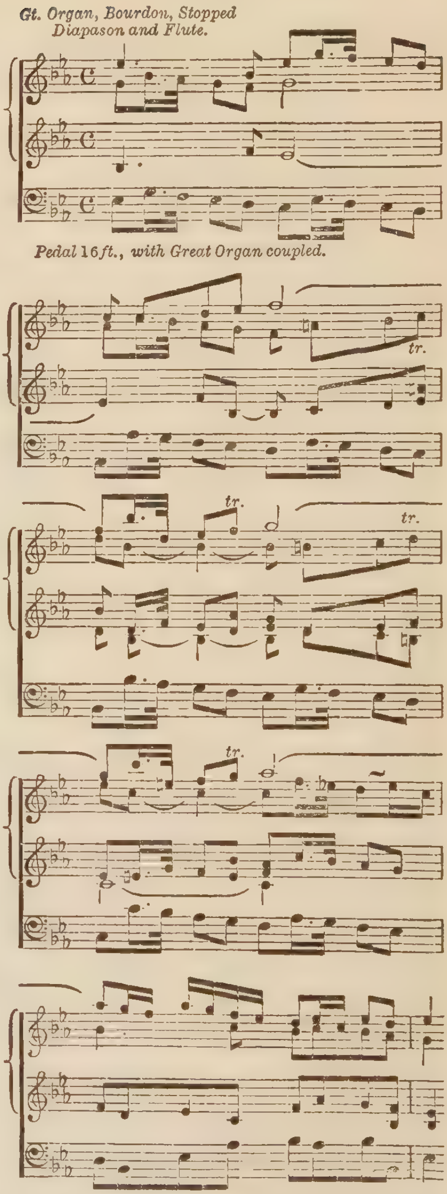


Notice may here be taken of a custom that has prevailed for many years in the manner of supplying the indicated harmonies to many of Handel's recitatives. Handel recognised two wholly distinct methods of sustaining the voice in such pieces. Sometimes he supported it by means of an accompaniment chiefly for bow instruments; while at other times he provided only a skeleton score, as already described. In the four connected recitatives in the 'Messiah,' beginning with 'There were shepherds,' Handel alternated the two manners, employing each twice; and Bach, in his 'Matthew Passion Music,' makes the same distinction between the ordinary recitatives and those of our Lord. It became the custom in England in the early part of the 19th century to play the harmonies of the *figured* recitatives not on a keyed instrument, but on a violoncello. When or under what circumstances the substitution was made, it is not easy now to ascertain; but if it was part of Handel's design to treat the tone-quality of the smaller bow instruments as one of his sources of relief and musical contrast, as seems to have been the case, the use of a deeper-toned instrument of the same kind in lieu of the organ would seem rather to have interfered with that design. It is not improbable that the custom may have taken its rise at some provincial music meeting, where either there was no organ, or where the organist was not acquainted with the traditional manner of accompanying; and that some expert violoncellist in the orchestra at the time supplied the harmonies in the way that afterwards became the customary manner in England.

But to continue our notice of the accompaniments to the old anthem music. A prevalent custom with the 18th-century composers was to write, by way of introductory symphony, a bass part of marked character, with a direction to the effect that it was to be played on the 'loud organ, two diapasons, left hand'; and to indicate by figures a right-hand part, to be played on the 'soft-organ,' of course in close harmony. By playing such a bass on the pedals (sixteen feet) with the great manual coupled thereto, not only is the bass part enriched by being played in octaves, but the two hands are left free for the interpretation of the figures in fuller and more extended harmony. The following example of this form of accompaniment occurs as the commencement of the bass solo to the words 'Thou art about my path and about my bed,' by Dr. Croft (1678-1727).

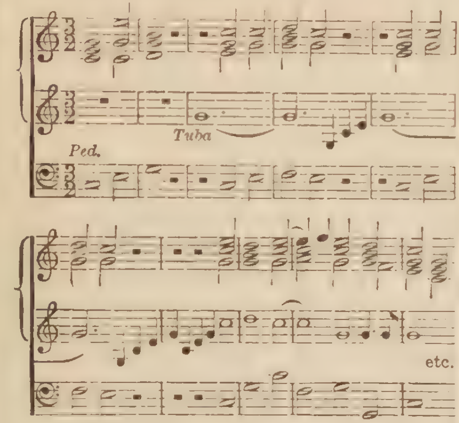


Sometimes the symphony to a solo, if of an arioso character, can be very agreeably given out on a combination of stops, sounding the unison, octave, and sub-octave, of the notes played, as the stopped diapason, flute, and bourdon on the great organ; the pedal bass, as before, consisting of a light-toned sixteen-feet stop with the manual coupled. Dr. Greene's alto solo to the words 'Among the gods there is none like Thee, O Lord,' is in a style that affords a favourable opportunity for this kind of organ treatment.


Gt. Organ, Bourdon, Stopped Diapason and Flute.
Pedal 16ft., with Great Organ coupled.
tr.

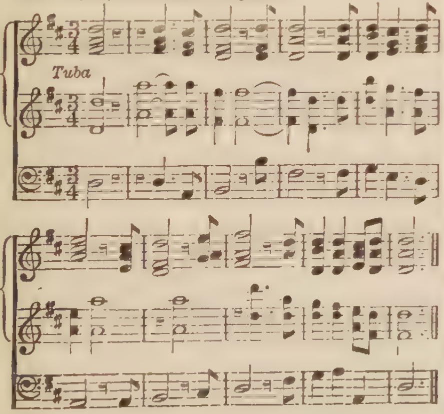
The foregoing examples illustrate the manner in which English anthem solos and their symphonies, presenting as they do such varied *outline*, may be accompanied and filled up. But in the choral parts of anthems equally appropriate instrumental effects can also frequently be introduced, by reason of the improvements that have been made in English organs in recent years. The introduction of the *tuba* on a fourth manual has been an accession of great importance in this respect. Take for illustration the chorus by Kent (1700-76), 'Thou, O Lord, art our Father,' the climax of which, in the original, is rather awkwardly interrupted by rests; the fragmentary sections can now be appropriately and advantageously united by a few intermediate jubilant notes in some such manner as the following:

Great Organ, with Double Diapason.



Again, in Dr. Greene's anthem, 'God is our hope and strength,' occurs a short chorus, 'O behold the works of the Lord,' which, after a short trio, is repeated, in precisely the same form as that in which it previously appears. According to the modern rules of musical construction and development it would be considered desirable to add some fresh feature on the repetition, to enhance the effect. This can now be supplied in this way, or in some other analogous to it:

Great Organ, with Double Diapason.



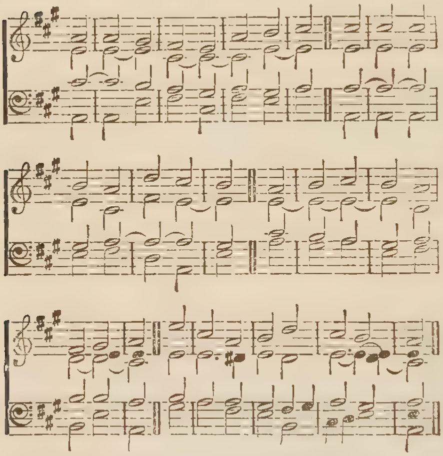
The organ part to Dr. Arnold's collection of Cathedral Music, published in 1790, consists chiefly of treble and bass, with figures; so does that to the Cathedral Music of Dr. Dupuis, printed a few years later. Vincent Novello's organ part to Dr. Boyce's Cathedral Music, issued in 1849, on the contrary, was arranged almost as exclusively in 'short score.' Thus after a period of three centuries, and after experiment and much experience, organ accompaniments, in the case of full choral pieces, came to be written down on precisely the same principle on which they were prepared at the commencement of that period.

Illustrations showing the way of interpreting figured basses could be continued to almost any extent, but those already given will probably be sufficient to indicate what may be done in the way of accompaniment, when the organ will permit, and when the effects of the modern orchestra are allowed to exercise some influence.

In accompanying English psalm tunes it is usual to make use of somewhat fuller harmony than that which is represented by the four written voice-parts. The rules of musical composition, as well as one's own musical instinct, frequently require that certain notes, when combined with others in a particular manner, should be followed by others in certain fixed progressions; and these progressions, so natural and good in themselves, occasionally lead to a succeeding chord or chords being presented in 'incomplete harmony' in the four vocal parts. In such cases it is the custom for the accompanist to supply the omitted elements of the harmony; a process known by the term 'filling in.' Mendelssohn's Organ Sonatas, Nos. 5 and 6, each of which opens with a chorale, afford good examples of how the usual parts may be supplemented with advantage. The incomplete harmonies are to be met with most frequently in the last one or two chords of the clauses of a tune; the omitted note being generally the interval of a fifth above the bass note of the last chord; which harmony note, as essential to its correct introduction, sometimes requires the octave to the preceding bass note to be introduced, as at the end of the third clause of the example below; or to be retained if already present, as at the end of the fourth clause. An accompaniment which is to direct and sustain the voices of a congregation should be marked and decided in character, without being disjointed or broken. This combination of distinctness with continuity is greatly influenced by the manner in which the *repetition* notes are treated. Repetition notes appear with greater or less frequency in one or other of the vocal parts of nearly all psalm tunes, as exhibited in the example below. Those that occur in the melody should not be combined, but on the contrary should, generally speaking, be repeated with great distinctness. As such notes present no melodic movement, but only rhythmic progress, congregations have on that account a tendency to *wait* to hear the step from a note to its iteration announced before they proceed; so that if the repetition note be not clearly defined, hesitation among the voices is apt to arise, and the strict time is lost. The following example will sound very tame and undecided if all the repetition notes at the commencement of the first and second clauses be held on.

A very little will suffice to steady and connect the organ tone; a single note frequently being sufficient for the purpose, and that even in an inner part, as indicated by the binds in the following example. A repetition note in the bass part may freely be iterated on the pedal, particularly if there should be a tendency among the voices to drag or proceed with indecision.

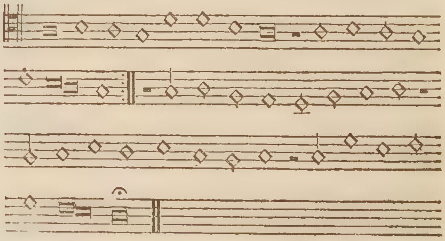
Old Hundredth tune.



The important subject of additional accompaniments to works already possessing orchestral parts, with the view of supplying the want of an organ, or obtaining the increased effects of the modern orchestra, is treated under the head of ADDITIONAL ACCOMPANIMENTS. E. J. H.

ACCORDION (Ger. *Handharmonika*, also *Ziehharmonika*). A portable instrument of the free-reed species, invented at Vienna by Damian, in the year 1829. It consists of a small pair of hand-bellows, to one side of which is affixed a key-board, containing, according to the size of the instrument, from five to fifty keys. These keys open valves admitting the wind to metal reeds, the latter being so arranged that each key sounds two notes, the one in expanding, the other in compressing the bellows. The right hand is placed over the keyboard, while the left works the bellows, on the lower side of which are usually to be found two keys which admit wind to other reeds furnishing a simple harmony—mostly the chords of the tonic and dominant. It will be seen that the capabilities of the instrument are extremely limited, as it can only be played in one key, and even in that one imperfectly; it is, in fact, but little more than a toy. It was originally an extension of the 'mouth-harmonica'—a toy constructed on a similar principle, in which the reeds were set in vibration by blowing through holes with the mouth, instead of by a keyboard. This latter instrument is also known as the ÆOLINA. E. P.

'ACH GOTT VOM HIMMEL.' This hymn, the words of which are a paraphrase by Martin Luther on Psalm xi. (Vulgate version), made its first appearance in 1524, when it was printed in at least four different collections: (*a*) 'Etlich cristlich lider Lobgesang, vnd Psalm, etc.' printed at Wittenberg (Wackernagel, No. cxxix.); (*b*) the Erfurdt Enchiridion (Wackernagel, No. clvii.); (*c*) the 'Teütsch Kirchen Ampt mit lobegesengen,' printed by Wolf Köppel at Strasburg (Wackernagel, No. clxii.); and (*d*) Walther's Wittenberg 'Geystliche gesangk Buchleyn' (Wackernagel, No. clxiii.). In (*a*) it is directed to be sung to the melody of 'Es ist das Heil'; in (*b*) it appears with the tune in the Hypophrygian mode to which it is usually sung—especially in North Germany; in (*c*) it is set to a tune in the Hypoæolian mode, to which it is sometimes still sung in South Germany; and in (*d*) it appears with a tune in the Dorian mode. In Joseph Klug's Hymnbook (1535), besides the well-known Hypophrygian tune it is set to another tune in the Phrygian mode, which was afterwards adapted to Andreas Knöpken's Psalm 'Hilf Gott, wie geht das immer zu.' The melody in the Erfurdt Enchiridion is as follows:



The use which Mozart has made of this Chorale in the Finale to Act II. of the 'Zauberflöte' is very interesting. It is now well known that this opera refers under a slight disguise to the suppression of Freemasonry by Maria Theresa. To masons both book and music are said to be full of allusions to the mysteries of the craft, and it seems probable that one of these is the introduction of the two men in armour who sing at the moment of Tamino's most solemn trial the motto inscribed on a pyramid set to the well-known chorale 'Ach Gott vom Himmel.' Jahn (*W. A. Mozart*, iv. 617) surmises that Mozart's attention was drawn to the chorale by Kirnberger's 'Kunst des reinen Satzes,' in which it is twice used as a Canto Fermo for contrapuntal treatment. A sketch is preserved in the Imperial Library at Vienna of another four-part arrangement of the chorale, which still more closely resembles the passages in Kirnberger's work. The autograph score of the 'Zauberflöte' shows that the beginning of the scene between Tamino and the two men in armour has been carefully sketched. The chorale itself is sung in octaves by the two voices, accompanied by flutes, oboes, bassoons and trombones, whilst the strings have an independent contrapuntal figure. W. B. S.

ACHTEL (Ger.). A quaver.

ACIS AND GALATEA. A 'masque,' or 'serenata,' or 'pastoral opera,' composed by Handel at Cannons, probably in 1720 (date is wanting on autograph); and performed there probably in 1721. Words by Gay, with additions by Pope, Hughes, and Dryden. Rescored by Mozart for Van Swieten, Nov. 1788. Put on the stage at Drury Lane by Macready, Feb. 5, 1842. 'Aci, Galatea, e Polifemo,' an entirely different work, was composed in Italy in 1708-9.

ACOUSTICS. Almost all the sounds with which we are concerned in music have a definite and steady pitch. The side-drum, the castanets, and one or two other instruments, produce mere noises without pitch, as is seen by the fact that no attempt is made to tune them to the rest of the orchestra; but such instruments are of less importance than those which are capable of giving something more than mere rhythm.

Very little observation is necessary to show that sound is always caused by the vibration of something or other. If a tuning-fork is made to give out a sound it can often be seen to be in a state of vibration by the hazy appearance of the prongs; and even though the vibrations are too small to be visible they may be felt by touching the fork with the finger. If the pressure of the finger is so great as to stop the vibrations the sound also stops. Similar evidence that there is never sound without vibration can be obtained from many musical instruments,—some part of the instruments will be seen or felt to be in vibration so long as sound is being emitted.

Moreover, it will be noticed that the loudness of the sound is connected with the amplitude of the vibrations,—the greater the amplitude the louder the resulting sound for a given pitch.

That the medium by which the sound is carried from the vibrating body to the ear is, in most cases, the air, is seen by the old experiment of placing an alarum clock or electric bell under the receiver of an air-pump and pumping out the air. The sound grows fainter as the air is removed. It cannot be made to die away altogether, for air is not the only medium that will convey sound. The bell must be supported on something, and the support will carry some of the sound to the air-pump or bell-jar and so to the external air. The result of the experiment is more striking if the bell is supported by some material that conducts vibration badly, such as indiarubber cords or a pad of soft felt.

The pitch of a note is easily proved to be dependent on the rate at which the body vibrates. Hold a card against the teeth of a rotating cogwheel, and if the wheel is rotating fast enough, the taps of the card on the cogs will blend into a note of recognisable pitch. Turn the wheel faster,—that is, produce more taps per second,—and the pitch rises.

A still simpler experiment is to run the thumb nail along a piece of ribbed silk ribbon. A note is produced by the taps of the nail on the ribs, and the faster the thumb is drawn over the silk the higher will be the pitch of the note.

In the case of every musical instrument the vibrations that give rise to the sound are due to the elasticity of some part of the instrument or of the air contained in it. Take the simple case of a harp string. Pull the string aside and it is felt to resist the displacement with a force that is greater, the greater the displacement, and whatever the direction of the displacement the force is such as to tend to restore the string to the position in which it is in equilibrium. If the string is drawn aside and let go it will oscillate about its equilibrium position until the energy that was given to it by the finger is dissipated in the form of sound or wasted by friction.

In the case of every elastic body the force that resists a displacement is proportional to the amount of displacement, provided the displacement does not exceed a certain limit that depends on the shape, size, and material of the body. Thus to stretch an elastic cord two-tenths of an inch requires just double the force required to stretch it one-tenth.

This law, when applied to solid bodies, is known as Hooke's Law, and is the fundamental fact in the theory of elasticity.

Hooke's Law leads, by a line of argument that cannot be given here, to the result that if an elastic body vibrates in consequence of its elasticity, the vibrations will be isochronous; that is to say, the time occupied by a single vibration will be the same, whatever the amplitude of the vibration, or the number of vibrations per second will be the same whatever the extent of the vibrations.

The oscillations of a pendulum afford a familiar instance of isochronism. A pendulum of the proper length will beat seconds independently of the extent of the oscillation, provided that extent be not very great. The vibrations are, in this case, not due to elasticity, but the law connecting the restoring force and the displacement is the same.

The application of this law of isochronism of elastic vibrations to music leads to the important result that the pitch of the note given by a musical instrument does not depend on the loudness of the note. Had the laws of elasticity been different, music in its present form would have been impossible, for every variation in the loudness of a note would have been accompanied by a variation in its pitch.

The pendulum vibration is typical of the simplest, but not the only possible form of vibration of an elastic body, and is called a Simple Harmonic Vibration.

In order to obtain an idea of the nature of the motion, imagine a point P moving with uniform velocity in a circle. Drop a perpendicular from P on any diameter AB, and N the foot of the perpendicular will describe Harmonic vibrations along the line AB.

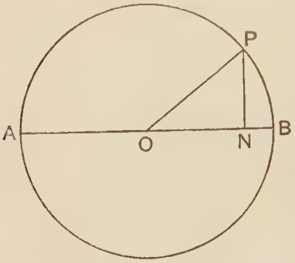


Fig. 1.

It is obvious that if P moves uniformly, N will be momentarily at rest when it is at A or B, that it will have its greatest velocity as it passes through O, and that, at intermediate points, it will have intermediate velocities.

A graphic representation of harmonic motion is given by the curve (Fig. 2) called the Sine Curve.

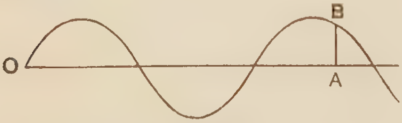


Fig. 2.

By means of this curve the displacement of a vibrating point at any moment is shown. Let distances measured to the right from O represent time—say 1 unit represents 1 second. Then to find the displacement, say 3 seconds after the vibrations commenced, measure a distance 3 units to the right from O, and at the point A thus reached draw a perpendicular. The distance AB along this perpendicular from the base line to the point where it cuts the curve is the displacement, which is to one side or the other of the equilibrium position according as B is above or below A.

The limits of this article preclude any lengthy account of the mode of propagation of sound through the air, and a brief description must suffice. When the prong of a tuning-fork is moving outwards it condenses the air on its face, and this condensation proceeds to travel outwards from the fork. Before the condensation has travelled far the prong of the fork has passed the outward end of its swing, and is moving inwards. This rarefies the air near it, and the rarefaction travels outwards in the rear of the condensation. This process is continued, and we have a series of waves of condensation and rarefaction travelling away from the fork. The air does not travel along bodily with the waves; but any given particle of air over which the train of waves is passing, oscillates backwards and forwards in the direction in which the waves are travelling. The oscillations are due to the elasticity of the air, and are isochronous. A complete wave includes one region of condensation and one region of rarefaction, and during the time taken by the particle to make one complete oscillation one complete wave will pass over it. When the particle is moving in the same direction as the train of waves it is in a region of condensation, and when it is moving in the opposite direction it is in a region of rarefaction. When it is at an end of its swing, and so is momentarily at rest, it is at a place where condensation changes to rarefaction, and so the air has its normal density.

As the vibrations are isochronous, and one complete wave passes in the time of one complete oscillation, it follows that waves of the same length will travel with the same velocity whatever their intensity; and as, moreover, the period of oscillation depends only on the elasticity and density of the air, and not on the length of the waves, waves of every length will travel with the same velocity. Since waves of all lengths travel with the same velocity, though different vibrating bodies may be giving them out in very different numbers per second, it follows that the distance travelled by a wave in one second will contain as many waves as the body performs vibrations per second. If n is the number and l is the length of one wave, then nl will be the distance travelled by the waves in one second, which is the measure of the velocity, so that $v=nl$.

Further, it follows that the greater the vibration number, or, in other words, the higher the pitch of the note the shorter will be the waves in air. The notes in common use in music have wave-lengths varying from about 40 feet to 3 inches.

The mathematical investigation of the relation between the velocity of sound in a gas, and the density and elasticity of the gas, shows that if the ratio of the pressure to the density remains the same the velocity will be constant. Hence a rise of the barometer will not affect the velocity of sound, because the increase of pressure increases the density in the same ratio; but a rise of temperature will increase the velocity, for it will rarefy the gas without altering the pressure.

The earlier measurements of the velocity of sound in air were made by firing a cannon, and noticing the time the sound took to travel over a measured distance, making any necessary corrections for wind or for variations of temperature.

The velocity is found to be about 1090 feet per second, at a temperature of 32° Fahrenheit, and to increase by about one foot per second per degree rise of temperature at ordinary temperatures.

The velocity in different gases at the same temperature is roughly inversely proportional to the square root of the density. Thus in hydrogen, which has a density rather more than one-sixteenth that of air, the velocity of sound is about four times greater. (This law, however, is by no means accurately followed. For reasons that cannot be given here the ratio of the specific heats of a gas affects its adiabatic elasticity, which is the elasticity concerned in the propagation of sound, and this ratio varies considerably for different gases.)

The velocity of waves of condensation and rarefaction in solids and liquids is greater than in gases. The greater density of such bodies tends to lower the velocity, but this is more than compensated by the very great forces developed by their compression. The velocity of sound in water is 1435 feet per second, in iron it is 5030, and in glass 5438.

Sound-waves are capable of reflection in the same way as light-waves, and according to the same laws. Most echoes are due to waves striking a surface normally, and suffering reflection along the line of incidence; though an echo is sometimes produced by several oblique reflections.

Sound-waves diverging from a point may, in certain circumstances, be reflected from a curved surface in such a way as to come together again at a focus. If a watch is placed at the principal focus A of a large concave spherical mirror—that is, at a point half-way between the centre of the sphere of which the mirror forms a part, and the centre of the surface of the mirror—the sound rays diverging from the watch and striking the mirror will be reflected off in a beam of parallel rays. If this beam is received on a second similar mirror it will be collected together at the principal focus B, so that an ear placed at the focus would hear the ticking of the watch, whilst a little way from the focus the ticking would be quite inaudible. Reflection of this kind sometimes takes place in large buildings. Curved parts of the walls take the place of the spherical mirrors, and a whisper at one focus may be heard distinctly at the other.

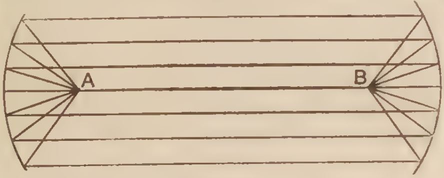


Fig. 3.

Solid obstacles cast sound shadows in the same way as they cast light shadows; but there is a practical difference, resulting from the great difference between the length of sound-waves and of light-waves. An obstacle gives a well-defined shadow only when it is a considerable number of wave-lengths in diameter. Light-waves are about a fifty-thousandth of an inch long, so that very small objects give clear shadows. The waves of sound may be of any length up to about 40 feet, so that except for very high notes a large object is needed to give a well-defined shadow. A house or a haystack is capable of giving a shadow of the scream of birds.

We have seen that the loudness of a musical note depends on the amplitude of the vibrations that give rise to it, and that the pitch of the note is fixed by the number of vibrations that reach the ear per second. A third characteristic of a note, its quality, has not yet been mentioned.

By Quality is meant that feature by which the note of one instrument can be distinguished from that of another, though of the same pitch. Fig. 2 is a graphic representation of one form of wave motion in air, the ordinates of the curve showing the displacement of the particles of air at a given instant. The waves may be varied in three ways only. They may be altered in length which will correspond to an alteration in the pitch of the note. They may be altered in the height of the crests and the depth of the troughs, which will give an alteration in the loudness of the note.

Lastly, they may be altered in shape. It is essential that if a musical note is to continue unchanged each wave must be like its fellows in every respect, but with this limitation, the waves may be of any shape. They need not be smooth and symmetrical as in Fig. 2, but may have one side steeper than the other, or may have sharp bends, or may vary in many other ways. It has long been assumed that it is the shape of the wave that determines the quality of the note, but Helmholtz was the first to give a definite theory of the nature of the relation between shape and quality. Before stating his theory some preliminary explanation is needed. Suppose a note and its octave are sounded at the same time, and that each is of the special quality corresponding to a simple harmonic vibration. The higher note will have half the wave-length of the lower, and the displacements due to the two separately are represented by the two sine curves in Fig. 4. Now an air particle cannot have two different displacements at the same moment, and both theory and experiment show that the actual displacements can be shown by a curve passing through the ends of ordinates, obtained by taking at any point along the base line, the algebraic sum of the ordinates of the two sine curves; that is, adding them if they are on the same side of the base line, subtracting the smaller from the greater if they are on opposite sides, and drawing the resulting ordinate on the same side of the base, as the greater of the two components.

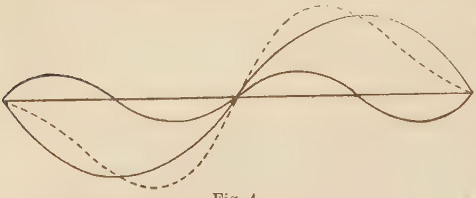


Fig. 4.

The curve thus obtained (the dotted line in the figure) is not symmetrical, and it is evident that a great variety of curves can be obtained by an extension of the method. The octave curve could be changed in amplitude or it could be moved to the right or left by any amount, thus changing what is called the relative phase of the two curves. Further, we might compound with the lower note some other note than the octave, or we might superpose in a similar way more than two notes. Fourier's Theorem states that any curve whatever can be built up in this way from sine curves, provided it is periodic, or consists of waves all of the same shape and size, and provided it has not anywhere an ordinate of infinite length—a limitation that does not concern us in acoustics. If the length of one complete wave of the curve to be built up or analysed is represented by 1, the components required will have wave-lengths, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, and so on. It may be necessary to take a large number of such components—even an infinite number if there are sharp corners in the curve—and some members of the series may be missing, but it will never be necessary to go outside the series, and if the amplitudes and relative phases of the components are properly chosen any periodic curve can be so built up.

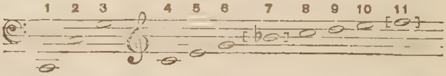
Now most of the notes used in music can be recognised by a trained ear as not being simple, but made up of a number of constituents of different pitches and intensities. What then is the particular kind of vibration that results in a pure tone unmixed with any others? Ohm's Law states that a simple harmonic vibration is the only form of vibration that gives the sensation of a pure tone without any admixture of overtones, and thus we are able to draw a very important conclusion from Fourier's Law. The ear analyses a complex note in exactly the same way as Fourier analyses a complex curve.

Any musical note can, with suitable training and suitable appliances, be shown to be made up of one or more of a series of pure tones, whose vibration numbers are in the ratio of the numbers 1, 2, 3, 4, etc. Tones bearing this relation to each other are called Harmonics.

Helmholtz went a step farther, and stated that the relative phase of the constituent harmonics does not affect the quality of the resultant sound, and that all we are concerned with is the number, amplitude, and position in the series of the constituents. If, for instance, the two constituent curves in Fig. 4 are placed in several different positions with reference to each other, keeping always the same base line for both, it will be found that the resultant curves vary much in shape; but according to Helmholtz the corresponding notes will sound alike. The quality of the note will be completely defined by the amplitude of the two constituents, without reference to their phases.

Doubt has been cast on Helmholtz's theory by some distinguished physicists, but it appears to be in the main correct. If difference of phase has any effect it is probably small.

Pure tones are little used in music. They are colourless and uninteresting, and for reasons that will be stated later are unsatisfying in harmonic combinations. Wide stopped organ pipes give nearly pure tones, but reed pipes and all orchestral instruments have strong harmonics. In the case of the smoother toned instruments such as flutes and horns, the lower harmonics are the more prominent, whilst with instruments that give more incisive tones such as violins and hautboys, the prominent harmonics extend higher in the series.



As we shall frequently have occasion to refer to the harmonic series of overtones it will be convenient to give them here expressed in musical notation, taking C as the fundamental. The numbers above the notes are in the ratios of the vibration numbers of the notes. The seventh and the eleventh of the series are enclosed in brackets, as they cannot be correctly represented by any notes in the scale. The seventh is flatter than B♭, and the eleventh is about half-way between F and F♯ on the tempered scale. The series extends upwards indefinitely, but the higher members are generally faint.

The construction of scales is treated of elsewhere, and it is sufficient to note here that the vibration ratio of any interval in the true diatonic scale can be obtained from this table. Thus the major second, C to D, is 8 : 9; the minor second, D to E, is 9 : 10; the major third, 4 : 5; and so on. These intervals are of course modified in the system of tuning by equal temperament where the octave is divided into twelve equal semitones the vibration ratio of each of which is $\sqrt[12]{2} : 1$, or about 89 : 84. Here there is no distinction between major and minor seconds, and all the intervals with the exception of the octave differ more or less from the ratios given in the diagram.

When two notes of the same pitch are sounded together it may happen at some point that the crests of one train of waves coincide with the hollows of the other train. From what has been said above about the composition of vibrations it is clear that at this point the two trains will neutralise each other if they are of equal amplitude, and there will be silence. Strike a tuning-fork, hold it to the ear, and turn it round slowly. It will be found that in one revolution there will be four points of maximum intensity, separated by four points of silence. Each of the prongs is giving off its own train of waves. At the points of maximum loudness the crests of the two trains fall together, and the sound from one prong is reinforced by that from the other. At the points of silence the two trains neutralise each other. That this is really so is easily proved by slipping a paper tube over one prong without touching it, when it will be found there are no points of silence.

Suppose, next, that the two notes have nearly but not quite the same pitch. Let one have, for instance, the vibration number 100, and the other 102. Then in the space that sound travels in one second are comprised 100 waves of one train, and 102 of the other. If the crest of the first wave in one train coincides with the first crest of the other, the waves will reinforce each other at that point. Similarly, the 50th crest of one train will coincide with the 51st of the other, and the 100th of one with the 102nd of the other, so that, at these points each sound will intensify the other. At the 25th crest of the one train we shall, however, have a hollow of the other train, and, similarly, at the 75th crest, so that at these two points the sounds will neutralise one another to an extent depending on the relative amplitudes of the two sets of waves. As the two trains of waves are travelling with the same velocity these maxima and minima of sound will pass a stationary listener, who will consequently hear the sound rise and fall in intensity twice in each second. These alternations of intensity are called beats, and it is clear that the number of beats per second is the difference between the vibration numbers of the two notes. As the two notes approach each other in pitch the beats become slower, until, with perfect unison, they disappear, which fact affords a ready means of judging of the accuracy of the tuning of two notes to each other.

Next, consider the case of a train of waves striking a flat surface at right angles. They will be reflected, and the incident and reflected trains will interfere. Let the full curve in Fig. 5 represent the position of the incident train at a given moment ; then the dotted curve will represent the reflected curve at that moment ; for remembering that the actual displacements of the air-particles are along the line CO, it is clear there can never be any displacement at O, and hence the reflected curve must be in such a position that at O it always compounds with the incident curve so as to give no displacement. It will now be found that there is a series of other points A, B, C, etc., half a wave-length apart, where there is also no displacement at any time ; and we have what is known as a stationary wave (Fig. 6).

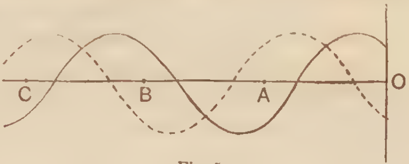


Fig. 5.

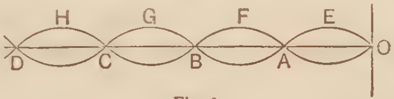


Fig. 6.

At the points O, A, B, etc., there are changes in the pressure of the air but no motion ; whilst at the points half-way between there is motion but no change of pressure. If one end of an indiarubber tube is placed in the ear, and the other end moved along the line OD which passes through the source of the sound, and is at right angles to the reflecting surface, sound will be heard at the points O, A, B, etc. because at these points the changes of pressure cause waves to run down the tube to the ear ; whilst at the points half-way between there will be silence, as at these points the air merely flows backwards and forwards across the end of the tube. This gives us a means of measuring the wave-length of any given note, as the points of silence are exactly half a wave-length apart, and since we have seen that $v = nl$ where v is the known velocity of sound, we can calculate n the vibration number of the note. The method works well for high notes, but it is better then to use a sensitive flame as a detector instead of a tube leading to the ear. With low notes reflections from walls and surrounding objects cause complications, and it is necessary to confine the sound in a tube.

A special case of stationary vibration is that of a resonator, which consists of a hollow body of any shape communicating with the outer air by a small aperture. It is possible by blowing across the mouth of a resonator to cause the enclosed air to vibrate and give out a definite note. The pitch of the note depends only on the volume of the contained air and the area of the opening, and not on the shape of the body or of the opening, provided neither is very elongated ; nor on the position of the opening. The pitch can be raised by increasing the size of the opening or by diminishing the volume of the contained air. A narrow-necked bottle will serve as a resonator. Blow across the neck and a note is given out. Pour in some water so as to diminish the volume and the pitch rises. Cover part of the opening with a card and the pitch falls. Tilt the partly filled bottle in various directions so as to change the shape of the cavity without changing its volume, and the pitch remains unaltered. Instead of raising the pitch by enlarging a single opening we may obtain the same result by making additional openings. The instrument called the ocarina is an instance of a simple resonator. The shape of the instrument has no effect on the pitch of the note, neither has the position of the holes. If the holes be uncovered one at a time it will be found that holes of the same size give the same rise of pitch wherever they are situated, and the scale is obtained merely by increasing the connection between the internal and external air. The resonator has the property of taking up and intensifying its own proper tone when sounded by some other instrument, and thus serves as a sensitive detector of the existence of that tone in the surrounding air. Helmholtz made use of this property in his investigations on the quality of complex tones. A series of resonators was used, tuned to the harmonics of the note to be investigated, and each had a short narrow neck that could be inserted into the ear. If a given harmonic was present in the complex note the corresponding resonator intensified it whilst excluding all others, thus enabling Helmholtz to carry out experimentally Fourier's analysis of complex vibrations, and to determine what harmonics were present in a given note. The addition of a resonance box to a tuning-fork has the effect of making the note emitted nearly a pure tone. The note of the fork alone is not generally a pure tone, the octave in particular being sometimes so strong as to overshadow the fundamental if the handle of the vibrating fork is merely pressed against the table and the amplitude is great. A resonance box of the proper pitch augments only the fundamental, leaving the higher tones of the fork so weak that the note emitted is practically pure.

Organ pipes bear some resemblance to resonators, but the points of difference make it necessary to treat them separately. Consider first the stationary vibrations in a pipe stopped at one end. The stopped end must of necessity be a node or point of no motion of the air. The open end must be a point of minimum change of pressure and therefore of maximum motion. Hence, since a point of maximum motion in a stationary wave is a quarter of a wave-length from the nearest node a closed pipe is one quarter the length of the waves it emits when giving its fundamental note. This is not quite correct, for the point of maximum motion is not strictly at the end of the pipe, but a little beyond it. In all that follows the pipe must be regarded as lengthened at an open end by an amount that depends on the size and shape of the opening. For a circular pipe with thin walls the correction is about three-fifths of the radius. The conditions regarding the ends would be equally well satisfied if we were to take the closed end as a node and the open end as being, not the centre of the next vibrating segment, but the centre of the next but one, say O and F, see Fig. 6. In order to secure this, the wave-length must be shortened to one-third of what it was in the former case, and the pipe will then contain $\frac{3}{4}$ of a wave. The vibration number will be three times what it was before, and hence the pitch will be a twelfth higher. The pipe will now contain two nodes, one at the closed end and the other one-third of the way down from the open end. Similarly, it may have 3, 4, or more nodes and corresponding vibration numbers 5, 7, etc. times that of the fundamental. Thus the series of notes that a closed pipe is capable of giving have vibration numbers in the ratios of the numbers 1, 3, 5, 7, etc.

An open pipe must have the centre of a segment at each end. The longest wave that fulfils this condition is that which is double the length of the pipe, so that E and F of Fig. 6 fall at the ends and the node, A, at the middle. Since then a stopped pipe, when sounding its fundamental, emits a note of wave-length 4 times its own length, and an open pipe one of only twice its own length, it follows that if the pipes are of the same length the open one will sound an octave higher than the closed one. For the first overtone of an open pipe we must reduce the length of the stationary waves until the length EG is equal to the pipe length. The pipe now contains two nodes, and the wave-length is half what it was for the fundamental, so that the vibration number is doubled and the note is an octave higher. Similarly, we can show that the pipe can give notes whose vibration numbers are 3, 4, 5, etc. times that of the fundamental. The fact that a correction is needed for the open end of a pipe does not affect the harmonic relations of the overtones to each other, provided the correction is the same for all the notes. This is the case only if the pipe is narrow. An open pipe of wide bore may depart widely from the harmonic series of overtones. The series of overtones that can be produced from a pipe or other musical instrument must not be confounded with the harmonic series spoken of above in connection with the theories of Fourier and Helmholtz. The overtones of an instrument are not necessarily the *harmonic* overtones of the fundamental. Most wind instruments are designed with a view to securing overtones that fall approximately in the harmonic series;

but, as has just been said, the wider organ pipes diverge from the series, whilst drums, bells, etc. do not even approximate to it in the relations of their overtones to each other.

The complex note given by such an instrument as a bell will be made up of these inharmonic constituents. Since Fourier's Law is of universal application it must be possible to express the note as the sum of terms selected from the harmonic series, but they will generally be terms very high in the series, and not harmonic overtones of the lowest tone the bell is capable of producing, but of some other tone which may either be altogether absent or too low to be within the range of hearing. It should also be noted that the several overtones of such an instrument as a bell are not separately simple harmonic vibrations.

The flute is an open pipe, and hence has the complete series of overtones with vibration numbers in the ratios of the numbers 1, 2, 3, 4, etc. By means of the holes the tube can be shortened, and the pitch altered so as to give the notes intermediate between the natural overtones. If the holes were as great in diameter as the bore of the tube they would reduce the effective length of tube to the length between the mouthpiece and the highest hole left open, and their distances from the mouthpiece would be inversely proportional to the vibration numbers of the notes given out. It is, for several reasons, not practicable nor desirable to make the holes so large, and the flute must be regarded as of the nature of a resonator with several openings. Uncovering a particular hole has in part the effect of shortening the tube, and in part the effect of enlarging the opening of the flute regarded as a resonator. The nearer a hole is to the mouthpiece the higher is the pitch of the corresponding note; and the larger the hole the higher the note, so that if it is desired for any mechanical reason to alter the position of a hole the pitch can be corrected by making a suitable change in its size. An open hole prevents the formation of a node in its neighbourhood, but favours the formation of a vibrating segment. Cross-fingering is an application of this fact to the production of certain high harmonics. The holes near the points where nodes are situated in the particular form of vibration required are closed, whilst the holes near the vibrating segments are left open.

The clarinet, like many flutes, has a cylindrical bore, but differs from the flute in giving only the odd overtones, so that the first overtone is a twelfth above the fundamental. The mouthpiece is to be regarded as a closed end, but in other respects what has been said of the flute applies equally to the clarinet.

A conical tube closed at the narrow end has the same fundamental as an open cylindrical pipe of the same length, and gives the complete series of harmonic overtones. The hautboy and bassoon have conical tubes, and as the reed end is to be regarded as closed they, like the flute, rise an octave when the pressure of the wind is increased.

All the brass instruments used in the orchestra give the full series of harmonic overtones. The shape of the tube is in most cases neither cylindrical nor conical, but of a shape that has been found by experience to give overtones that are correctly in tune with each other. The shape of the mouthpiece and of the bell have an effect on the quality of the note emitted. A shallow cup-shaped mouthpiece and a small bell tend to make the tone 'brassy,' as in the trombone and trumpet, whilst a deep conical mouthpiece and a wide-spreading bell give a smooth tone, as in the case of the horn.

A narrow bore favours the production of the higher overtones, and conversely. The instruments of the Saxhorn class have a relatively wide bore, and consequently the fundamental is easily produced and of good quality. The bore of the horn is very narrow, and hence, though it is almost impossible to produce the fundamental, a competent performer can produce the overtones up to the sixteenth or even higher.

If a tube has a constriction at some point the pitch of the note emitted will be lowered when the constriction is near the centre of a vibrating segment, and raised when it is near a node. Consequently, dents in the side of a brass instrument will put the notes more or less out of tune with each other, some notes being sharpened, and others flattened, according to the position of the nodes relatively to the dent. The effect is very slight unless the indentation is deep.

Hitherto we have considered only waves and vibrations in air, where the vibrations of a particle of air are longitudinal, that is, in the direction of the line along which the sound is travelling. In solid bodies, of which stretched strings are the most important for our present purpose, longitudinal vibrations are possible, though little used in music. If a resined finger is rubbed lengthways along the string of a pianoforte, a high screaming note will be emitted, which is due to stationary longitudinal vibrations of the string. In the more usual form of the vibration of strings each piece of the string moves transversely to its length, and there is no longitudinal motion. Progressive waves can travel along strings, as is easily shown by hanging a long india-rubber tube or cord from the ceiling, and giving the lower end a sharp jerk sideways. A wave will be seen to travel up the string, and be reflected from the fixed point at the top. If a tube is used, it may be filled with sand or water which, by increasing the inertia of the tube, will reduce the velocity of the wave, just as we saw that in the case of a gas the greater the density of a gas, and consequently the greater its inertia, the less will be the velocity of waves in that gas. If the cord is stretched more tightly the force required to draw it aside at any point is increased. Consequently the part displaced flies back more rapidly, and the wave travels with greater velocity. Progressive waves travelling along a string and reflected from the end give rise to stationary waves with nodes and segments exactly as described above for air-waves reflected from a wall; and the period of a stationary vibration is the time taken by one complete wave to travel over a given point of the string, or the time a wave takes to travel over twice the length of one of the segments. A string as used for producing musical notes is stretched between two fixed pegs, or over two bridges, and vibrates transversely. The laws connecting the period of vibration with the length, tension, and mass of the string can be determined experimentally by means of the monochord. This consists of a string stretched over a sounding box. One end of the string is fixed, and the other passes over a pulley and supports a weight that can be varied so as to give any required tension. A movable bridge is placed under the string, so that the length of the vibrating section can be altered. It will be found that if the length is reduced to one-half, the note rises an octave, if to one-third it rises a twelfth, and so on; whence it follows that the vibration number is inversely proportional to the length, or the period of vibration directly proportional to the length. In order to raise the pitch an octave by altering the tension it will be found that the weight must be made four times greater, and to raise the pitch a twelfth it must be made nine times greater, and hence the vibration number is proportional to the square root of the tension. Similarly, by using strings of the same length and tension but of different weights it will be found that the vibration number varies inversely as the square root of the density.

All three methods of altering the pitch of a note are illustrated by the violin. It is desirable, both for mechanical and musical reasons, that the tensions of the strings should not be greatly different from each other; and hence the lower strings are thicker than the higher ones, in order to lower the pitch whilst retaining a sufficient tension. The G string is wrapped with wire so as to get sufficient density without impairing the flexibility. If all three strings were of the same density the ratio of the tensions of the G and E would be 64 to 729, as the vibration numbers are in the ratio 8 to 27, and the lower strings would then be so loosely stretched as to give a very feeble tone of a very poor quality. The tuning of a string is effected by adjusting its tension, and the production of the notes other than the open note by pressing the string down on the finger-board and so altering its length.

When a string gives out its fundamental alone it vibrates as a whole without nodes between the fixed ends, but it is possible for it to vibrate with one, two, or more nodes, and so to produce a series of overtones. If there is only one node it will be situated at the middle of the string, and the note will be an octave higher than the fundamental. This follows from the statement made above, that the vibration number is inversely proportional to the length; for a node is a point of no motion, and might be fixed without altering the circumstances, so that a string with a node in the middle is practically equivalent to two strings of half the length and hence an octave higher in pitch. The sections of string on the opposite sides of a node are always displaced in opposite directions. If, for instance, that on the right is arched upwards that on the left will be bent downwards, and *vice versâ*. If the two sections have the same period, this state of affairs once established will persist, and the node will remain at rest; but a moment's consideration will show that a single node cannot be elsewhere than at the middle, for if it were, the two sections of the string would have different periods, and though at one moment they might be in opposite phases of vibration they could not remain so. A time would come when they would be moving in the same direction, and the point separating them would be compelled to move with them and so could not be a node. Hence it follows that whatever the number of nodes they must be so situated as to divide the string into sections of equal length.

Hence, since any number of nodes is possible, it is easily seen that the notes that can be produced from a string of given length will have vibration numbers in the ratio of the numbers 1, 2, 3, etc., or the harmonic series.

Overtones are sometimes produced on the violin by touching the string gently at an aliquot part of its length from one end, so as to induce the formation of a node at the point touched, instead of pressing the string down on the finger-board. The note produced by a string is made up of the fundamental together with harmonics which vary according to the method and position of the plucking, bowing, etc. The harder the hammer and the nearer the point struck to an end of the string the more prominent will be the higher harmonics and the more tinkling will be the tone.

It has been stated above that within certain limits the force required to produce a given displacement in an elastic body is proportional to the displacement. In such circumstances if the force acting on the body varies according to the harmonic law—that is, is proportional to the sine of a uniformly increasing angle—the displacement will also follow the harmonic law.

A vibrating body A communicates vibrations to an elastic body B in contact with it, by acting on it with a force that varies periodically. If A vibrates harmonically the forces will be harmonic, and if B obeys Hooke's Law, its vibrations will also be harmonic. If B does not obey Hooke's Law its vibrations will not be harmonic though they will be periodic, and will have the same period as the vibrations of A. Now small changes of volume of air are approximately proportional to the changes of pressure that cause them, and hence a harmonically vibrating body will set up approximately harmonic vibrations in the air if the vibrations are small. When, however, the periodic forces acting on air are large this is no longer the case. The condensation is no longer proportional to the increase of pressure above the normal, and therefore a body that is itself vibrating harmonically may cause vibrations in the air that are not harmonic. The vibrations will be periodic, and therefore can be expressed as the sum of a series of harmonic constituents, the overtones being more conspicuous the greater the amplitude of the vibrations. Thus we have the result that when a body that executes nearly simple harmonic vibrations communicates its vibrations to the air, the sound produced may be a complex note when it is very loud, and will gradually alter in quality as it dies away, becoming more and more nearly a pure tone. Harmonics formed in this way are very faint unless the vibrations are amplified by confining the vibrating air in a small cavity. If a strongly vibrating fork is held over the mouth of a bottle, the octave may sometimes be heard.

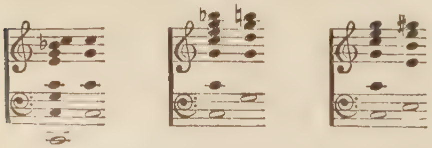
When two trains of simple harmonic waves of different periods reach such a restricted cavity simultaneously the amplitude of vibration of the two, when combined, may be sufficient to exceed the limits within which force is proportional to displacement. Helmholtz has shown that in such circumstances there are formed Combination Tones, the most important of which is one whose frequency is the difference of the frequencies of the two original tones, and is called the First Difference Tone. There is formed also a Summation tone whose frequency is the sum of the frequencies of the original tones. The difference and summation tones being real tones can form further difference and summation tones with each other and with the original notes, and hence a large number of such combination tones are theoretically possible. The drum of the ear does not obey Hooke's Law. In the normal state it is stretched inwards a little, and an increase of pressure in the air near it gives a smaller displacement than an equal diminution of pressure gives in the opposite direction. Consequently two trains of harmonic waves that are not of sufficient amplitude to give combination tones in the air may do so when they reach the ear, and it is probable that most of the combination tones heard are thus formed in the ear. If they exist outside the ear they will be strengthened by a resonator; if they are produced by the ear a resonator will have no effect on their loudness. The first difference tone is heard very plainly when two notes are sounded together on a harmonium. Here the tone has a real existence outside the ear, as is proved by its being markedly strengthened by a resonator tuned to it. The tone is probably produced in the wind chest where the air is confined to a limited space, and so vibrates with great amplitude. Two whistles blown together give a very unpleasantly loud difference tone. It is easy to find the pitch of the difference tone produced by two given notes as follows: Write down the series of harmonic overtones on any note, say C, and number them 1, 2, 3, etc., from below upwards. These numbers will be proportional to the frequencies of the various notes. Now pick out two notes of the series that give the interval under consideration; subtract the number opposite the lower from that opposite the higher, and the difference will be found opposite the first difference tone of the two notes. Suppose, for instance, we want the difference tone of a major sixth. The third and fifth tones of the series, viz. G and E, make this interval with each other. Their difference tone is found opposite 5—3 or 2, and hence is a fifth below the lower of the two notes forming a sixth. It must be remembered that on all musical instruments at the present day the method of tuning by equal temperament is employed, so that the vibration ratio for a sixth is not exactly 5 : 3, and therefore the difference tone is not exactly a fifth below the lower.

The harmonic series can be used in a similar way for finding summation tones or difference tones of higher order than the first. Thus, for instance, the summation tone of notes 2 and 3, a fifth apart, is 5, which is a major sixth above the higher. It will be seen that the first difference tone has a frequency equal to that of the beats produced by the two tones that give rise to it, and it was long thought that it arose simply from the beats being so rapid as to give the sensation of a definite note. This view is inconsistent with Ohm's Law, for two harmonic vibrations when compounded cannot, on analysis by Fourier's Method, yield anything more than was put into the compound vibration, and in particular cannot yield a harmonic vibration of the period of the beats. Consequently, as every constituent of a complex tone corresponds to a harmonic vibration, there cannot be in the resultant note any tone with the frequency of the beats, unless the circumstances are altered by some such defect of elasticity as has been mentioned above.

If two pure tones sounded together have nearly the same pitch, their beats will be slow, and will produce a not unpleasing effect. As the beats increase in rapidity by an increase in the interval between the two tones the effect becomes less pleasant, and when they reach about 30 a second they are very harsh. Beyond this point they are too rapid to be recognised as beats, and the unpleasantness diminishes. A difference of frequency of 30 between the two notes corresponds to a different interval at different parts of the scale. Near the middle of the range used in music it is about a semitone. The experimental fact that two tones, differing in frequency by about 30, give the maximum roughness, was taken by Helmholtz as the basis of his physical theory of consonance. It must be remembered in what follows that we are speaking only of the harshness of a chord standing alone, and are not concerned with the art of the musician who can make the roughest of discords beautiful by giving it suitable neighbours. Nor are we considering the mere æsthetic beauty of a chord. According to Helmholtz's theory the octave is a much better concord than the major third. Every one would agree that the octave is the smoother of the two, though most would regard the major third as more satisfying to the musical ear.

As regards the consonance of two pure tones, it need only be said here that it is least when the difference of frequencies is about 30, and there is no great difference between the smoothness of the different concords (though, as we shall see later, the intervals are more or less defined by the existence of combination tones). Consequently chords of pure tones alone soon become monotonous from the uniformity of their smoothness. The wide-stopped pipes of an organ give an illustration of this. If used alone they very soon become wearisome.

With complex tones the case is different, for even though the fundamentals are too far apart to beat, it may be that some of the harmonics are near enough to cause roughness. In general the overtones of lower order, that is nearer the fundamental, are the stronger, and Helmholtz estimates the roughness of a chord by the number and order of the pairs of harmonics that are within beating distance. Let us take as illustrations the octave, fifth, and major third.



The open notes are the fundamentals, the black notes are the first few harmonics.

In the case of the octave the second C adds nothing that did not already exist in the harmonics of the first; it makes no difference whatever to any roughness that may have existed already in the first C by the clashing of its own harmonics with each other, as the consonance is perfect. The only result of adding the second C is to alter the quality of the first, and not to give the sensation of a chord.

Take next the perfect fifth. Here the second harmonic of G clashes slightly with the third and fourth of C; but the effect of this is not great as the interval is rather too wide for great harshness. Proceeding higher we find B♭ clashing with B♮ but these are so high in the series as to be in most cases very faint, so that there is some roughness in the fifth, but it is not great.

The major third is decidedly worse, for the second harmonic of E is a semitone from the third of C, and, a little higher, G clashes with G♯.

These chords afford sufficient illustrations of Helmholtz's method. In the same way chords of three or more notes can be investigated, or particular chords relating to instruments whose overtones are known.

For instance the clarinet has only the odd overtones, whilst the hautboy has the whole series. It is easily shown that if a major third is to be played by these two instruments, it is better to give the upper note to the hautboy. The stopped and open pipes of an organ afford illustrations of a similar kind.

The existence of harmonics explains also the reason why the slight mistuning of certain intervals has a less unpleasant effect than is the case with others. In the system of equal temperament no intervals are strictly true except the octaves. If the octaves and fifths were as far from true intonation as are the thirds, the effect would be intolerable. The octave is very sharply limited by the fact that the higher of the two notes coincides with the first harmonic of the lower. If the higher is mistuned it will beat with the first harmonic of the lower, and as this harmonic is generally very strong the beats will be quite too loud to be ignored, and consequently octaves must be tuned accurately. Similarly the fifth is limited by the coincidence of the first harmonic of one fundamental coinciding with the second of the other. The beats caused by mistuning are not in this case so conspicuous as in the case of the octave, as the harmonics concerned are of higher order and therefore weaker, but they are quite perceptible enough to serve as a guide in the accurate tuning of fifths. Referring next to the third of the intervals tabulated above—the major third—it will be seen that the only limitation arises from the coincidence of the third harmonic of one note, with the fourth of the other. These harmonics are generally so faint that their beating is almost inaudible, and hence the mistuning of thirds does not seriously affect the consonance of the interval.

Even when the notes forming the interval are perfectly pure tones, the presence of combination tones may require that the tuning should be exact. Take the case of the octave, and suppose the vibration numbers of the two notes are 100 and 200. The first difference tone will have a frequency, 100. Now sharpen the higher note by two vibrations per second, and the difference tone will become 102, which will beat twice a second with the lower note. Two pure tones, a fifth apart, are limited in a similar way, but here the beats are caused by a combination tone of the second order and so are faint. Let the interval be so mistuned that the frequencies are 200 and 301, then the first difference tone will be 101, and this with the lower note gives a second difference tone 99, so that the two difference tones will beat twice a second. J. W. C.

ACT. A section of a drama having a completeness and often a climax of its own. Though the word Act has no representative in Greek, the division indicated by it was not unknown to the ancient theatre, where the intervention of the chorus stopped the action as completely as the fall of the curtain in the modern. The 'Plutus' of Aristophanes, the earliest Greek play from which the chorus was extruded, has come down to us without breaks or divisions of any kind; practically, therefore, it is 'in one act.' Whether the earlier essays of Roman dramatists were divided into acts by themselves is uncertain. The canon of Horace, that a drama should consist of neither more nor less than five acts ('Epist. ad Pisones,' 189), was doubtless drawn from previous experience and practice.

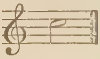
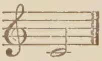
The number of acts into which the modern drama is divided, though of course largely dependent on the subject, is governed by many considerations unknown to the ancient, in which 'the unities' of place as well as of time and action were strictly observed. With us the locality generally changes with each act, frequently with each scene. For this change the convenience of the mechanist and even of the scene-shifter has to be consulted. In the musical drama other considerations beside these add to the difficulties of laying out the action; such as variety and contrast of musical effect, and the physical capabilities of the performers, whose vocal exertions must not be continued too long without interruption. It is not surprising therefore that operas, even of the same class, present examples of every kind of division. French *grand opéra* consists still generally, as in the days when Quinault and Lully worked together, of five acts; French *opéra comique* of three, and often one only. The Italians and Germans have adopted every number of acts, perhaps most often three.

[Wagner laid it down as a principle that three was the best number of acts for opera, and all his own dramas obey this rule; many modern operas, of all schools, contain four.]

Handel applies the word to oratorios, and it is used by J. S. Bach in a manner probably unique. He heads his cantata 'Gottes Zeit ist die allerbeste Zeit' with the words 'Actus Tragicus.' It is what would be called among ourselves a funeral anthem. The word 'Act' was also used in connection with miscellaneous concerts, instead of our modern 'Part I.' and 'Part II.' J. H.

ACT-TUNE Fr. (*Entr'acte*, Germ. *Zwischenspiel*), sometimes also called CURTAIN TUNE. A piece of instrumental music performed while the curtain or act-drop is down between the acts of a play. In the latter half of the 17th century and first quarter of the 18th century act-tunes were composed specially for every play. The compositions so called comprised, besides the act-tunes proper, the 'first and second music,' tunes played at intervals to beguile the tedium of waiting for the commencement of the play, —for it must be remembered that the doors of the theatre were then opened an hour and a half, or two hours before the play began—and the overture. The act-tunes and previous music were principally in dance measures. Examples may be seen in Matthew Lock's 'Instrumental Musick used in The Tempest,' appended to his 'Psyche,' 1675; in Henry Purcell's 'Dioclesian,' 1691; and his 'Collection of Ayres composed for the Theatre,' 1697; and in two collections of 'Theatre Music,' published early in the 18th century; as well as in several MS. collections. During the greater part of the 18th century movements from the sonatas of Corelli, Handel, Boyce, and others were used as act-tunes, and at present the popular dance music of the day is so employed. For the elaborate compositions and plays, in which entr'actes form but one part, see INCIDENTAL MUSIC. W. H. H.

ACTION (Fr. *Le Mécanique;* Ital. *Mecanica;* Ger. *Mechanismus, Mechanik*), the mechanical contrivance by means of which the impulse of the player's finger is transmitted to the strings of a pianoforte, to the metal tongue (free reed) of a harmonium, or by the finger or foot to the column of air in an organ-pipe. In the harp the action, governed by the player's foot upon the pedals, effects a change of key of a semitone or whole tone at will. In the pianoforte the action assumes special importance from the capability this instrument has to express gradations of tone; and as the player's performance can never be quite consciously controlled—more or less of it being automatic—we are, through the faithful correspondence of the action with the touch, placed in direct relation with the very individuality of the player. It is this blending of conscious and unconscious expression of which the pianoforte action is the medium that produces upon us the artistic impression. There have been important variations in the construction of pianoforte actions that have had even geographical definition, as the English, the German action, or have been named from structural difference, as the grasshopper, the check, the repetition action. In the organ and harmonium, as in the old harpsichord and spinet, the action bears a less important part, since the degree of loudness or softness of tone in those instruments is not affected by the touch. For history and description of the different actions see Clavichord, Harmonium, Harp, Harpsichord, Organ, and Pianoforte. A. J. H.

ACUTENESS. A musical sound is said to be more *acute* as the vibrations which produce it are more rapid. It is said to be more *grave* as the vibrations are slower. Thus of the two  and  notes the former of which is produced by 512 vibrations per second, and the latter by 256, the former is called the more acute, the latter the more grave. The application of these terms is as difficult to account for as the words 'high' and 'low,' to denote greater and less rapidity of vibration. The ancients appear to have imagined that the acute sounds of the voice were produced from the higher parts of the throat, and the grave ones from lower parts.[1] And this has been supposed by some writers to have been the origin of the terms; but the idea is incorrect and far-fetched, and can hardly be considered a justification

As soon as anything approaching the form of musical notation by the *position* of marks or points came into use, the terms high and low were naturally seized upon to guide such positions. Thus our musical notation has come into being, and thus the connection between high notes and quick vibrations has become so firmly implanted in our minds, that it is exceedingly difficult to bring ourselves to the appreciation of the truth that the connection is only imaginary, and has no foundation in the natural fitness of things. W. P.

ADAGIETTO (Ital., diminutive of Adagio). (1) a short adagio (*e.g.* Raff's Suite in C). (2) As a time indication, somewhat less slow than adagio.

ADAGIO (Ital. *ad agio*, 'at ease,' 'leisurely'). (1) A time-indication. It is unfortunate that great differences of opinion prevail among musicians as to the comparative speed of the terms used to denote slow time. According to the older authorities adagio was the slowest of all time, then came grave, and then largo. This is the order given by Clementi. In some more modern works, however, largo is the slowest, grave being second and adagio third; while others again give the order thus—grave, adagio, largo. It is therefore impossible to give any absolute rule on the subject; it will be sufficient to define adagio in general terms as 'very slow.' The exact pace at which any particular piece of music thus designated is to be taken will either be indicated by the metronome, or, if this has not been done, can be for the most part determined with sufficient accuracy from the character of the music itself, for, like most of the other indications of pace, the character, rather than the actual rate of speed, is implied.

(2) The word is used as the name of a piece of music, either an independent piece (as in the case of Mozart's Adagio in B minor for piano, or Schubert's posthumous Adagio in E), or as one of the movements of a symphony, quartet, sonata, etc. When thus employed, the word not only shows that the music is in very slow time, but also indicates its general character. This is mostly of a soft, tender, elegiac tone, as distinguished from the largo, in which (as the name implies) there is more breadth and dignity. The adagio also is generally of a more florid character, and contains more embellishments and figurated passages than the largo. The distinction between the two will be clearly seen by comparing the adagios in Beethoven's sonatas, op. 2, Nos. 1, 3, and op. 13, with the largos in the sonatas op. 2, No. 2 and op. 7. On Chopin's use of the word, see Niecks's Biography, vol. i. p. 203.

(3) It was formerly used as a general term for a slow movement—'No modern has been heard to play an Adagio with greater taste and feeling than Abel.' Thus in the autograph of Haydn's Symphony in D (Salomon, No. 6), at the end of the first movement, we find 'Segue Adagio,' though the next movement is an Andante. E. P.

ADAM, Adolphe Charles, born in Paris, July 24, 1803, was the son of Louis (Johann Ludwig) Adam, a well-known musician and pianoforte-player at the Conservatoire. Although thus intimately connected with the art of music he strenuously resisted the early and strong desire of his son to follow the same calling. Adolphe was sent to an ordinary day-school and was refused all musical instruction, which he himself tried to supply by private studies, carried on in secret and without guidance or encouragement. At last the quiet persistence of the young man overcame the prejudices of paternal obstinacy. In 1817 he was allowed to enter the Conservatoire, but only as an amateur, and on condition of his promising solemnly never to write for the stage, an engagement naturally disregarded by him at a later period. His first master was Benoist, and his instrument the organ, on which he began to thrum little tunes of his own, soon abandoning it for the harmonium. Adam's first success indeed was due to his clever improvisations on that instrument in fashionable drawing-rooms. It was perhaps owing to his want of early training that even at a more advanced period he was unable to read music at sight. The way in which he at last acquired the sense of intuitive hearing, so indispensable for the musical composer, is pleasantly described by Adam himself in the autobiographical sketch of his life. 'Soon after my admission to the Conservatoire,' he says, 'I was asked by a schoolfellow older than myself[1] to give a lesson at his solfeggio class, he being otherwise engaged. I went to take his place with sublime self-assertion, and although totally unable to read a ballad I somehow managed to acquit myself creditably, so creditably indeed that another solfeggio class was assigned to me. Thus I learnt reading music by teaching others how to do it.' We are also told of his studying counterpoint under Eler and Reicha, which, however, to judge by the results, cannot have amounted to much. The only master to whom Adam owed not only an advance of his musical knowledge but to some extent the insight into his own talent, was that most sweet and most brilliant star of modern French opera, Boieldieu. He had been appointed professor of composition at the Conservatoire in 1821, and Adam was amongst his first and most favourite pupils. The intimacy which soon sprang up between the teacher and the taught has been pleasantly described by Adam in his posthumous little volume *Derniers souvenirs d'un musicien.* It was owing to this friendship that Adam was able to connect his name with a work vastly superior to his own powers, Boieldieu's 'Dame Blanche,' of which he composed or rather combined the overture. By Boieldieu's advice and example also our composer's talent was led to its most congenial sphere of action, the comic opera. Adam's first connections with the stage were of the humblest kind. In order to acquire theatrical experience he is said to have accepted the appointment of supernumerary triangle at the Gymnase, from which post he soon advanced to that of accompanist at the same theatre. His first independent attempt at dramatic composition was the one-act operetta of 'Pierre et Catherine,' brought out at the Opéra Comique in 1829. It was followed the next year by the three-act opera 'Danilowa.' Both were favourably received, and, encouraged by his success, Adam began to compose a number of operatic works with a rapidity and ease of productiveness frequently fatal to his higher aspirations. Subjoined is a list of the more important of these works, with the dates of their first performances: 'Le Chalet,' 1834; 'Le Postillon de Longjumeau,' 1836 (Adam's best and most successful work); 'Le Brasseur de Preston,' 1838; 'Le Roi d'Yvetot,' 1842; 'Cagliostro,' 1844; 'Richard en Palestine,' same year · also the ballets of 'Faust,' 1832 (written for London); 'La jolie fille de Gand,' 1839; and 'Giselle,' 1841. Our remarks on the remaining facts of Adam's biography can be condensed into few words. In 1847 he started, at his own expense and responsibility, a new operatic theatre called Théâtre National, and destined to bring the works of young aspiring composers before the public. These laudable efforts were interrupted by the outbreak of the Revolution in the February of the ensuing year. The theatre had to close, Adam having sunk in the enterprise all his earnings, and having moreover incurred a considerable debt, to discharge which he henceforth, like Sir Walter Scott, considered the chief task of his life. This task he accomplished in the course of five years, during which time, besides producing several operas, he occupied himself in writing criticisms and *feuilletons* for the newspapers. His contributions to the 'Constitutionel,' 'Assemblée Nationale,' and 'Gazette Musicale,' were much appreciated by the public. Although a critic he succeeded in making no enemies. Some of his sketches, since collected, are amusing and well though not brilliantly written. In 1844 he was elected Member of the Institute; in 1849 Professor of Composition at the Conservatoire. He died suddenly May 3, 1856. His reputation during his lifetime was not limited to his own country. He wrote operas and ballads for London, Berlin, and St. Petersburg, which capitals he also visited personally. His deservedly most popular opera, as we said before, is the 'Postillon de Longjumeau,' still frequently performed in France and Germany. In the latter country it owed its lasting success chiefly to the astonishing vocal feats of Wachtel, whose own life seemed strangely foreshadowed by the skilful and amusing libretto.

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[1] See passage from Aristides Quintilianus, quoted in Smith's *Harmonics*, p. 2.

Adam attempted three kinds of dramatic composition, viz. the grand opera, in which he utterly failed, the ballet, in which he produced some of the most charming melodies choregraphic music has to show, and the comic opera, the one and only real domain of his talent. As the most successful of his works in these respective branches of art we mention 'Richard en Palestine,' 'Giselle,' and the 'Postillon de Longjumeau.' Adam's position in the history of music, and more especially of comic opera, may be briefly described as that of the successor and imitator of Boieldieu. His early style is essentially founded on the works of that master. With him he shares, although in a lesser degree, the flowing melodiousness and rhythmical piquancy of his style, the precision of declamatory phrasing, and the charming effects of a graceful though sketchy instrumentation. When inspired by the sweet simplicity of the French popular song, Adam has occasionally effects of tenderest pathos; in other places, as for instance in the duet between the terrified accomplices in the last act of the 'Postillon,' his rollicking humour shows to great advantage. At the same time it cannot be denied that his melodies are frequently trivial to absolute vulgarity; the structure of his concerted pieces is of the flimsiest kind; dance-rhythms prevail to an immoderate extent: all this no less than the choice of *hasardé* subjects seems to indicate a gradual decline from the serene heights of Boieldieu's humour. A memoir by Arthur Pougin was published in 1876. F. H.

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[1] Halévy, the composer of 'La Juive.'

ADAM, LOUIS (Johann Ludwig), born at Müttersholz in Alsace, Dec. 3, 1758, died in Paris, April 11, 1848; a pianist of the first rank; appeared in Paris when only seventeen as the composer of two symphonies-concertantes for the harp, piano, and violin, the first of their kind, which were performed at the Concerts Spirituels. Having acquired a reputation for teaching, in 1797 he was appointed professor at the Conservatoire, a post he retained till 1843, training many eminent pupils, of whom the most celebrated were Kalkbrenner, Hérold, father and son, Chaulieu, Henri le Moine, and Mme. Renaud d'Allen, and last, though not least, his own more famous son, Adolphe Charles.

Adam was a remarkable example of what may be done by self-culture, as he had scarcely any professional training, and not only taught himself the harp, and violin, and the art of composition, but formed his excellent style as a pianist by careful study of the works of the Bachs, Handel, Scarlatti, Schobert, and later of Clementi and Mozart. His *Méthode de doigté* (Paris, 1798), and *Méthode Nouvelle pour le Piano* (1802), passed through many editions. M. C. C.

ADAM DE LA HALE. See HALE, ADAM DE LA.

ADAM DE FULDA. See FULDA, ADAM DE.

ADAMBERGER, VALENTIN, born at Munich, July 6, 1743. Remarkable for his splendid tenor voice and admirable method. He was taught singing by Valesi, and at his instance went to Italy, where he met with great success under the Italianised name of Adamonti. He was recalled to Vienna by the Emperor Joseph and made his first appearance at the German opera at the Hof-und-National-Theater there on August 21, 1780. In the interim, however, he had visited London, where he sang in Sacchini's 'Creso' at the King's Theatre in 1777. In 1789 he entered the Imperial Chapel. Later in life he became renowned as a teacher of singing. It was for him that Mozart composed the part of Belmonte in the 'Seraglio,' as well as the fine airs 'Per pietà,' 'Aura che intorno,' and 'A te, fra tanti affanni' (Davidde Penitente). He also appeared in the 'Schauspiel-Director' of the same master. In 1782 he married Maria Anna, daughter of Jacquet the actor, herself a noted actress. She died 1804. His daughter Antonie, also a player, a woman of much talent and amiability, was betrothed to Körner the poet, but their union was prevented by his death in action August 26, 1813, after which, 1817, she married Jos. Arneth, trustee to the imperial cabinet of antiquities. Fétis and others give Adamberger's name as Joseph, and his death as on June 7, 1803—both incorrect. He died in Vienna, August 24, 1804, aged sixty-one. Mozart's letters contain frequent references to him, and always of an affectionate and intimate character. Through all the difficulties and vicissitudes of theatrical life, nothing occurred to interrupt their intercourse, though evidence is not wanting that Adamberger's temper was none of the best. Mozart took his advice on musical matters, and on one occasion names him as a man 'of whom Germany may well be proud.' C. F. P.

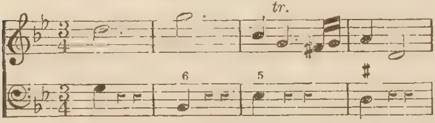
ADAMI DA BOLSENA, ANDREA. Born at Bolsena in Oct. 1663. On the recommendation of Cardinal Ottoboni (Corelli's patron) he was appointed master of the Pope's chapel, and acting professor of music. While in this post Adami wrote 'Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia,' etc. (Rome, 1711), which is in reality a history of the Papal chapel, with twelve portraits and memoirs of the principal singers. He died, July 22, 1742, much esteemed both as a man and a musician. C. F. P.

ADAMS, THOMAS, was born Sept. 5, 1785. He commenced the study of music, under Dr. Busby, at eleven years of age. In 1802 he obtained the appointment of organist of Carlisle Chapel, Lambeth, which he held until 1814, in which year (on March 22) he was elected, after a competition in playing with twenty-eight other candidates, organist, of the church of St. Paul's, Deptford. On the erection of the church of St. George, Camberwell, in 1824, Adams was chosen as its organist, and on the opening of the church (March 26, 1824), an anthem for five voices, 'O how amiable are Thy dwellings,' composed by him for the occasion, was performed. In 1833 he was appointed organist of the then newly rebuilt church of St. Dunstan-in-the West, Fleet Street, which post he held, conjointly with that of Camberwell, until his death. From their commencement Adams for many years superintended the annual evening performances on the Apollonicon, a large chamber-organ of peculiar construction (see APOLLONICON). For a period of upwards of a quarter of a century Adams occupied a very prominent position as a performer, and was commonly called 'the Thalberg of the organ.' Excelling in both the strict and free styles, he possessed a remarkable faculty for extemporising. His services were in constant requisition by the organ-builders to exhibit the qualities of their newly built organs, prior to their removal from the factories to their places of destination. On such occasions the factories were crowded by professors and amateurs, anxious of witnessing the performances, and Adams played from ten to twelve pieces of the most varied kind, including two or three extemporaneous effusions, not only with great effect, but often with remarkable exhibition of contrapuntal skill, and in a manner which enraptured his hearers. Even in so small a field as the interludes then customary between the verses of a psalm tune, he would exhibit this talent to an extraordinary degree. Adams was a composer for, as well as a performer on, his instrument. He published many organ pieces, fugues, and voluntaries, besides ninety interludes, and several variations on popular themes. He also published numerous variations for the pianoforte, and many vocal pieces, consisting of short anthems, hymns, and sacred songs. Besides his published works, Adams composed several other pieces of various descriptions, which yet remain in manuscript. [The *Musical Times* of Sept. 1899 contains an account of his organ-recitals, and a set of harmonies to the 'Old Hundredth,' an amusing burlesque of the tortuous style of treatment then coming into fashion.] He died Sept. 15, 1858. His youngest son, Edgar Adams, followed the profession of his father, and held for many years the appointment of organist of the church of St. Lawrence, Jewry, near Guildhall. He died May 2, 1890. W. H. H.

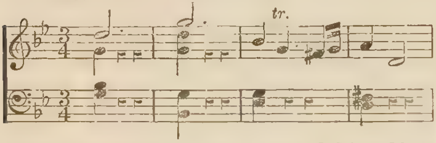
ADCOCK, James, a native of Eton, Bucks, was born July 29, 1778. In 1786 he became a chorister in St. George's Chapel, Windsor, under William Webb (and afterwards under Dr. Aylward), and in Eton College Chapel under William Sexton. In 1797 he was appointed lay clerk in St. George's Chapel, and in 1799 obtained a similar appointment at Eton. He soon afterwards resigned those places and went to Cambridge, where he was admitted a member of the choirs of Trinity, St. John's, and King's Colleges. He afterwards became master of the choristers of King's College. He died April 30, 1860. Adcock published several glees of his own composition, and 'The Rudiments of Singing,' with about thirty solfeggi to assist persons wishing to sing at sight. W. H. H.

ADDISON, John, born about 1766, the son of a village mechanic, at an early age displayed a taste for music, and learned to play upon several instruments. Having, about 1793, married Miss Willems, a niece of Reinhold, the bass singer, a lady possessed of a fine voice and considerable taste, he conceived the idea of pursuing music as a profession. Soon after her marriage Mrs. Addison made a successful appearance at Vauxhall Gardens. Addison then went with his wife to Liverpool, where he entered on his professional career as a performer on the violoncello and subsequently on the double bass, an instrument to which, as an orchestral player, he afterwards confined himself. From Liverpool they went to Dublin, where Addison soon became director of the amateur orchestra of the private theatre, and, from having to arrange the music, improved himself in composition. After fulfilling other engagements in Liverpool and Dublin, Mr. and Mrs. Addison came to London, where, on Sept. 17, 1796, the latter appeared at Covent Garden Theatre as Rosetta in 'Love in a Village,' and afterwards performed other characters. In 1797 they went to Bath, where Mrs. Addison studied under Rauzzini. After a three years' engagement in Dublin, they proceeded to Manchester, where Addison was induced to abandon the musical profession and embark in the cotton manufacture. In this, however, he was unsuccessful, and soon resumed his profession. After a brief sojourn in the provinces he returned to London, and engaged with Michael Kelly as manager of his music business. He was also engaged at the Italian Opera and the Ancient and Vocal Concerts as a double bass player. In 1805 he made himself known as a composer, by the music to Skeffington's 'Sleeping Beauty.' He afterwards composed several pieces for the Lyceum, and composed and adapted others for Covent Garden Theatre. On March 3, 1815, a short sacred musical drama entitled 'Elijah raising the Widow's Son,' adapted by Addison to music by Winter, was produced at Drury Lane Theatre in the series of Lenten oratorios, under the direction of Sir George Smart. Addison next employed himself as a teacher of singing, and in that capacity instructed many singers who maintained very creditable positions in their profession. He died at an advanced age, on Jan. 30, 1844. His principal dramatic compositions are 'The Sleeping Beauty,' 1805; 'The Russian Impostor,' 1809; 'My Aunt,' 1813; 'Two Words,' 1816; 'Free and Easy,' 1816; 'My Uncle,' 1817; 'Robinet the Bandit,' 'Rose d'Amour,' an adaptation of Boieldieu's opera of that name, 1818. He was one of the six composers who contributed the music to Charles Dibdin the younger's opera, 'The Farmer's Wife,' in 1814. W. H. H.

ADDITIONAL ACCOMPANIMENTS. 1. In the published scores of the older masters, especially Bach and Handel, much is to be met with which if performed exactly as printed will fail altogether to realise the intentions of the composer. This arises partly from the difference in the composition of our modern orchestras as compared with those employed a century and a half ago; partly also from the fact that it was formerly the custom to write out in many cases little more than a skeleton of the music, leaving the details to be filled in at performance from the 'figured bass.' The parts for the organ or harpsichord were never written out in full except when these instruments had an important solo part; and even then it was frequently the custom only to write the upper part and the bass, leaving the harmonies to be supplied from the figures by the player. Thus, for instance, the first solo for the organ in Handel's Organ Concerto in G minor No. 1, is thus written in the score:—



It is evident from the figures here given that the passage is intended to be played in the following, or some similar way,



and that a performer who confined himself to the printed notes would not give the effect which Handel designed. Similar instances may be found in nearly all the works of Bach and Handel, in many of which nothing whatever but a figured bass is given as a clue to the form of accompaniment. At the time at which these works were written the art of playing from a figured bass was so generally studied that any good musician would be able to reproduce, at least approximately, the intentions of the composer from such indications as the score supplied. But when, owing to the growth of the modern orchestra, the increased importance given to the instrumental portion of the music, and the resultant custom which has prevailed from the time of Haydn down to our own day of writing out in full all parts which were *obbligato*—*i.e.* necessary to the completeness of the music—the art of playing from a figured bass ceased to be commonly practised, it was no longer possible for the person who presided at the organ or piano at a performance to complete the score in a satisfactory manner. Hence arose the necessity for additional accompaniments, in which the parts which the composer has merely indicated are given in full, instead of their being left to the discretion of the performer.

2. There are two methods of writing additional accompaniments. The first is to write merely a part for the organ, as Mendelssohn did with so much taste and reserve in his edition of 'Israel in Egypt,' published for the London Handel Society. There is more than one reason, however, for doubting whether even his accompaniment would succeed in bringing out the true intentions of the composer. In the first place, our modern orchestras and choruses are so much larger than those mostly to be heard in the time of Bach and Handel, that the effect of the combination with the organ must necessarily be different. An organ part filling up the harmony played by some twenty or twenty-four violins in unison (as in many of Handel's songs) and supported by perhaps twelve to sixteen bass instruments will sound very different if there is only half that number of strings. Besides, our modern organs often differ hardly less from those of the 18th century than our modern orchestras. But there is another and more weighty reason for doubting the advisability of supplementing the score by such an organ part. In the collection of Handel's conducting-scores, purchased by M. Schoelcher, and now at Hamburg, is a copy of 'Saul' which contains full directions in Handel's own writing for the employment of the organ, reprinted in the edition of the German Handel Society;[1] from which it clearly appears that it was nowhere used to fill up the harmony in the accompaniment of the songs, which must therefore have been given to the harpsichord. It is therefore evident that such an organ part as Mendelssohn has written for the songs in 'Israel,' appropriate as it is in itself, is not what the composer intended.

3. The method more frequently and also more successfully adopted is to fill up the harmonies with other instruments—in fact to rewrite the score. Among the earliest examples of this mode of treatment are Mozart's additional accompaniments to Handel's 'Messiah,' 'Alexander's Feast,' 'Acis and Galatea,' and 'Ode for St. Cecilia's Day.' These works were arranged for Baron van Swieten, for the purpose of performances where no organ was available. What was the nature of Mozart's additions will be seen presently; meanwhile it may be remarked in passing, that they have always been considered models of the way in which such a task should be performed. [See the preface to Professor Prout's edition of 'The Messiah' (full score), 1902.] Many other musicians have followed Mozart's example with more or less success, among the chief being Ignaz Franz Mosel, who published editions of 'Samson,' 'Jephtha,' 'Belshazzar,' etc., in which not only additional instrumentation was introduced, but utterly unjustifiable alterations were made in the works themselves, a movement from one oratorio being sometimes transferred to another; Mendelssohn, who (in early life) rescored the 'Dettingen Te Deum,' and 'Acis and Galatea'; Dr. Ferdinand Hiller, Sir G. A. Macfarren, Sir Michael Costa, Sir Arthur Sullivan, and last (and probably best of all) Robert Franz. This

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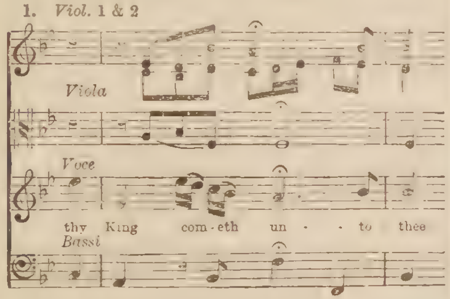
[1] See also Chrysander's *Jahrbücher für Musikalische Wissenschaft*, Band I, which contains a long article on this subject.

eminent musician has devoted special attention to this branch of his art; and for a complete exposition of the system on which he works we refer our readers to his *Offener Brief an Eduard Hanslick*, etc. (Leipzig, Leuckart, 1871). Franz has written additional accompaniments to Bach's 'Passion according to St. Matthew,' 'Magnificat,' and several 'Kirchencantaten,' and to Handel's 'L'Allegro' and 'Jubilate.'

4. The first, and perhaps the most important case in which additions are needed to the older scores is that which so frequently occurs when no instrumental accompaniment is given excepting a figured bass. This is in Handel's songs continually to be met with, especially in cadences, and a few examples follow of the various ways in which the harmonies can be filled up.

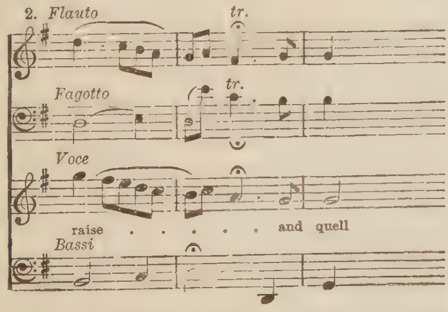
At the end of the air 'Rejoice greatly' in the 'Messiah,' Handel's notes (in large type) are accompanied by Mozart on the string quartet, as follows (in smaller type):—

1.



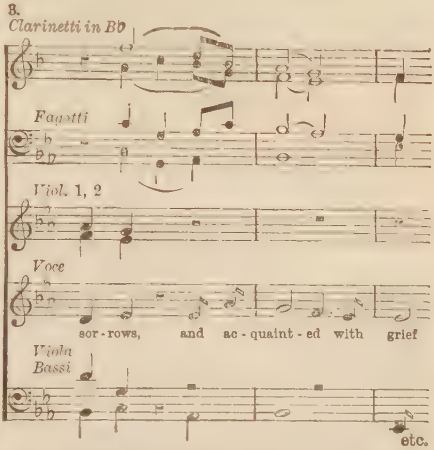
Sometimes in similar passages the accompaniments are given to a few wind instruments with charming effect, as in the following examples by Mozart. For the sake of comparison we shall in each instance give the original in large type and the additional parts in small. Our first example is from the close of the song 'What passion,' in the 'Ode for St. Cecilia's Day.'

2.

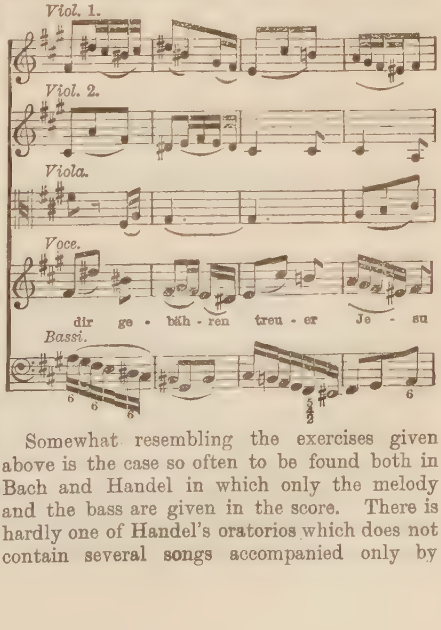


In the foregoing quotation (No. 2) it will be seen that Mozart has simply added in the flute and bassoon the harmony which Handel no doubt played on the harpsichord. In the next (No. 3), from 'He was despised,' the harmony is a little fuller.

3.

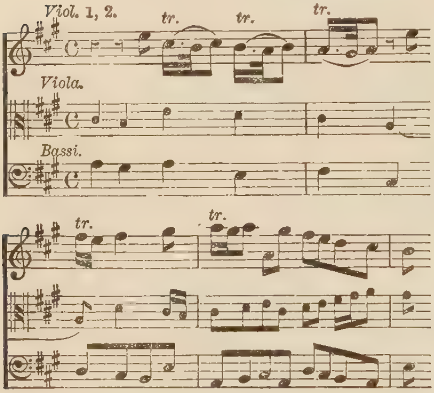


In all the above examples the treatment of the harmony is as simple as possible. When similar passages occur in Bach's works, however, they require a more polyphonic method of treatment, as is proved by Franz in his pamphlet above referred to. A short extract from the 'Passion according to Matthew' will show in what way his music can be advantageously treated. The figures here give the clue to the harmony, but if simple chords were used to fill it up, as in the preceding extracts, they would, in Franz's words, 'fall as heavy as lead among Bach's parts, and find no support among the constantly moving basses.' Franz therefore adopts the polyphonic method, and completes the score as follows:—

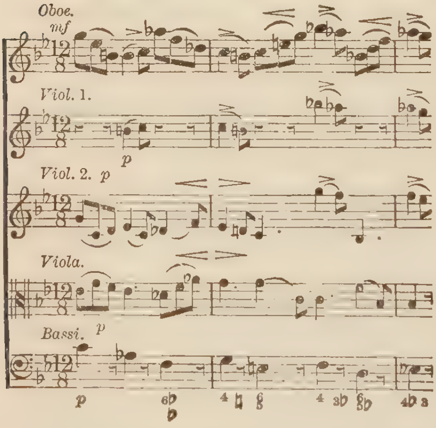


Somewhat resembling the exercises given above is the case so often to be found both in Bach and Handel in which only the melody and the bass are given in the score. There is hardly one of Handel's oratorios which does not contain several songs accompanied only by violins in unison and basses; while Bach very frequently accompanies his airs with one solo instrument, either wind or stringed, and the basses. In such cases it is sometimes sufficient merely to add an inner part; at other times a somewhat fuller score is more effective. The following quotations will furnish examples of both methods.

HANDEL, 'Sharp violins proclaim.'
('Ode for St. Cecilia's Day.')

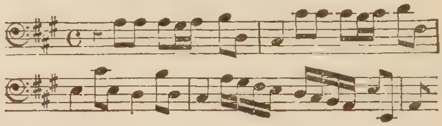


BACH, 'Ich hatte viel Bekümmerniss.'

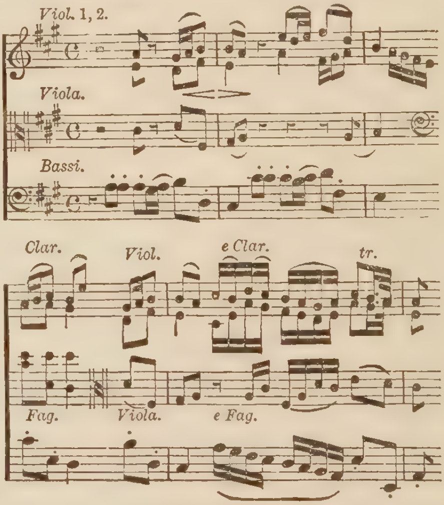


In the first of these extracts nothing is added but a viola part; in the second Franz has added the string quartet to the solo oboe, and again treated the parts in that polyphonic style which experience has taught him is alone suitable for the fitting interpretation of Bach's ideas.

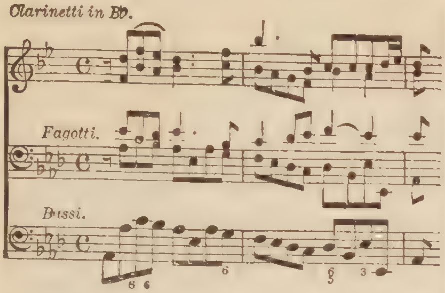
5. In all the cases hitherto treated, the melody being given as well as the bass, the task of the editor is comparatively easy. It is otherwise however when (as is sometimes found with Handel, and still more frequently with Bach) nothing whatever is given excepting a bass, especially if, as often happens, this bass is not even figured. In the following quotation, for example, taken from Bach's 'Magnificat' ('Quia fecit mihi magna'),



it is obvious that if nothing but the bass part be played, a mere caricature of the composer's intentions will be the result. Here there are no figures in the score to indicate even the outline of the harmony. The difficulties presented by such passages as these have been overcome in the most masterly manner by Robert Franz, who fills up the score thus—

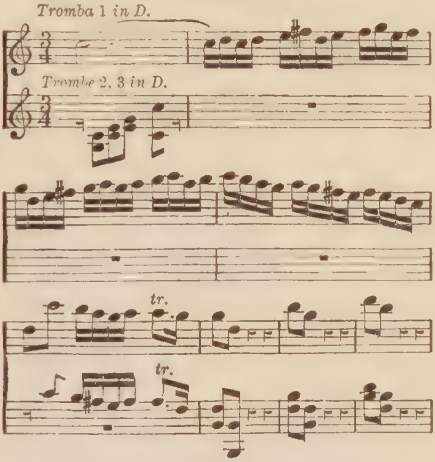


By comparing the added parts (which, to save space, are given only in compressed score) with the original bass, it will be seen that they are all founded on suggestions thrown out, so to speak, by Bach himself, on ideas indicated in the bass, and it is in obtaining unity of design by the scientific employment of Bach's own material that Franz shows himself so well fitted for his self-imposed labour. It has been already said that Bach requires more polyphonic treatment of the parts than Handel. The following extract from Franz's score of 'L'Allegro' ('Come, but keep thy wonted state') will show the different method in which he fills up a figured bass in Handel's music. Here it will be seen there is no attempt at imitative writing. Nothing is done beyond harmonising Handel's bass in four parts. The harmonies are given to clarinets and bassoons in order that the first entry of the strings, which takes place in the third bar, may produce the contrast of tone-colour designed by the composer. The result is as follows:—

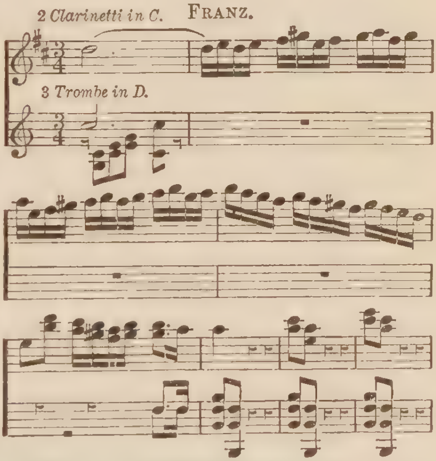


6. It is quite impossible within the limits of such an article as the present to deal exhaustively with the subject in hand; enough has, it is hoped, been said to indicate in a general manner some of the various ways of filling up the orchestration from a figured bass. This, however, though perhaps the most important, is by no means the only case in which additional accompaniments are required or introduced. It was mentioned above that the composition of the orchestra in the days of Bach and Handel was very different from that of our own time. This is more especially the case with Bach, who employs in his scores many instruments now altogether fallen into disuse. Such are the viola d'amore, the viola da gamba, the oboe d'amore, the oboe da caccia (which he sometimes calls the 'taille'), and several others. In adapting these works for performance, it is necessary to substitute for these obsolete instruments as far as possible their modern equivalents. Besides this, both Handel and Bach wrote for the trumpets passages which on the instruments at present employed in our orchestras are simply impossible. Bach frequently, and Handel occasionally, writes the trumpet parts up to c''', and both require from the players rapid passages in high notes, the execution of which, even where possible, is extremely uncertain. Thus, in probably the best-known piece of sacred music in the world, the Hallelujah chorus in the 'Messiah,' Handel has written d''' for the first trumpet, while Bach in the 'Cum Sancto Spiritu' of his great Mass in B minor has even taken the instrument one note higher, the whole first trumpet part as it stands being absolutely unplayable except on the so-called 'Bach' trumpet rediscovered by Herr Kosleck, and now occasionally introduced into performances of Bach's and Handel's works. In such cases as these it becomes necessary to rewrite the trumpet parts, giving the higher notes to some other instrument. This is what Franz has done in his editions of Bach's 'Magnificat' and 'Pfingsten-Cantate,' in which he has used two clarinets in C to reinforce and assist the trumpet parts. The key of both pieces being D, the clarinets in A would be those usually employed; the C clarinets are here used instead, because their tone, though less rich, is more piercing, and therefore approximates more closely to that of the high notes of the trumpet. One example from the opening chorus of the 'Magnificat' will show how the arrangement is effected. Bach's trumpet parts and their equivalents in Franz's score will alone be quoted.

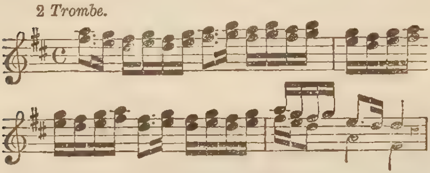
BACH



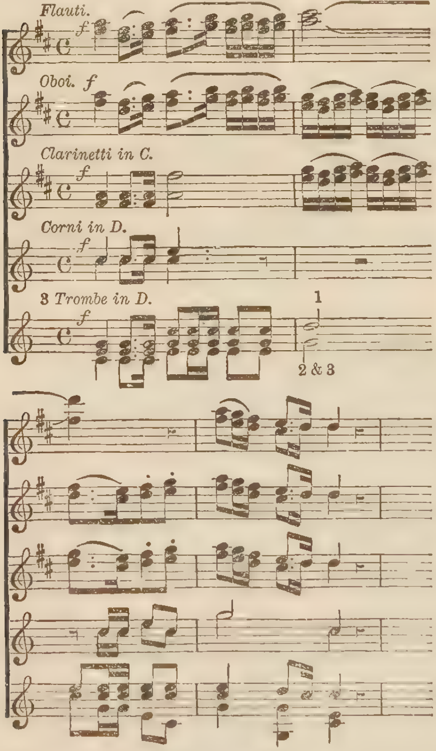
FRANZ.



It is to be regretted that the same amount of reverence for the author's intentions shown in the above arrangement has not always been evinced even by great musicians in dealing with the scores of others. Mozart, in his arrangement of the 'Messiah,' thought fit to rewrite the song 'The trumpet shall sound,' though whatever obstacle it may have presented to his trumpeter it has been often proved by Mr. Thomas Harper and others that Handel's trumpet part, though difficult, is certainly not impossible. Mendelssohn, in his score of the 'Dettingen Te Deum,' has altered (and we venture to think entirely spoilt) several of the very characteristic trumpet parts which form so prominent a feature of the work. As one example out of several that might be quoted, we give the opening symphony of the chorus 'To thee, Cherubin.' Handel writes:



These trumpet parts are assuredly not easy; still they are practicable. Mendelssohn however alters the whole passage thus:—



and, still worse, when the symphony is repeated in the original by oboes and bassoons, the arranger gives it to the full wind band with trumpets and drums, entirely disregarding the ideas of the composer. The chief objection to be urged against such a method of procedure as the above—so unlike Mendelssohn's usual reverence and modesty [1]—is not that the instrumentation is changed or added to, but that the form and character of the passage itself are altered. Every arrangement must stand or fall upon its own merits; but it will be generally admitted that however allowable it may be, nay more, however necessary it frequently is, to change the dress in which ideas are presented to us, the ideas themselves should be left without modification.

7. Besides the cases already referred to, passages are frequently to be found, especially in the works of Bach, in which, though no obsolete instruments are employed, and though everything is perfectly practicable, the effect, if played as written, will in our modern orchestras altogether differ from that designed by the composer. From a letter written by Bach in 1730 [2] we know exactly the strength of the band for which he wrote. Besides the wind instruments, it contained only two or at most three first and as many second violins, two first and two second violas, two violoncellos and one double-bass, thirteen strings in all. Against so small a force the solo passages for the wind instruments would stand out with a prominence which in our modern orchestras, often containing from fifty to sixty strings, would no longer exist; and as all the parts in Bach's music are almost invariably of equal importance, it follows that the wind parts must be strengthened if the balance of tone is to be preserved. This is especially the case in the choruses. It would be impossible, without quoting an entire page of one of Bach's scores, to give an extract clearly showing this point. Those who are familiar with his works will recall many passages of the kind. One of the best known, as well as one of the most striking examples, is in the short chorus 'Lass ihn kreuzigen' in the 'Passion according to Matthew.' Here an important counterpoint is given to the flutes above the voices and stringed instruments. With a very small band and chorus this counterpoint would doubtless be heard, but with our large vocal and instrumental forces it must inevitably be lost altogether. Franz, in his edition of the 'Passion,' has reinforced the flutes by the upper notes of the clarinets, which possess a great similarity of tone, and at the same time by their more incisive quality make themselves distinctly heard above the other instruments.

8. In Handel's orchestra the organ was almost invariably used in the choruses to support the voices, and give fulness and richness to the general body of tone. Hence in Mozart's arrangements, which were written for performance without an organ, he has supplied the place of that instrument by additional wind parts. In many of the choruses of the 'Messiah' (*e.g.* 'And the glory of the Lord,' 'Behold the Lamb of God,' 'But thanks be to God,' etc.) the wind instruments simply fill in the harmony as it may fairly be conjectured the organ would do. Moreover, our ears are so accustomed to a rich and sonorous instrumentation, that this

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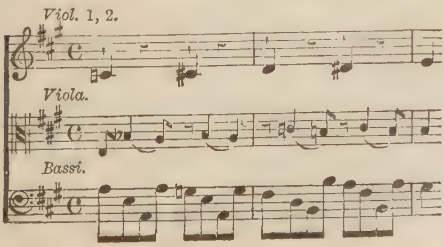
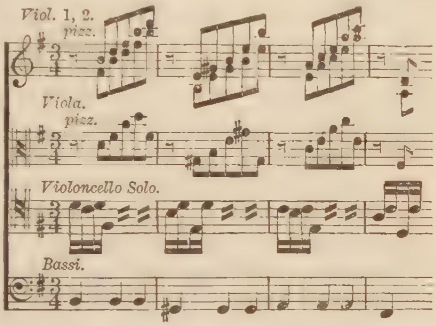
[1] The Te Deum and Acis were instrumented by Mendelssohn as an exercise for Zelter. The date on the MS. of Acis is January 1829. He mentions them in a letter to Devrient in 1833, speaking of his additions to the Te Deum as 'interpolations of a very arbitrary kind, mistakes as I now consider them, which I am anxious to correct.' It is a thousand pities that the work should have been published.

[2] See Bitter, *Johann Sebastian Bach*, ii. 15-22.

music if played only with strings and oboes, or sometimes with strings alone, would sound so thin as to be distasteful. Hence no reasonable objection can be made to the filling up of the harmony, if it be done with taste and contain nothing inconsistent with the spirit of the original.

9. There yet remains to notice one of the most interesting points connected with our present subject. It not seldom happens that in additional accompaniments new matter is introduced for which no warrant can be found in the original. Sometimes the composer's idea is modified, sometimes it is added to. Mozart's scores of Handel are full of examples of this kind; on the other hand Franz, the most conscientious of arrangers, seldom allows himself the least liberty in this respect. It is impossible to lay down any absolute rule in this matter: the only test is success. Few people, for instance, would object to the wonderfully beautiful wind parts which Mozart has added to 'The people that walked in darkness,' though it must be admitted that they are by no means Handelian in character. It is, so to speak, Mozart's gloss or commentary on Handel's music; and one can almost fancy that could Handel himself have heard it he would have pardoned the liberty taken with his music for the sake of the charming effect of the additions. So again with the trumpets and drums which Mozart has introduced in the song 'Why do the nations.' No doubt Handel could have used them had he been so disposed; but it was not the custom of his age to employ them in the accompaniments to songs, and here again the excellence of the effect is its justification. On the same ground may be defended the giving of Handel's violin part to a flute in the air 'How beautiful are the feet,' though it is equally impossible to approve of the change Mozart has made in the air and chorus 'The trumpet's loud clangour' in the 'Ode to St. Cecilia's Day,' in which he has given a great portion of the important trumpet part (which is imperatively called for by the words) to the flute and oboe in unison! The passages above referred to from the 'Messiah' are so well known as to render quotation superfluous; but two less familiar examples of happily introduced additional matter from the 'Ode to St. Cecilia's Day' will be interesting. In the first of these, from the song 'Sharp violins proclaim,' it will be seen that Handel has written merely violins and basses. The dissonances which Mozart has added in the viola part, are of the most excellent effect, well suited, moreover, to the character of the song which treats of 'jealous pangs and desperation.' Our last extract will be from the song 'What passion cannot music raise and quell?' in which Mozart has added pizzicato chords for the strings above the obbligato part for the violoncello.





10. It has been said already that additional accompaniments must in all cases be judged upon their own merits. The question is not whether but how they should be written. Their necessity in many cases has been shown above; and they will probably continue to be written to the end of time. While, however, it is impossible to lay down any absolute law as to what may and what may not be done in this respect, there are two general principles which may be given as the conclusion of the whole matter. First, that all additions to a score merely for the sake of increasing the noise are absolutely indefensible. At many operatic performances, Mozart's 'Don Giovanni' and 'Figaro' were formerly given with copious additional accompaniments for trombones; and a conductor has even been known to reinforce the score of Weber's overture to 'Euryanthe,' which already contains the full complement of brass, with two cornets and an ophicleide. All such procedures are utterly inartistic, and cannot be too strongly condemned. And lastly, no one who writes additional accompaniments has any right whatever to tamper with the original text, either by adding, cutting out, or largely modifying passages. By all means let such additions be made as are needed to adapt the music to our modern requirements, but let the changes be such as to bring out more clearly, not to obscure or alter the thought of the composer. These additions, moreover, should be in unison with the spirit, as well as the letter of the original. To hear, as is sometimes to be heard, Handel's music scored after the fashion of Verdi's grand operas shows an equal want of artistic feeling and of common sense on the

part of the arranger. Those additional accompaniments will always best fulfil their object in which most reverence is shown for the author's original intentions. [See articles by Professor Prout in the *Monthly Musical Record* for 1891, on Franz's edition of the 'Messiah.' Also *Musical Times*, May and June 1891.] E.P.

A DEUX MAINS (Fr.). 'For two hands.' A term applied to music for one performer on the piano, as contradistinguished from A QUATRE MAINS, etc.

ADLER, Guido, a distinguished writer on music, born Nov. 1, 1855, at Eibenschütz in Moravia, was educated at the academical Gymnasium at Vienna, and at the Conservatorium, where he was pupil of Bruckner and Dessoff. In 1874 he went to the university, and took part with Mottl and K. Wolf in the foundation of an 'Academische Wagnerverein'; he was appointed as a university teacher of musical science in 1881, and in 1882 was a representative of Austria at the international liturgical congress held at Arezzo. In 1884 he founded, in association with Chrysander and Spitta, the useful publication called *Vierteljahrschrift für Musikwissenschaft*, in 1885 was appointed professor of musical science at Prague, and in 1898 succeeded Hanslick in a similar professorship at Vienna. He has edited the compositions of Ferdinand III., Leopold I., and Joseph I., and since 1894 has been editor-in-chief of the series of *Denkmäler der Tonkunst in Oesterreich;* his capital edition of Froberger, in two vols., appeared in 1903, and various musical treatises are enumerated by Riemann, from whose lexicon the above particulars are taken.

ADLGASSER, Anton Cajetan, born April 3, 1728, at Inzell in Bavaria. After being a pupil of Eberlin's, he was sent to Italy by the Archbishop of Salzburg, and recalled thence to the post of organist to the cathedral and cembalist to the court at Salzburg, where he died Dec. 21, 1777, from an apoplectic stroke while at the organ. Adlgasser was noted both as organ player and contrapuntist. His works remain mostly in MS. [A list is given in Eitner's *Quellen-Lexikon.*] C. F. P.

AD LIBITUM (Lat.). At the pleasure of the performer, as regards time and expression. In the case of arrangements—'with violin or flute ad libitum'—it signifies that the solo instrument may be left out or exchanged at pleasure.

ADLUNG, Jacob, born at Bindersleben, Erfurt, Jan. 14, 1699; a theologian, scholar, and musician. His taste for music came late; the clavier, organ, and theory, he learned from Christian Reichardt the organist, who though not a musician of the first rank was truly devoted to his art. After the death of Buttstedt in 1727 Adlung received his post as organist of the Lutheran church, where he was soon known for his masterly playing, and in 1741 became professor at the Rathsgymnasium of Erfurt. In 1736 his house and all his possessions were burnt, but the undaunted man was not discouraged. He taught both music and language, wrote largely and well on music, and even constructed instruments with his own hands; and thus made a successful resistance to adverse fortune till his death, July 5, 1762. Three of his works are of lasting value in musical literature: (1) *Anleitung zur musik. Gelahrtheit*, with a preface by Joh. Ernst Bach (Erfurt, 1758); a 2nd edition, issued after his death, by J. A. HILLER (Leipzig, 1783). (2) *Musica mechanica Organœdi*, etc. (Berlin, 1768), a treatise in two volumes on the structure, use, and maintenance of the organ and clavicymbalum. This contains additions by J. F. AGRICOLA and J. L. Albrecht, a translation by the former of a treatise on the organ by BEDOS DE CELLES, and an autobiography of Adlung. (3) *Musikalisches Siebengestirn* (Berlin, 1768). (See Hiller's *Lebensb. ber. Musikgelehrten.*) C. F. P.

ADOLFATI, Andrea, born in Venice 1711, date and place of death unknown; was a pupil of Galuppi, conductor of the music in the church of Santa Maria della Salute in Venice, and in that of the Annunziata at Genoa, the latter from about 1750 till his death. His principal operas are 'L'Artaserse,' 'L'Arianna,' 'Adriano in Siria,' and 'La Gloria ed il Piacere,' the first produced in Rome in 1742, the three last in Genoa in 1750-52. Another 'La Clemenza di Tito,' dated 1753, is preserved in the Hofbibliothek, Vienna. After that date Adolfati was appointed maestro di cappella to the Princess of Modena. He left also sacred compositions, chiefly Psalms. 'Arianna' is said to contain an air in quintuple time. M. C. C.

ADRIEN, or ANDRIEN, Martin Joseph, called ADRIEN L'AINÉ, born at Liége, May 26, 1767; a bass singer, taking alternate parts with Chéron at the opera in Paris from 1785 to 1804; afterwards choirmaster at the opera. In March 1822 he succeeded Laîné as professor of declamation at the École Royale de Musique, and died Nov. 19, 1824 (?) a victim to the exaggerated system of declamation then in vogue. His voice was harsh, and his method of singing bad, but he had merit as an actor. He composed the 'Hymne à la Victoire' on the evacuation of the French territory in 1795, the hymn to the martyrs for liberty, and an 'Invocation à l'Etre suprême,' 1793. His brother J. ADRIEN was born at Liége about 1768, and died about 1824; he published five collections of songs (Paris, 1790-1802), and was for a short time choirmaster at the Théâtre Feydeau. Another brother, FERDINAND, born 1770, died about 1830, was a teacher of singing in Paris, choirmaster of the opera (1798-1800) and composer of songs. M. C. C.

A DUE (Ital., 'In two parts'), or A 2. This expression is used in two exactly opposite ways in orchestral scores. For the wind instruments, for which two parts are usually written on the same stave, it indicates that the two play in unison; for the strings, on the other hand, it shows that the whole mass, which usually plays in unison, is to be divided into two equal parts, the one taking the upper and the other the lower notes. In practice there is never any difficulty in seeing which meaning is intended. E. P.

AELSTERS, Georges Jacques, born of a musical family at Ghent, 1770, died there April 11, 1849; carillonneur of that town from 1788 to 1839; for fifty years director of the music at the church of St. Martin, and composer of much church music still performed in Flanders, especially a 'Miserere.'

AENGSTLICH (Germ. 'fearfully'). A word which calls for notice here only on account of its use by Beethoven at the head of the recitative in his Missa Solennis, 'Agnus Dei, qui tollis peccata mundi, miserere nobis.' In this most dramatic and emotional part of his great work Beethoven seems to realise the 'prayer for internal and external peace' which he gives as a motto to the entire 'Dona': the fierce blasts of the trumpets alternating with the supplications of the voices bring before us the enemy at the very gates. As in the case of Accelerando Beethoven has accompanied the German word with its Italian equivalent *timidamente*, misspelt *tramidamente*.

ÆOLIAN HARP (Fr. *Harpe Eolienne;* Ital. *Arpa d'Eolo;* Ger. *Aeolsharfe*, *Windharfe*). The name is from Aeolust, he god of the wind. The instrument, of which the inventor is unknown, would appear to owe its origin to the monochord, a string stretched upon two bridges over a soundboard. The string happening to be at a low tension and exposed to a current of air would divide into various aliquot parts according to the varying strength of the current, and thus give the harmonics or overtones we hear in the music of this instrument. Had the principle of the Æolian harp never been discovered, we should in these days of telegraphy have found it out, as it is of frequent occurrence to hear musical sounds from telegraph wires which become audible through the posts, which elevate the wires and assume the function of soundboards. Once recognised on a monochord, it would be a simple process to increase the number of strings, which, tuned in unison, would be differently affected in relation to the current of air by position, and thus give different vibrating segments, forming consonant or dissonant chords as the pressure of wind might determine. That musical sounds could be produced by unaided wind has been long known in the East. According to tradition King David's harp (*kinnor*) sounded at midnight when suspended over his couch in the north wind; and in an old Hindu poem, quoted by Sir William Jones, the *vina*, or lute of the country, is said to have produced tones, proceeding by musical intervals, by the impulse of the breeze. In the present day the Chinese have kites with vibrating strings, and the Malays have a curious Æolian instrument, a rough bamboo cane of considerable height, perforated with holes and stuck in the ground. This is entirely a wind contrivance, but they have another of split bamboo for strings. (C. Engel, *Musical Instruments*, 1874, p. 200.) St. Dunstan of Canterbury is said to have hung his harp so that the wind might pass through the strings, causing them to sound, and to have been accused of sorcery in consequence. This was in the 10th century. It was not until the 17th we meet with the Æolian harp itself. Kircher (1602-80) first wrote about it. He speaks of it in his *Musurgia Universalis* as being a new instrument and easy to construct, and as being the admiration of every one. He describes the sounds as not resembling those of a stringed or of a wind instrument, but partaking of the qualities of both. This is quite true, and applies to any stretched string the sound of which is made continuous by any other agency than that of a bow, and not dying away as we usually hear the tones of pianofortes, harps, and guitars. Matthew Young, bishop of Clonfert, in his *Enquiry into the Principal Phenomena of Sounds and Musical Strings* (1784), gives full particulars of the Æolian harp, and offers a theory of its generation of sound. It also gained attention in Germany about the same time, through a description of it in the *Göttingen Pocket Calendar* for 1792. H. C. Koch, a German, appears to have bestowed the most attention upon the effects obtainable by varying the construction and stringing of the Æolian harp; but it is of little importance whether the tone be a little louder or a little softer, the impression to be derived from the instrument is as attainable from one of simple build as from double harps, or from one with weighted (spun) strings added.

An Æolian harp is usually about three feet long, five inches broad, and three inches deep; of pine wood, with beech ends for insertion of the tuning- and hitch-pins, and with two narrow bridges of hard wood over which a dozen catgut strings are stretched. These are tuned in the most exact unison possible, or the beats caused by their difference would be disagreeable. The direction sometimes attached to tune by intervals of fourths and fifths is only misleading. The tension should be low; in other words, the strings be rather slack, the fundamental note not being noticeable when the instrument sounds. There are usually two soundholes in the soundboard. The ends are raised above the strings about an inch, and support another pine board, between which and the soundboard the draught of air is directed. To hear the Æolian harp it should be placed across a window sufficiently opened to admit of its introduction, and situated obliquely to the direction of the wind. The sounds are so pure and perfectly in tune, that no tuning we might accomplish could rival it. For we have here not tempered intervals but the natural tones of the strings, the half or octave, the third or interval of the twelfth, and so on, in an arithmetical progression, up to the sixth division, the whole vibrating length being taken as the first—we are listening to full and perfect harmony. But the next, the seventh, still in consonance with the lowest note, in effect not unlike the dull sad minor sixth, but still more mournful, is to our ears transcendental, as our musical system does not know it: and it would be too much out of tune with other intervals consonant to the key-note for admission to our scales. We are impressed with it as by a wail—in the words of Coleridge a 'sweet upbraiding' ('The Æolian Harp,' *Poems*, i. 190)—to be followed as the wind-pressure increases by more and more angry notes as we mount to those dissonances in the next higher octave, especially the eleventh and thirteenth overtones that alternate and seem to shriek and howl until the abating gust of wind suffers the lower beautiful harmonies to predominate again. A. J. H.

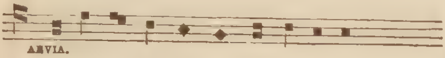
ÆOLIAN MODE. This title occurs in the works of some of the earliest Greek writers, who mention the Greek modes or scales; but it disappears again, and the Æolian mode is apparently not in question in the time of Plato, Aristotle, and those who immediately followed them. It reappears again, however, at a later date, and figures, together with a Hypo-æolian mode, in the set of thirteen modes attributed to Aristoxenus; while at a later date still a Hyper-æolian mode was added. It was however not one of those that were generally current or of permanent importance in the history of music; nor did it find a place in the mediæval system of modes. When, however, Glareanus (*q.v.*) tried in his *Dodecachordon* to establish the relation between the mediæval western and the Greek systems of modes, he gave the name of Æolian mode to the scale ranging from A to *a*, which was the first of the four additional modes added by him to the current eight, in order to make up the number to twelve. This had been until then universally regarded by mediæval theorists as a mere transposition of the first mode. The theory of Glareanus was unfortunate, and his innovation only threw into further confusion the question, already highly confused, of the relation of Eastern and Western music-theory (see MODES). W. H. F.

ÆOLINA. A small and simple 'free reed' instrument, invented about 1829 by Messrs. Wheatstone. It consisted of a few free reeds, which were fixed into a metal plate and blown by the mouth. As each reed was furnished with a separate aperture for supplying the wind, a simple melody could of course be played by moving the instrument backwards and forwards before the mouth. Its value for artistic purposes was *nil*; its only interest is a historical one, as being one of the earliest attempts to make practical use of the discovery of the free reed. The æolina may be regarded as the first germ of the ACCORDION and CONCERTINA. E. P.

ÆOLODION, or ÆOLODICON (also called in Germany *Windharmonika*), a keyed wind-instrument resembling the harmonium, the tone of which was produced from steel springs. It had a compass of six octaves, and its tone was similar to that of the harmonium. There is some controversy as to its original inventor; most authorities attribute it to J. T. Eschenbach of Hamburg, who is said to have first made it in 1800. Various improvements were subsequently made by other mechanicians, among whom may be named Schmidt of Presburg, Voit of Schweinfurt, Sebastian Müller (1826), and F. Sturm of Suhl (1833). The instrument is now entirely superseded by the harmonium. A modification of the æolodion was the ÆOLSKLAVIER, invented about 1825 by Schortmann of Buttelstädt, in which the reeds or springs which produced the sound were made of wood instead of metal, by which the quality of tone was made softer and sweeter. The instrument appears to have been soon forgotten. A further modification was the ÆOLOMELODICON or CHORALEON, constructed by Brunner at Warsaw, about the year 1825, from the design of Professor Hoffmann in that city. It differed from the æolodion in the fact that brass tubes were affixed to the reeds, much as in the reed-stops of an organ. The instrument was of great power, and was probably intended as a substitute for the organ in small churches, especially in the accompaniment of chorals, whence its second name choraleon. It has taken no permanent place in musical history. In the ÆOLOPANTALON, invented about the year 1830, by Dlugosz of Warsaw, the æolomelodicon was combined with a pianoforte, so arranged that the player could make use of either instrument separately or both together. A somewhat similar plan has been occasionally tried with the piano and harmonium, but without great success. E. P.

AERTS, EGIDIUS, born at Boom near Antwerp, March 1, 1822, died at Brussels, June 9, 1853; an eminent flautist and composer, studied under Lahon in the Conservatoire at Brussels. From 1837 to 1840 he travelled professionally through France and Italy, and on his return to Brussels studied composition under Fétis. In 1847 was appointed professor of the flute at the Conservatoire, and first flute at the Theatre. He composed symphonies and overtures, as well as concertos and other music for the flute. M. C. C.

AEVIA (Æuia or Ævia). A technical word formed from the vowels of *Alleluia*; and used, in Mediæval Office Books, as an abbreviation, in the same manner as Evovæ—which see.



AEVIA.

In Venetian and other Italian Office-Books of the 16th century, we sometimes find Hal'a, or Hal'ah, substituted for Aevia. W. S. R.

AFFETTUOSO (Ital.), or Con Affetto, 'with feeling.' This word is most commonly found in such combinations as 'andante affettuoso' or 'allegro affettuoso,' though it is occasionally placed alone at the beginning of a movement, in which case a somewhat slow time is intended. It is frequently placed (like 'espressivo,' 'cantabile,' etc.) over a single passage, when it refers merely to that particular phrase and not to the entire movement. The German expressions 'Innig,' 'Mit innigem Ausdruck,' to be met with in Schumann and other modern German composers are equivalent to 'Affettuoso.' E. P.

AFFILARD, Michel l', a tenor singer in the choir of Louis XIV. from 1683 to 1708, with a salary of 900 livres. His work on singing at sight, 'Principes très faciles,' etc., in which the time of the airs is regulated by a pendulum,—precursor of the metronome—passed through seven editions (Paris, 1691; Amsterdam, 1717).

AFFRETTANDO (Ital.): hastening the time. A direction implying a certain degree of excitement, which is not necessarily conveyed in *accelerando*.

AFRANIO, lived in the beginning of the 16th century, a canon of Ferrara, and reputed inventor of the bassoon, on the ground of a wind instrument of his called Phagotum, which is mentioned, and figured in two woodcuts, at p. 179 of the *Introductio in Chaldaicam linguam* of Albanesi (Pavia, 1539), a work dedicated by the author to his uncle Afranio. The instrument sufficiently resembles the modern bassoon or fagotto to make good Afranio's right; but see Ambros's *History*, vol. iii. p. 422, and Bassoon.

AFRICAINE, L'. Grand opera in five acts; words by Scribe, music by Meyerbeer. The composer received the book in 1838, but did not bring the work into its final shape until shortly before his death. Produced at the Académie, Paris, April 28, 1865; in Italian, under the French title, at Covent Garden on July 22 of the same year, with Pauline Lucca in the part of Selika, and in English (translation by Kenney with same title) at Royal English Opera, Covent Garden, Oct. 21.

AFZELIUS, Arvid August, born at Enköping, Sweden, May 6, 1785, died Sept. 25, 1871, a pastor and archæologist; edited conjointly with Geijer a collection of Swedish national melodies 'Svenska Folkvisor,' 3 vols. (Stockholm, 1814-16, continued by Arwidsson), and wrote the historical notes to another collection, 'Afsked af Svenska Folksharpan' (Stockholm, 1848).

AGAZZARI, Agostino, was a cadet of a noble family of Siena, and born on Dec. 2, 1578. He is said, but on rather slight authority (see Eitner's *Quellen-Lexikon*) to have passed the first years of his professional life in the service of the Emperor Matthias. About 1600 he came to Rome, where he was chosen Maestro di Cappella at the German College (after Anerio's retirement in 1609), at the church of S. Apollinaris,[1] and subsequently at the Seminario Romano. An intimacy grew up between him and the well-known Viadana, of Mantua, and he was one of the earliest adopters of the figured bass. In the preface to the fourth book of his 'Sacræ Cantiones' (Zanetti, Rome, 1606), he gives some instructions for its employment. In 1630 he returned to Siena, and became Maestro of its cathedral, a post which he retained till his death, probably April 10, 1640. Agazzari was a member of the Academy of the *Armonici Intronati*. His publications are numerous, and consist of Masses, Madrigals (1596, 1600, 1602, 1607, 1608), Motets, Psalms, Magnificats, Litanies, etc., republished in numerous editions at Rome, Milan, Venice, Antwerp, Frankfort, and elsewhere. See list in *Quellen-Lexikon*. His one substantive contribution to the scientific literature of music is a little work of only sixteen quarto pages, entitled 'La Musica Ecclesiastica, dove si contiene la vera diffinizione della Musica come Scienza non più veduta e sua nobiltà' (Siena, 1638); the object of which is to determine how church music should best conform itself to the Resolution of the Council of Trent. On the authority of Pitoni, a pastoral drama, entitled 'Eumelio,' has been ascribed to Agazzari. It was undoubtedly performed at Rome in 1606 and printed by Amadino at Venice in that year; but no author's name is affixed either to music or libretto.

A short motet by Agazzari is given by Proske in the 'Musica Divina' (Ann. I. Lib. Motettorum, No. lxv.). E. H. P.

AGITATO (Ital.), also Con Agitazione, 'agitated,' 'restless.' This adjective is mostly combined with 'allegro' or 'presto' to describe the character of a movement. In the somewhat rare cases in which it occurs without any other time-indication a rather rapid time is indicated.

AGNESI, Louis Ferdinand Leopold, the famous bass, whose real name was Agniez, was born July 17, 1833, at Erpent, Namur. He studied at the Brussels Conservatoire, under Bosselet and Fétis, and in 1853-55 gained the concours de Rome. He brought out an opera, 'Harold le Normand' (1858) with indifferent success, and subsequently abandoned composition for singing. For the latter purpose in 1861 he received instruction from Duprez, and became a member of Merelli's Italian Opera Company, under the name Luigi Agnesi, during a tour through Germany, Holland, and Belgium. On Feb. 10, 1864, he first appeared at the Italiens, Paris, as Assur in 'Semiramide,' with the sisters Marchisio, and was engaged there for several seasons. In 1865 he was engaged at Her Majesty's Theatre, where he first appeared with Murska, May 22, as the Prefect in 'Linda di Chamouni,' and during the season he played Assur and Figaro (Le Nozze), and also sang at the Philharmonic, on each occasion with fair success.

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[1] Baini alone mentions this appointment; but he is probably right.

In 1871, on his return to England, where he remained until his death, Feb. 2, 1875, he enjoyed a greater reputation, not only in opera at Drury Lane (1871-74), but as an oratorio and concert singer at the Handel and provincial Festivals, at the Sacred Harmonic, at the Philharmonic, etc. In addition to the parts above named, he played with success Pizarro ('Fidelio'), Mikheli in the solitary Italian performance of 'Les deux Journées,' June 20, 1872, the Duke in 'Lucrezia,' etc., and showed himself in all an accomplished actor and musician, devoted to his art. Special mention may be made of his Assur, which he sang in true Italian style, with Titiens and Trebelli as Semiramide and Arsace, a cast of which opera has never since been equalled; also of his delivery of the bass part of Crotch's 'Palestine,' in a style of music wholly unfamiliar to him. A. C.

AGNESI, Maria Teresa, born at Milan, 1724, died about 1780; sister of the renowned scholar, Maria Gaetana Agnesi; a celebrated pianist of her time, composed five operas, 'Sofonisbe,' 'Ciro in Armenia,' 'Nitocri,' 'Il Re Pastore' and 'Insubria consolata' (1771), several cantatas, two pianoforte concertos, and sonatas, well known in Germany. M. C. C.

AGOSTINI, Ludovico, born 1534 at Ferrara. In holy orders, and both poet and composer. Became chapel-master to Alfonso II., Duke of Este, and died Sept. 20, 1590. Collections of madrigals, and other vocal works were published at Milan, Venice, and Ferrara between 1567 and 1586.

AGOSTINI, Paolo, an Italian composer, who stands out in relief from too many of his contemporary countrymen. He was born at Valerano in 1593, and was a pupil, at Rome, of Bernardino Nanini, whose daughter he married. After being organist of S. Trinità de' Pellegrini, S. Maria in Trastevere, and S. Lorenzo in Damaso, he succeeded Ugolini as Maestro at the Vatican Chapel, in 1627. He died in Sept. 1629.

The extant published works of Agostini consist of two volumes of Psalms for four and eight voices (printed by Soldi, Rome, 1619); two volumes of Magnificats for one, two, and three voices (*ib.* 1620); and five volumes of Masses for four, five, eight, and twelve voices, published (Robletti, Rome) in 1624, 1625, 1626, 1627, and 1628, respectively. He was one of the first to employ large numbers of voices in several choirs. Ingenuity and elegance are his prevailing characteristics; but that he could and did rise beyond these, is proved by an 'Agnus Dei' for eight voices in canon, which was published by P. Martini in his 'Saggio di Contrappunto Fugatō,' and which is allowed to be a masterpiece. He contributed a dialogue to G. Giamberti's 'Poesie diverse' (1623). The fame, however, of Agostini rests upon his unpublished pieces, which form the great bulk of his productions. They are preserved partly in the Corsini Library, and partly in the Collection of the Vatican. A motet by Agostini is given in Proske's 'Musica Divina' (Ann. I. Liber Motettorum, No. lxx.). E. H. P.

AGOSTINI, Pietro Simone, born at Rome about 1650, was maestro di cappella to the Duke of Parma. Two oratorios, several motets, and cantatas, as well as two operas (one—'Il Ratto delle Sabine,' performed at Venice 1680) are mentioned in Eitner's *Quellen-Lexikon.*

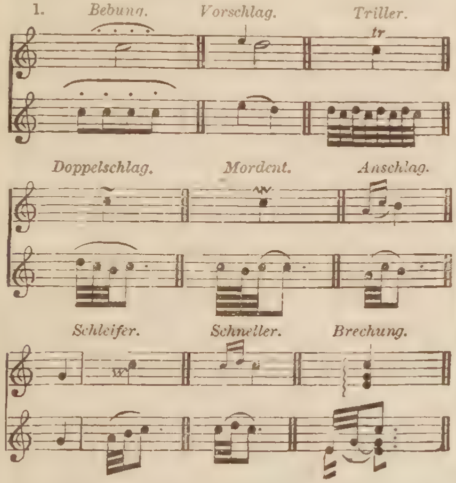
AGRELL, Johann Joachim, born at Löth in Sweden, Feb. 1, 1701; studied at Linköping and Upsala. Appointed court musician at Cassel in 1723, and in 1746 conductor at Nuremberg, where he died, Jan. 19, 1765. He left nine published works (Nuremberg), concertos, sonatas, etc., and many more in manuscript.

AGRÉMENS (Fr., properly *Agrémens du Chant* or *de Musique;* Ger. *Manieren;* Eng. *Graces*). Certain ornaments introduced into vocal or instrumental melody, indicated either by signs, or by small notes, and performed according to certain rules.

Various forms of agrémens have been from time to time invented by different composers, and many of them have again fallen into disuse, but the earliest seem to have been the invention of Chambonnières, a celebrated French organist of the time of Louis XIV. (1670), and they were probably introduced into Germany by Georg Muffat, organist at Passau in 1695, who in his youth had studied in Paris. The proper employment of the agrémens in French music—which, according to Rousseau (*Dictionnaire de Musique*, 1767) were necessary 'pour couvrir un peu la fadeur du chant français'—was at first taught in Paris by special professors of the 'gout du chant,' but no definite rules for their application were laid down until Emanuel Bach treated them very fully in his *Versuch über die wahre Art das Clavier zu spielen*, in 1753. In this he speaks of the great value of the agrémens:—'They serve to connect the notes, they enliven them, and when necessary give them a special emphasis, . . . they help to elucidate the character of the music; whether it be sad, cheerful, or otherwise, they always contribute their share to the effect, . . . an indifferent composition may be improved by their aid, while without them even the best melody may appear empty and meaningless.' At the same time he warns against their too frequent use, and says they should be as the ornament with which the finest building may be overladen, or the spices with which the best dish may be spoilt.

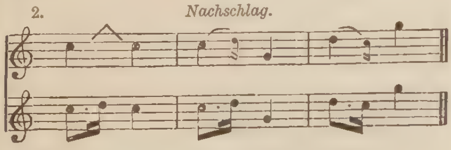
The agrémens according to Emanuel Bach are the Bebung,[1] Vorschlag, Triller, Doppelschlag, Mordent, Anschlag, Schleifer, Schneller, and Brechung (Ex. 1).

1.



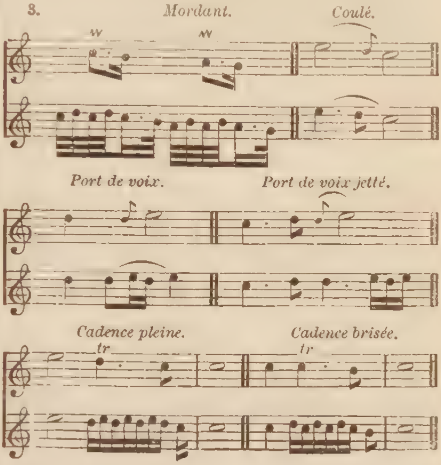
In addition to these, Marpurg treats of the Nachschlag or 'Aspiration' (Ex. 2), which Emanuel Bach does not recognise, or at least calls 'ugly, although extraordinarily in fashion,' but which is largely employed by modern composers.

2.



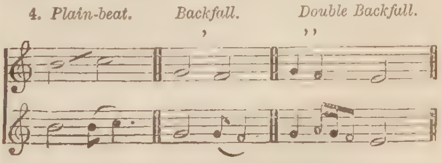
The principal agrémens of French music were the Appoggiature, Trille, and Accent, which resembled respectively the Vorschlag, Triller, and Nachschlag described above, and in addition the Mordant—which appears to have differed from the Mordent of German music, and to have been a kind of interrupted trill,—the Coulé, Port de voix,[2] Port de voix jetté, and the Cadence pleine ou brisée [3] (Ex. 3).

3.



The agrémens or graces peculiar to old English music differed considerably from the above, and have now become obsolete. They are described in an instruction-book for the violin, called the *Division Violist*, by Christopher Sympson, published in 1659, and are divided into two classes, the 'smooth and shaked graces.' The smooth graces are only adapted to stringed instruments, as they are to be executed by sliding the finger along the string; they include the Plain-beat or Rise, the Backfall, the Double Backfall, the Elevation, the Cadent, and the Springer which 'concludes the Sound of a Note more acute, by clapping down another Finger just at the expiring of it.' The effect of this other finger upon the violin would be to raise the pitch of the last note but one (the upper of the two written notes) so that the Springer would resemble the French *Accent*. The 'shaked graces' are the Shaked Beat, Backfall, Elevation, and Cadent, which are similar to the plain graces with the addition of a shake, and lastly the Double Relish, of

4.



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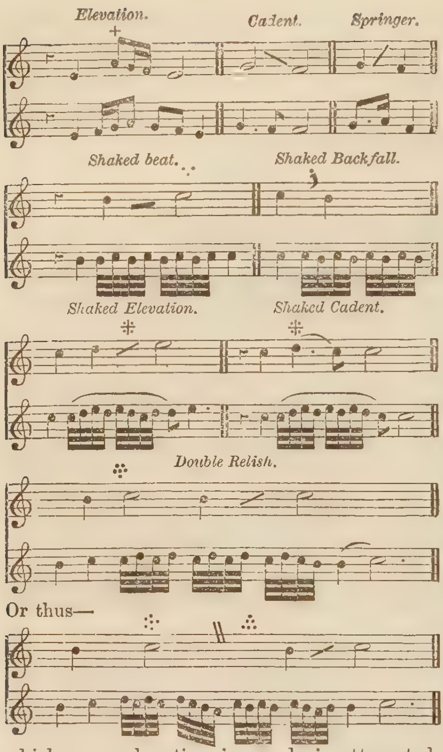
[1] The Bebung (Fr. *balancement*, Ital. *tremolo*) cannot be executed on the modern pianoforte. It consisted in giving to the key of the clavichord a certain trembling pressure, which produced a kind of pulsation of the sound, without any intervals of silence. On stringed instruments a similar effect is obtained by a rocking movement of the finger without raising it from the string.

[2] The term 'Port de voix,' which ought properly to signify the carrying of the voice with extreme smoothness from one note to another (Ital. *portamento di voce*), has been very generally applied to the appoggiatura.

[3] The Doppelschlag (Eng. 'Turn') was often called Cadence by the French writers of the time of Couperin (1700): and indeed Sebastian Bach uses the word in this sense in his *Clavier-Büchlein* (1720).



which no explanation in words is attempted, but an example in notes given as above (Ex. 4).

The agrémens used in modern music or in the performance of the works of the great masters are acciaccatura, appoggiatura, arpeggio, mordent, nachschlag, shake or trill, slide, and turn, each of which will be fully described in its own place. [See also the masterly treatise on 'Musical Ornamentation' by E. Dannreuther, in two volumes of Novello's *Music Primers.*] F. T.

AGRICOLA, Alexander, a composer of great celebrity living at the end of the 15th century and beginning of the 16th. Cretin's lament on the death of Ockeghem mentions Agricola as a fellow-pupil in the school of that master; and the dates of his published works, together with an interesting epitaph printed in a collection of motets published at Wittenberg in 1538, furnish us with materials for briefly sketching his life. The words of the epitaph, which bears the title 'Epitaphium Alex. Agricolæ Symphoniastæ regis Castiliæ Philippi,' are as follows:—

Musica quid defles? Periit mea cura decusque.
Estne Alexander? Is meus Agricola.
Dic age qualis erat? Clarus vocum manuumque.
Quis locus hunc rapuit? Valdoletanus ager.
Quis Belgam huc traxit? Magnus rex ipse Philippus.
Quo morbo interiit? Febre furente obiit.
Ætas quæ fuerat? Jam sexagesimus annus.
Sol ubi tunc stabat? Virginio in capite.

The question 'Who brought the Belgian hither?' is decisive as to his nationality. He was certainly educated in the Netherlands, and passed great part of his life there. At an early age he was distinguished both as a singer and performer. A letter of Charles VIII. of France, in Mr. Julian Marshall's collection, proves that he was in that king's service, and left it, without leave, for that of Lorenzo de' Medici; he was at Milan till June 1474, and after some years in the service of the Duke of Mantua, entered (about 1491) that of Philip, Duke of Austria and sovereign of the Netherlands, and followed him to Castile in 1505. There Agricola remained until his death, at the age of 60 (about the year 1506), of acute fever, in the territory of Valladolid. Amongst Agricola's known works the most important are a motet for three voices in the collection called 'Harmonice Musices' (1501), two motets for three voices in that entitled 'Motetti XXXIII' (Venice, Petrucci, 1502); eight four-part songs from the collection 'Canti cento cinquanta' (Venice, Petrucci, 1503); and a volume of five masses 'Misse Alex. Agricolæ' (Venice, Petrucci, 1504). Other MS. masses are mentioned in Eitner's *Quellen-Lexikon.* It is not improbable that a large number of his compositions may still be contained in the libraries of Spain. [For recent investigations concerning Agricola, see Van der Straeten's *Musique aux Pays-Bas*, vols. vi. and vii.] J. R. S.-B.

AGRICOLA, Georg Ludwig, born Oct. 25, 1643, at Grossen-Furra in Thuringia, where his father was clergyman; brought up at Eisenach and Gotha and the universities of Wittenberg and Leipzig; capellmeister at Gotha in 1670. He composed 'Musikalische Nebenstunden' for two violins, two violas, and bass; religious hymns and madrigals; sonatas and preludes, 'auf französische Art,' etc. etc. He died at Gotha, Feb. 20, 1676, at the age of thirty-three, full of promise, but without accomplishing a style for himself. F. G.

AGRICOLA, Johann, born at Nuremberg about 1570, professor of music in the Gymnasium at Erfurt in 1611, and composer of three collections of motets (Nuremberg, 1601-1611).

AGRICOLA, Johann Friedrich, born Jan. 4, 1720, at Dobitz, near Altenburg, Saxony. His father was a judge, and his mother, Maria Magdalen Manke, a friend of Handel. He began to learn music in his fifth year under a certain Martini. In 1738 he entered the University of Leipzig when Gottsched was Professor of Rhetoric. But though he went through the regular course of 'humanities' he also studied music under Sebastian Bach, with whom he worked hard for three years. After this he resided at Dresden and Berlin, at the latter from 1741 onwards, and studied the dramatic style under Graun and Hasse. In 1749 he published two pamphlets on French and Italian taste in music under the pseudonym of Flavio Anicio Olibrio. In the following year a cantata of his, 'Il Filosofo convinto in amore,' was performed before Frederick the Great, and made such an impression on the king as to induce him to confer on Agricola the post of Hof-componist (1751). He had an equal success with a second cantata, 'La Ricamatrice.' Agricola then married Signora Molteni, prima donna of the Berlin opera, and composed various operas for Dresden and Berlin, as well as much music for the Church and many arrangements of the king's melodies. After the death of Graun (August 8, 1759) he was made director of the royal chapel; but without the title of 'capellmeister.' There he remained till his death Dec. 1, 1774 (obituary in *Vossische Zeitung*). Agricola's compositions had no permanent success, nor were any printed excepting two psalms and some chorales. He had the reputation of being the best organ-player in Berlin, and a good teacher of singing. He translated with much skill Tosi's *Opinioni de' Cantori*, and made some additions of value to Adlung's *Musica mechanica organœdi*. F. G.

AGRICOLA, MARTIN, whose German name, as he himself tells us, was Sohr, or Sore, was born about 1500 at Sorau in lower Silesia. In 1524 we find him teacher and cantor in the first Protestant school at Magdeburg, and he remained there till his death, June 10, 1556. The assertion of his biographer Caspar that Agricola reached the age of seventy has misled all following writers as to the date of his birth. In his *Musica instrumentalis deudsch*, which, notwithstanding its polyglot title is written in German, he states that he had no 'activum præceptorem' for music, but learned the art by himself while constantly occupied as a schoolmaster. That work is remarkable not only for its musical ability but for its German style, which has all the force and flavour of the writings of his contemporary Luther himself. [It was reprinted at Leipzig, 1896.] Agricola's chief protector and friend was RHAU, the senator of Wittenberg, renowned in his own day as a printer of music. This excellent man printed many of Agricola's works, of which the following may be named amongst others:—*Duo libri musices*, 1561; *Ein kurtz deudsche Musica*, 1528; *Musica instrumentalis deudsch*, 1529, '30, '32, '42, '45; *Musica figuralis deudsch*, 1532; *Von den Proportionibus*, c. 1532; *Rudimenta Musices*, 1539. The list of the rest will be found in Draudius' *Bibliotheca Classica*, p. 1650; Walther's *Lexikon;* Marpurg's *Beiträge*, vol. v.; Forkel's *Literature*, Gerber's *Dictionary*, and Eitner's *Quellen-Lexikon*. Mattheson in his *Ephorus* (p. 124) praises him for having been the first to abolish the 'ancient tablature,' and adopt the system of notation which we still employ. But this is inaccurate. All that Agricola proposed was a new 'tablature' for the lute, better than the old one. On the conflict between the old and new notation, Agricola's writings are full of interest, and they must be studied by every one who wishes to have an accurate view of that revolution. But unfortunately they are both rare and costly. F. G.

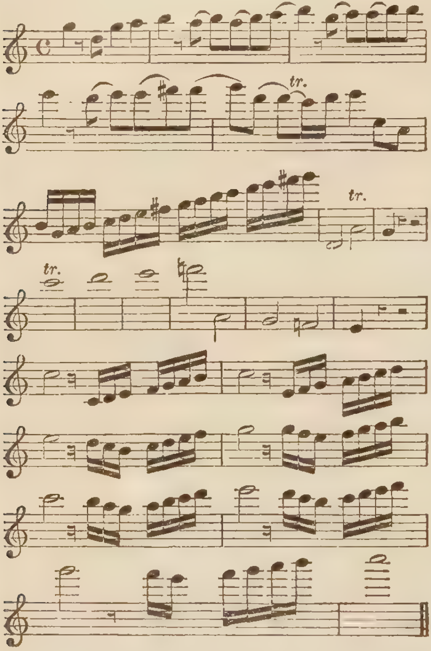
AGRICOLA, WOLFGANG CHRISTOPH, lived about the middle of the 17th century, composed a 'Fasciculus Musicalis' for two voices (Würzburg, 1637), a book of masses (*ib.* 1647), and 'Fasciculus variarum cantionum,' of motets (*ib.* 1648).

AGTHE, CARL CHRISTIAN, born at Hettsstädt, 1762; died at Ballenstedt, Nov. 27, 1797; organist, composer of six operas, three pianoforte sonatas (Leipzig, 1790), and a collection of Lieder (Dessau, 1782). His son, W. J. ALBRECHT, born at Ballenstedt, April 14, 1790, in 1810 settled at Leipzig, and 1823 at Dresden as teacher of Logier's system, under the approval of C. M. von Weber, and in 1826 founded a similar establishment at Posen. From 1832 to 1845 he directed a musical institution of his own at Berlin, where he died, Oct. 8, 1873. Kullak was his best-known pupil. M. C. C.

AGUADO, DIONISIO, born in Madrid, April 8, 1784, a remarkable performer on the guitar; received his chief instruction from Garcia, the great singer. In 1825 he went to Paris, where he associated with the most eminent artists of the day, till 1838, when he returned to Madrid, and died there, Dec. 20, 1849. His method for the guitar, an excellent work of its kind, passed through three editions in Spain (Madrid, 1825–1843) and one in Paris (1827). He also published 'Colleccion de los Etudios para la guitarra' (Madrid, 1820), 'Colleccion de Andantes,' etc., and other works for his instrument. M. C. C.

AGUILERA DE HEREDIA, SEBASTIAN, a monk and Spanish composer at the beginning of the 17th century. His chief work was a collection of Magnificats for four, five, six, seven, and eight voices (1618), many of which are still sung in the cathedral of Saragossa, where he directed the music, and at other churches in Spain. See also EITNER.

AGUJARI, LUCREZIA, a very celebrated singer, who supplies an extraordinary example of the fashion of nicknaming musicians; for, being a natural child of a noble, she was always announced in the playbills and newspapers as *La Bastardina* or *Bastardella*. She was born at Ferrara in 1743, instructed in a convent by the Abbé Lambertini, and made her début at Florence in 1764. Her triumph was brilliant, and she was eagerly engaged for all the principal towns, where she was enthusiastically received. She did not excel in expression, but in execution she surpassed all rivals. The extent of her register was beyond all comparison. Sacchini said he had heard her sing as high as B♭ in altissimo, and she had two good octaves below: but Mozart himself heard her at Parma in 1770, and says of her[1] that she had 'a lovely voice, a flexible throat, and an incredibly high range. She sang the following notes and passages in my presence':—



Ten years later, in speaking of Mara, he says, 'She has not the good fortune to please me. She does too little to be compared to a Bastardella—though that is her peculiar style—and too much to touch the heart like an Aloysia Weber.'[2] Leopold Mozart says of her, 'She is not handsome nor yet ugly, but has at times a wild look in the eyes, like people who are subject to convulsions, and she is lame in one foot. Her conduct formerly was good; she has, consequently, a good name and reputation.'

Agujari made a great sensation in the carnival of 1774 at Milan in the serious opera of 'Il Tolomeo,' by Colla, and still more in a cantata by the same composer. In 1780 she married Colla, who composed for her most of the music she sang. She sang at the Pantheon Concerts for some years, from 1775, receiving a salary at one time of £100 a night for singing two songs, a price which was then simply enormous. There is an amusing account of her in Mme. D'Arblay's *Memoirs of Dr. Burney*. She died at Parma, May 18, 1783. J. M.

AGUS, Henri, born in 1749, died 1798; composer and professor of solfeggio in the Conservatoire of Paris (1795). The only works attributed with certainty to him, are educational. Another Agus, named Joseph, is the author of a number of works, which display more learning than genius, and consist of trios for strings, duets, glees, catches, etc., published in London, where he lived for some time, and six duos concertants for two violins, published by Barbieri (Paris) as the op. 37 of Boccherini.

AHLE, Johann Rodolph, church composer, born at Mühlhausen in Thuringia, Dec. 24, 1625; educated at Göttingen and Erfurt. In 1646 he became organist at Erfurt, and in 1654 held the same post in the Blasiuskirche at his native place, where in 1656 he was appointed member of the senate and in 1661 burgomaster. He died in full possession of his powers July 8, 1673. His published compositions include *Compendium pro tonellis* (1648), a treatise on singing which went through three editions; 'Geistlichen Dialogen' (1648), 'Sinphonien, Paduanen, Balletten'; 'Thuringische Lustgarten,' a series of church compositions, which appeared in 1657, 1658, 1663, 1665; 400 'geistliche Arien,' 'geistliche Concerte,' and 'Andachten' on all the Sundays and Festivals, etc. etc. He cultivated the simple style of the choral, avoiding polyphonic counterpoint. His tunes were for long very popular, and are still sung in the Protestant churches of Thuringia—amongst others that known as 'Liebster Jesu, wir sind hier.' A selection of his vocal works, edited by Herr J. Wolf, is in vol. 5 of *Denkmäler Deutscher Tonkunst*, in the preface to which is a complete list of Ahle's compositions. See also *Sammelbände* of the Inter. Mus. Gesellschaft, ii. 393. Ahle left a son, Johann Georg, born 1650, who succeeded to his father's musical honours, and was made poet laureate by the Emperor Leopold I. He died Dec. 2, 1706. His hymn tunes were once popular, but are not now in use. F. G.

AHLSTROEM, Olof, born August 14, 1756; a Swedish composer, organist at the church of St. Jakob, Stockholm, and court accompanist; composed sonatas for pianoforte (Stockholm, 1783 and 1786), cantatas, and songs, and edited with Boman *Walda svenska Folkdansar och Folkledar*, a collection of Swedish popular airs. He was also editor for two years of a Swedish musical periodical *Musikalisk Tidsfördrift*. He died August 11, 1835. M. C. C.

AHNA, Heinrich Karl Hermann de, was born, June 22, 1835, at Vienna, where he was trained as a violinist by Mayseder. He also received instruction from Mildner in Prague, and was already at the age of twelve making public appearances in Vienna, London, etc. Two years later he received the appointment of Chamber Virtuoso to the Duke of Coburg Gotha, but in 1851 an entire change came over his manner of life. He forsook the musical for a military career, joined the Austrian army as a cadet, and remained a soldier until the close of the disastrous Italian campaign in 1859, when he returned to his musical studies. Art was certainly the gainer by his return. In due time he became a soloist of repute, and violinist in the much-frequented Trio Concerts given by him in conjunction with Barth the pianist and Hausmann the violoncellist; but he is chiefly known to fame as second violin in the Joachim Quartet, a position for which he was not only fitted by refinement of style, and musical knowledge, but also by his quite remarkable faculty of playing up to the leader. It is said that, in parallel passages, it was at times difficult to discern which of the two was playing. Amongst the posts held by him at Berlin were that of leader of the Royal orchestra and professor at the Hochschule under Joachim. He died in Berlin, Nov. 1, 1892. His sister, ELEANORA DE AHNA, was a dramatic singer of great promise, fulfilling mezzo-soprano rôles at the court opera. Born Jan. 8, 1838, she died at the early age of twenty-seven, on May 10, 1865. W. W. C.

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[1] Letter of March 24, 1770.

[2] Letter of Nov. 13, 1780.

AIBLINGER, JOHANN CASPAR, born at Wasserburg in Bavaria, Feb. 23, 1779. His compositions are much esteemed, and performed in the Catholic churches of South Germany. In 1803 he went to Italy, and studied eight years at Vicenza, after which he settled at Venice, where in conjunction with the Abate Gregorio Trentino he founded the 'Odeon' Institution for the practice of classical works. In 1819 he was recalled to his native country by the king, wrote two ballets, and was appointed capellmeister of the Italian Opera at Munich, until 1823, when he conducted the court music. In 1833, however, he returned to Italy, and resided at Bergamo, occupying himself in the collection of ancient classical music, which is now in the Staatsbibliothek at Munich. His whole efforts to the end of his life were directed to the performance of classical vocal music in the Allerheiligenkapelle at Munich, erected in 1826. His single attempt at dramatic composition was an opera, 'Rodrigo e Chimene,' 1821, which was not successful. The bravura airs for Mme. Schechner and for Pellegrini were much liked, but the piece showed no depth of invention. In church music, however, he was remarkably happy; his compositions in this department are in the free style of his time, written with great skill, and full of religious feeling, tuneful, agreeable, and easy melody, and exactly suited to small church choirs. They consist of masses, some requiems, graduals, litanies, and psalms, with accompaniments for orchestra and organ, published at Munich, Augsburg, and Paris (Schott). Aiblinger died May 6, 1867. C. F. P.

AICHINGER, GREGOR. Born about 1565; took holy orders, and in 1584 entered the service of Freiherr Jacob Fugger at Augsburg as organist. In 1599 he paid a visit of two years to Rome to perfect himself in music. He died Jan. 21, 1628. In the preface to his 'Sacræ Cantiones' (Venice, 1590), he praises the music of Gabrieli; and his works, both in this collection and in that of 1603, also betray the influence of the Venetian school. They are among the best German music of that time, bearing marks of real genius; and are superior to those of his contemporary, the learned Gallus, or Handl. Amongst the most remarkable are a 'Ubi est frater,' and 'Assumpta est Maria,' both for three voices; an 'Adoramus' for four; and an 'Intonuit de cœlo' for six voices, the last printed in the *Florilegium Portense.* A Litany, a Stabat Mater, and various motets of his are printed in Proske's 'Musica Divina,' and a motet for six voices in Commer's 'Musica Sacra.' A complete list is in the *Quellen-Lexikon.* F. G.

AÏDA. Grand opera in four acts; libretto by Antonio Ghislanzoni, music by Verdi. Commissioned by the Viceroy of Egypt for the opera-house at Cairo, and produced there Dec. 24, 1871. The first European performance took place at Milan, Feb. 8, 1872; and on June 22, 1876, it was given at Covent Garden. M.

AIMON, PAMPHILE LEOPOLD FRANÇOIS, violoncellist and composer, born at L'Isle, near Avignon, Oct. 4, 1779; conducted the orchestra of the theatre in Marseilles when only seventeen, that of the Gymnase Dramatique in Paris 1821, and of the Théâtre Français, on the retirement of Baudron, 1822. Of his seven operas only two were performed, the 'Jeux Floraux' (1818), and 'Michel et Christine' (1821), the last with great success. A third, 'Les Sybarites,' was published in 1831. He also composed numerous string quartets, trios, and duos (Paris and Lyons), and was the author of *Connaissances préliminaires de L'Harmonie,* and other treatises. He died in Paris, Feb. 2, 1866. M. C. C.

AIR (Ital. *aria;* Fr. *air;* Germ. *Arie,* from the Latin *aer,* the lower atmosphere; or *æra,* a given number, an epoch, or period of time). In a general sense air, from the element whose vibration is the cause of music, has come to mean that particular kind of music which is independent of harmony. In common parlance air is rhythmical melody—any melody or kind of melody of which the *feet* are of the same duration, and the *phrases* bear some recognisable proportion one to another. In the 16th and 17th centuries air represented popularly a cheerful strain. The English word *glee,* now exclusively applied to a particular kind of musical composition, is derived from the A.S. ȝliȝȝe, in its primitive sense simply *music.* Technically an air is a composition for a single voice or any monophonous instrument, accompanied by other voices or by instruments. About the beginning of the 17th century many part-songs were written, differing from those of the preceding century in many important particulars, but chiefly in the fact of their interest being thrown into one, generally the upper, part; the other parts being subordinate. These other parts were generally so contrived as to admit of being either sung or played. The first book of Ford's *Musike of sundrie kinds* (1607) is of this class. Subsequently to its invention, arias were for a considerable time commonly published with the accompaniment only of a 'figured bass.' The aria grande, great or more extended air, has taken a vast variety of forms. These, however, may be classed under two heads, the aria with 'da capo' and the aria without. The invention of the former and older form is now generally attributed to Francesco Cavalli, in whose opera 'Giasone' (1649) the line which divides air from recitative seems to have been marked more distinctly than in any preceding music. The so-called 'aria' of Monteverde and his contemporaries (*c.* 1600) is hardly distinguishable from their 'musica parlante,' a very slight advance on the 'plainsong' of the Middle Ages. The aria without 'da capo' is but a more extended and interesting form than that of its predecessor. In the earlier the first section or division is also the last; a section, always in another key and generally shorter, being interposed between the first and its repetition. In the later form the first section is repeated, often several times, the sections interposed being in different keys from one another as well as from the first, which, on its last repetition, is generally more or less developed into a 'coda.' The aria grande has assumed, under the hands of the great masters of the modern school, a scope and a splendour which raise it to all but symphonic dignity. As specimens of these qualities we may cite Beethoven's 'Ah, perfido,' and Mendelssohn's 'Infelice.' The limits of the human voice forbid, however, save in rare instances, to the aria, however extended, that repetition of the same strains in different though related keys, by which the symphonic 'form' is distinguished from every other. But compositions of this class, especially those interspersed with recitative, though nominally sometimes arie belong rather to the class 'scena.' [See also ARIA.] J. H.

A'KEMPIS, NICHOLAS, organist of Ste. Gudule, at Brussels, about 1628; composed three books of symphonies (Antwerp, 1644, 1647, and 1649). A certain Jean Florent A'Kempis was organist of another church in Brussels from about 1657; he was certainly the author of a book of 'Cantiones' published at Antwerp in 1657, and possibly wrote the 'Missæ et Motetta' and a requiem, the former of which, published at Antwerp in 1650, has been also ascribed to the other A'Kempis.

AKEROYDE, SAMUEL, a native of Yorkshire, was a very popular and prolific composer of songs in the latter part of the 17th century. Many of his compositions are contained in the following collections of the period: 'D'Urfey's Third Collection of Songs' 1685; 'The Theatre of Musick,' 1685-87; 'Vinculum Societatis,' 1687; 'Comes Amoris,' 1687-94; 'The Banquet of Musick,' 1688; 'Thesaurus Musicus,' 1693-96; and in *The Gentleman's Journal*, 1692-94. He was also a contributor to the Third Part of D'Urfey's 'Don Quixote,' 1696. W. H. H.

ALA, GIOVANNI BATTISTA, born at Monza about the end of the 16th century, died at the age of thirty-two; organist of the Church dei Servitori, in Milan, and composer of canzonets, madrigals, and operas (Milan, 1617, 1625), 'Concerti ecclesiastici' (Milan, 1618, 1621, 1628), and several motets in the 'Pratum musicum' (Antwerp, 1634), and in the 'Luscinia Sacra' (Antwerp, 1633).

ALABIEV, ALEXANDER NICHOLAEVICH, a talented amateur of the pseudo-national school which preceded Glinka, born at Moscow, August 30, 1802. He entered the army, but being led by his fiery temper into some breach of discipline, was exiled to Tobolsk. On his return, he settled in Moscow, where he died in 1852. In collaboration with Verstovsky and others, he produced several vaudevilles which were popular in their day. Encouraged by the success of Catterino Cavos, he attempted a Russian fairy-opera: 'A Moonlight Night, or the Domovoi' (House Spirit). Probably the task was beyond his amateur resources, for the work proved a failure. Alabiev composed about a hundred songs, pleasing melodies in the popular style, but exceedingly elementary as regards form and accompaniment. One of these 'The Nightingale' became widely known from having been introduced into the 'Singing-lesson' in 'Il Barbiere' by Viardot, Patti, and Sembrich. R. N.

ALARD, DELPHIN, eminent violinist. Born at Bayonne, March 8, 1815; showed at an early age remarkable musical talent, and in 1827 was sent to Paris for his education. At first he was not received as a regular pupil at the Conservatoire, but was merely allowed to attend Habeneck's classes as a listener. He soon, however, won the second, and a year later the first prize for violin-playing, and from 1831 began to make a great reputation as a performer. In 1843, on Baillot's death, he succeeded that great master as professor at the Conservatoire, which post he held until his death, Feb. 22, 1888. Alard was the foremost representative of the modern French school of violin-playing at Paris, with its characteristic merits and drawbacks. His style was eminently lively, pointed, full of *élan*. He published a number of concertos and operatic fantasias which, owing to their brilliancy, attained in France considerable popularity, without having much claim to artistic worth. On the other hand, his 'Violin School,' which has been translated into several languages, is a very comprehensive and meritorious work. He also edited a selec-

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tion of violin-compositions of the most eminent masters of the 18th century, 'Les maîtres classiques du Violon,' etc. (Schott), in 40 parts. P. D.

ALBANI, Mathias, a renowned violin-maker, born 1621, at Botzen, was one of Stainer's best pupils. The tone of his violins, which are generally very high in the belly, and have a dark red, almost brown, varnish, is more remarkable for power than for quality. He died at Botzen in 1673. His son, also named Mathias, was at first a pupil of his father, afterwards of the Amatis at Cremona, and finally settled at Rome. His best violins, which by some connoisseurs are considered hardly inferior to those of the Amatis, are dated at the end of the 17th and beginning of the 18th century. A third Albani, whose Christian name is not known, and who lived during the 17th century at Palermo, also made good violins, which resemble those of the old German makers. P. D.

ALBANI, the stage-name of Mlle. Marie Louise Cécile Emma Lajeunesse, who was born Nov. 1, 1850, of French Canadian parents, at Chambly, near Montreal, and is therefore an English subject. Her father was a professor of the harp, and she began life in a musical atmosphere. When she was five years of age the family removed to Montreal, and Mlle. Lajeunesse entered the school of the Convent of the Sacré Cœur. Here she remained several years, with such instruction in singing as the convent could afford, and she is said to have abandoned the idea of adopting a religious life on the representation of the Superior of the convent, who discovered the great qualities of her pupil.

In the year 1864 the family again removed, this time to Albany, the capital of the State of New York; and while pursuing her studies there Mlle. Lajeunesse sang in the choir of the Catholic cathedral, and thus attracted the notice not only of the public but of the Catholic bishop, who strongly urged M. Lajeunesse to take his daughter to Europe and place her under proper masters for the development of so remarkable a talent. A concert was given in Albany to raise the necessary funds, after which Mlle. Lajeunesse proceeded to Paris with her father. From Paris, after studying with Duprez for eight months, she went to Lamperti at Milan, with whom she remained for a considerable time. The relation between the master and his gifted pupil may be gathered by the fact that his treatise on the Shake is dedicated to her. In 1870 she made her début at Messina in the Sonnambula, under the name of Albani, a name suggested by Lamperti. She then sang for a time at the Pergola, Florence. Her first appearance in London was in the same opera at the Royal Italian Opera, Covent Garden, on April 2, 1872. The beautiful qualities of her voice and the charm of her appearance were at once appreciated, and she grew in favour during the whole of the season. Later in the year she made a very successful appearance at the Italian Opera of Paris. She then returned to Milan, and passed several months in hard study under her former master. 1873 saw her again at Covent Garden. Between that and her next London season, she visited Russia and America, and on August 6, 1878, she married Mr. Ernest Gye, who became lessee of Covent Garden on his father's death in Dec. 1878.

From 1880 she sang at Covent Garden each season (except that of 1885) until 1896, when she appeared as Isolde and Donna Anna. Her large repertory includes the chief parts in such 'stock' operas as 'Lucia,' 'Faust,' 'Huguenots,' 'Traviata,' 'Rigoletto' and 'Mefistofele'; she was the first to sing Elizabeth, Elsa, and Eva in the Italian versions of the operas in which they appear; [and the last and greatest triumph of her operatic career was as Isolde, which she sang for the first time to the Tristan of Jean de Reszke, in German, June 26, 1896]. Other new parts have been — Isabella ('Pré aux Clercs'), Tamara (Rubinstein's 'Demonio'); Brunhild (Reyer's 'Sigurd'); Antonida ('Vie pour le Czar'); Desdemona (Verdi's 'Otello'); and Edith (Cowen's 'Harold'), the only operatic part she has created in the English language.

Since 1872 she has sung every autumn at one or more of our provincial festivals, where she has created, in important new works, parts mostly written for her, viz., at Birmingham, 1882, in the 'Redemption'; 1885, 'Mors et Vita' and 'Spectre's Bride'; 1881, at Norwich in 'St. Ursula' (Cowen): and at Leeds, 1880, Margarita in 'The Martyr of Antioch'; 1886, Elsie in 'The Golden Legend,' St. Ludmila (Dvořák), and Ilmas ('Story of Sayid'), Mackenzie. At Worcester, also, in 1881, she sang in Cherubini's Mass in D minor, in 1882 (at Birmingham) in the same composer's Mass in C; and in 1884 in Bach's cantata, 'God so loved the world.' In London and at Sydenham she has sung in the greater part of these works, also in 'The Rose of Sharon,' Dvořák's Stabat Mater, and in 1886 in Liszt's 'St. Elizabeth' on the occasion of the composer's farewell visit. Mme. Albani has sung in opera abroad with her usual success; also in Gounod's oratorios at the Trocadéro, Paris. During a three weeks' visit to Berlin in 1887 she sang both in German and Italian in 'Lucia,' 'Traviata,' 'Faust,' 'Fliegende Holländer' and 'Lohengrin,' and was appointed by the Emperor a court chamber singer. At the request of Sir Arthur Sullivan she returned to Berlin on April 2, 1887, and sang her original part of Elsie on the second performance there of 'The Golden Legend,' under his direction, having travelled from Brussels for that express purpose.

Her voice is a rich soprano of remarkably sympathetic quality, and of great power. The higher registers are of exceptional beauty, and she possesses in perfection the art of singing *mezza voce.* She is also a good pianist. A. C.

ALBENIZ, Isaac, born May 29, 1861, at Comprodon, Spain, pupil of Marmontel, Jadassohn, Brassin and Liszt, for piano and of Dupont and Gevaert for composition. Appeared with great success in London and elsewhere as a pianist, and wrote a comic opera, 'The Magic Opal,' produced in 1893. 'Enrico Clifford' and 'Pepita Jimenez,' two more ambitious works, were given at Barcelona in 1894 and 1895 respectively.

ALBENIZ, Pedro, born in Biscay about 1755, died about 1821; a Spanish monk, conductor of the music at the Cathedral of St. Sebastian, and (1795) at that of Logrono; composed masses, vespers, motets, and other church music, never published, and a book of solfeggi (St. Sebastian, 1800).

ALBENIZ, Pedro, born at Logrono, April 14, 1795, died at Madrid, April 12, 1855; son of a musician, Mattéo Albeniz, and pupil of Henri Herz and Kalkbrenner; organist from the age of ten at various towns in Spain, and professor of the pianoforte in the Conservatoire at Madrid. He introduced the modern style of pianoforte playing into Spain, and all the eminent pianists of Spain and South America may be said to have been his pupils. He held various high posts at the court, and in 1847 was appointed secretary to the Queen. His works comprise a method for the pianoforte (Madrid, 1840), adopted by the Conservatoire of Madrid, seventy compositions for the pianoforte, and songs. M. C. C.

ALBERGATI, Count Pirro Capacelli, of an ancient family in Bologna, lived from about 1663 to 1735, an amateur, and distinguished composer. From 1687 he was in the service of the Emperor Leopold I. His works include the operas 'Gli Amici' (1699), 'Il Principe selvaggio' (1712), the oratorios 'Giobbe' (Bologna, 1688), 'L'Innocenza di Santa Eufemia' (1700), and 'Il Convito di Baldassare' (1702), sacred cantatas, masses, motets, etc., and compositions for various instruments.

ALBERT, Heinrich, born at Lobenstein, Voigtland, Saxony, June 28, 1604: nephew and pupil of the famous composer Heinrich Schütz. He studied music in Dresden, but was compelled by his parents to give it up for a legal education at Leipzig. In 1626 he started for Königsberg, where Stobäus was at that time capellmeister, but was taken prisoner by the Swedes and did not reach his destination till 1628. In 1631 he became organist to the old church in that city, and in 1638 married Elizabeth Starke. He died Oct. 6, 1651.

Albert was at once poet, organist, and composer. As poet he is one of the representatives of the Königsberg school, with the heads of which he was closely associated.

His church music is confined, according to Winterfeld, to a Te Deum for three voices, published Sept. 12, 1647. He, however, composed both words and music to many hymns, which are still in private use, *e.g.* 'Gott des Himmels und der Erden.' These, as well as his secular songs, are found in the eight collections printed for him by Paschen, Mense, and Reusner, under the patronage of the Emperor of Germany, the King of Poland, and the Elector of Brandenburg. These collections sold so rapidly that of some of them several editions were published by the author. Others were surreptitiously issued at Königsberg and Dantzig under the title of 'Poetisch-musikalisches Lustwäldlein,' which Albert energetically resisted. These latter editions, though very numerous, are now exceedingly rare. Their original title is 'Erster (Zweiter, etc.) Theil der Arien oder Melodeyen etlicher theils geistlicher theils weltlicher, zu gutten Sitten und Lust dienender Lieder.' Then followed the dedication, a different one to each part. The second is dedicated to his 'most revered uncle, Heinrich Schütz,' the only existing reference to the relationship between them. Albert's original editions were in folio, but after his death an octavo edition was published in 1657 by A. Profe of Leipzig. In his prefaces Albert lays down the chief principles of the musical art, a circumstance which gives these documents great value, as they belong to a time in which by means of the 'basso continuo' a reform in music was effected, of which we are still feeling the influence. Mattheson, in his 'Ehrenpforte,' rightly assumes that Albert was the author of the 'Tractatus de modo conficiendi Contrapunctam,' which was then in manuscript in the possession of Valentin Hausmann. In the preface to the sixth section of his 'Arien' Albert speaks of the centenary of the Königsberg University, August 28, 1644, and mentions that he had written a 'Comödien-Musik' for that occasion, which was afterwards repeated in the palace of the Kurfürst. Albert was thus, next after H. Schütz, the founder of German opera. Both Schütz's 'Daphne' and Albert's 'Comödien-Musik' appear to be lost, doubtless because they were not published.

Albert's 'Arien' give a lively picture of the time, and of the then influence of music. While the object of the opera as established in Italy was to provide music as a support to the spoken dialogue, so the sacred 'concert' came into existence at the same time in Italy and Germany as a rival to the old motets, in which the words were thrown too much into the background. But the sacred 'concert' again, being sung only by a small number of voices, necessitated some support for the music, and this was the origin of the 'basso continuo.' Albert, who, on his arrival at Königsberg, had undergone a second course of instruction under

Stobäus, attained in his music a peculiar character which may be described as the quintessence of all that was in the best taste in Italy and Germany. Owing to the special circumstance that Albert was both a musician and a poet—and no small poet either—he has been rightly called the father of the German 'Lied.' His place in German music may be described as a pendant to the contemporary commencement of Italian opera. A five-part madrigal is in vol. iii. of *Arion*. F. G.

ALBERT, PRINCE. Francis Charles Augustus Albert Emmanuel, Prince Consort of Queen Victoria, second son of Ernest Duke of Saxe-Coburg-Saalfeld, was born at Rosenau, Coburg, August 26, 1819, married Feb. 10, 1840, and died Dec. 14, 1861. Music formed a systematic part of the Prince's education (see his own 'Programme of Studies' at thirteen years of age in *The Early Years*, etc., p. 107). At eighteen he was 'passionately fond' of it, 'had already shown considerable talent as a composer,' and was looked up to by his companions for his practical knowledge of the art (*ib.* pp. 143, 173); and there is evidence (*ib.* p. 70) that when quite a child he took more than ordinary interest in it. When at Florence in 1839 he continued his systematic pursuit of it (*ib.* p. 194), and had an intimate acquaintance with pieces at that date not generally known (*ib.* pp. 209-211).[1] His organ-playing and singing he kept up after his arrival in England (Martin's *Life*, pp. 85, 86; Mendelssohn's letter of July 19, 1842), but his true interest in music was shown by his public action in reference to it, and the influence which from the time of his marriage to his death he steadily exerted in favour of the recognition and adoption of the best compositions.

This was shown in many ways. First, by his immediate transformation of the Queen's private band from a mere wind-band (see *Musical Times*, 1902, p. 463, for its constitution) into a full orchestra (dating from Dec. 24, 1840), and by an immense increase and improvement in its *répertoire*. There is now a peculiar significance in the fact that—to name only a few amongst a host of great works—Schubert's great symphony in C (probably after its rejection by the Philharmonic band, when offered them by Mendelssohn in 1844), Bach's 'Matthew-Passion,' Mendelssohn's 'Athalie' and 'Œdipus,' and Wagner's 'Lohengrin,' were first performed in this country at Windsor Castle and Buckingham Palace. Secondly, by acting in his turn as director of the Ancient Concerts, and choosing, as far as the rules of the society permitted, new music in the programmes; by his choice of pieces for the annual 'command nights' at the Philharmonic, where his programmes were always of the highest class, and included first performances of Mendelssohn's 'Athalie,' Schubert's overture to 'Fierabras,' and Schumann's 'Paradise and the Peri.' Thirdly, by the support which he gave to good music when not officially connected with it: witness his keen interest in Mendelssohn's oratorios, and his presence at Exeter Hall when 'St. Paul' and 'Elijah' were performed by the Sacred Harmonic Society. Fourthly, by the interest he took in the Royal Library at Buckingham Palace. There can be no doubt that, in the words of a well-known musical amateur, his example and influence had much effect on the performance of choral music in England, and on the production here of much that was of the highest class of musical art.

The Prince's delight in music was no secret to those about him. In the performances at Windsor, says Sir Theodore Martin, from whose *Life* (i. App. A) many of the above facts are taken, 'he found a never-failing source of delight. As every year brought a heavier strain upon his thought and energies, his pleasure in them appeared to increase. They seemed to take him into a dream-world, in which the anxieties of life were for the moment forgotten.' Prince Albert's printed works include 'L'invocazione all' Armonia,' for solos and chorus; a morning service in C and A; anthem, 'Out of the deep'; five collections of 'Lieder und Romanzen,' 29 in all; three canzonets, etc. G.

ALBERT, CHARLES LOUIS NAPOLEON D', son of François Benoit d'Albert, was born at Menstetten, near Altona, Hamburg, Feb. 25, 1809. His father was a captain of cavalry in the French army. On his death in 1816 the mother and son emigrated to England. She was a good musician, and her son's first musical education—in Mozart and Beethoven—was due to her. He then had lessons in the piano from Kalkbrenner, and in composition from Dr. Wesley, and afterwards learnt dancing at the King's Theatre, London, and the Conservatoire, Paris. On his return to England he became ballet-master at the King's Theatre, and at Covent Garden. He soon relinquished these posts, and devoted himself to teaching dancing and composing dance-music, in which he was very successful, and achieved a wide reputation. He ultimately settled at Newcastle-on-Tyne, married there in 1863, and for many years was a resident in the North of England and in Scotland. He published 'Ball-Room Etiquette,' Newcastle, 1835; and a large number of dances, beginning with the 'Bridal Polka,' 1845; all of these were very great favourites, especially the 'Sweetheart's Waltz,' 'Sultan's Polka,' and 'Edinburgh Quadrille.' In the latter years of his life he removed to London, where he died May 26, 1886.

His son, Eugène Francis Charles, was born at Glasgow, April 10, 1864. His genius for music showed itself from a very early age, and he was carefully taught by his father. In 1876 he was elected Newcastle scholar in the National Training School, London, where he learnt the piano from Pauer, and harmony and composition from Stainer, Prout, and Sullivan. Here his progress in piano playing, counterpoint, and composition, was rapid and brilliant, and he also occupied himself much in the study of languages. An overture of his was performed at a students' concert at St. James's Hall on June 23, 1879. His piano playing was at that early age so remarkable that he was engaged and appeared three times at the Popular Concerts, Nov. 22, 1880, and Jan. 3 and 8, 1881. On Feb. 5 of the latter year he played Schumann's Concerto at the Crystal Palace, and appeared at the Philharmonic on March 10. He played a concerto of his own in A at the Richter Concert of Oct. 24, 1881, and in the following November, having in the meantime won the Mendelssohn Scholarship, entitling him to a year abroad, he went to Vienna at the instance of Richter, who had been very much impressed by his great promise in London. Very shortly after his arrival in Vienna he played the first movement of his own concerto at the Philharmonic Concert there. He then became a pupil of Liszt, who called him the 'young Tausig,' in allusion to his extraordinary technical ability. As a mature artist he maintains the highest and noblest traditions of music, and in breadth of style he yields to very few pianists. An overture 'Hyperion,' was played at a Richter Concert, June 8, 1885, and his symphony in F, op. 4, at the same on May 24, 1886. Both these are full of nobility and beauty. Among his most important works are the pf. concertos in B minor, op. 2, and in E flat, op. 12; an overture, 'Esther,' op. 8; a pf. suite, op. 1, that has been often played; two string quartets, A minor op. 7, and E flat op. 11, a pf. sonata op. 10, in F; and a work for six-part chorus 'Der Mensch und das Leben,' op. 14. His first opera, 'Der Rubin,' was given at Carlsruhe in 1893, his second, 'Ghismonda,' in Dresden, 1895, 'Gernot' at Mannheim, 1897, 'Die Abreise' at Frankfort, 1898. His operatic writing is uniformly musicianly and appropriate, without any very strongly marked individuality. 'Kain,' a one-act tragedy, is not yet performed. From 1892 to 1895 D'Albert was the husband of Madame Teresa Carreño, and he is at present married to the successful singer, Hermine Fink. He held the post of capellmeister at Weimar for a time in 1895. A. J. H.

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[1] P. 211, *for* 'Nencini' *read* 'Nanini.'

ALBERTAZZI, Emma, the daughter of a music-master named Howson, was born May 1, 1814. Beginning at first with the piano, she soon quitted that instrument, to devote herself to the cultivation of her voice, which gave early promise of excellence. Her first instruction was received from Costa, and scarcely had she mastered the rudiments, when she was brought forward at a concert at the Argyll Rooms. In the next year, 1830, she was engaged at the King's Theatre in several contralto parts, such as Pippo in the 'Gazza Ladra,' and others. Soon afterwards she went to Italy with her father, and got an engagement at Piacenza. It was here that Signor Albertazzi, a lawyer, fell in love with her, and married her before she was seventeen. Celli, the composer, now taught her for about a year; after which she sang, 1832, in Generali's 'Adelina,' at the Canobbiana, and subsequently was engaged for contralto parts at La Scala. There she sang in several operas with Pasta, who gave her valuable advice. She sang next at Madrid, 1833, for two years; and in 1835 at the Italian Opera in Paris. This was the most brilliant part of her career. In 1837 she appeared in London. Madame Albertazzi had an agreeable presence, and a musical voice, not ill-trained; but these advantages were quite destroyed by her lifelessness on the stage—a resigned and automatic indifference, which first wearied and then irritated her audiences. To the end of her career—for she afterwards sang in English Opera at Drury Lane—she remained the same, unintelligent and inanimate. Her voice now began to fail, and she went abroad again, hoping to recover it in the climate of Italy, but without success. She sang at Padua, Milan, and Trieste, and returned in 1846 to London, where she sang for the last time. She died of consumption, Sept. 25, 1847. J. M.

ALBERTI BASS. A familiar formula of accompaniment which first came prominently into fashion early in the 18th century, and has since been the frequent resource of hundreds of composers from the greatest to the meanest. It derives its distinctive name from Domenico Alberti, a musician who is supposed to have been born during the second decade of the 18th century at Venice, where he became a pupil of Lotti. He won fame both as a singer and as a player on the harpsichord, and wrote some operas and a considerable number of sonatas, some of which were very popular with musical amateurs. It is not very probable that he actually invented the formula, but he certainly brought it into undue prominence in his sonatas, and therefore did his best to deserve a notoriety which is not altogether enviable. A set of eight sonatas of his, which was published by Walsh in London, affords good illustrations of his love of it. He uses it plentifully in every sonata of the set, sometimes in both movements, and occasionally almost throughout a whole movement. For instance, in the first movement of the second sonata it persists through thirty-seven bars out of a total of forty-six; and in the first movement of the sixth sonata it continues through thirty-six whole bars and four half bars out of a total of forty-

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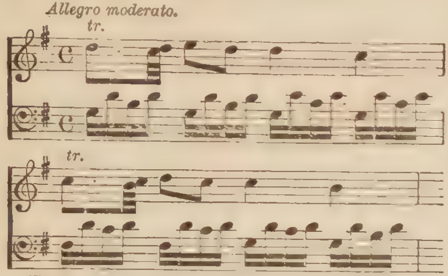
four. The following quotation from the beginning of the sixth sonata illustrates his style, and his manner of using the formula.



The fact of his having been a singer at a time when Italian opera was passing into an empty and meretricious phase, may account for his excessive use of the so-called 'bass' [see also ARPEGGIO, HORN, LOTTI]. He has been injudiciously credited with the invention of the second subject in the binary form, and is said to have been the first to associate contrast of subjects with contrast of keys; a theory which is equally ill-founded. He died comparatively young in 1740. C. H. H. P.

ALBINONI, TOMASSO, dramatic composer and violinist. Born at Venice in the latter half of the 17th century. The particulars of his life are entirely unknown, though Riemann's *Lexikon* gives his dates as 1674-1745. He wrote forty-two operas (the first of which appeared in 1694), which are said to have been successful from the novelty of their style, though a modern French critic describes the ideas as trivial and the music as dry and unsuited to the words. Greater talent is to be seen in his instrumental works, concertos, sonatas, and songs. He was also an excellent performer on the violin. Albinoni's sole interest for modern times resides in the fact that the great Bach selected themes from his works, as he did from those of Corelli and Legrenzi. 'Bach,' says Spitta (Engl. tr., i. 425), 'must have had an especial liking for Albinoni's compositions. Even in his later years he was accustomed to use bass parts of his for practice in thorough-bass,' and Gerber relates that he had heard his father (a pupil of Bach's) vary these same basses in his master's style with astonishing beauty and skill. Two harpsichord fugues of the great master's are known to be founded on themes of Albinoni's—both from his 'Opera prima.' They are in A and B minor, and are to be found in the B-G edition, vol. xxxvi. pp. 173 and 178. For further particulars see Spitta, Engl. tr., i. 425-428. E. H. D.

ALBONI, MARIETTA, the most celebrated contralto of the 19th century, was born at Cesena, Romagna, March 10, 1823. Her first instruction was received in her native place; after which she was taught by Mme. Bertolotti, at Bologna, who taught many other distinguished singers. There she met Rossini, and was so fortunate as to obtain lessons from him: she is said to have been his only pupil. Charmed with her voice and facility, he taught her the principal contralto parts in his operas, with the true traditions. With this great advantage Alboni easily procured an engagement for several years from Merelli, an impresario for several theatres in Italy and Germany. She made her first appearance at La Scala, Milan, 1843, in the part of Maffio Orsini. In spite of her inexperience, her voice and method were brilliant enough to captivate the public. In the same year she sang at Bologna, Brescia, and again at Milan; soon afterwards with equal success at Vienna. In consequence of some misunderstanding about salary she now broke her engagement with Merelli, and suddenly took flight to St. Petersburg. She remained there, however, but a short time; and we find her in 1845 singing at concerts in Hamburg, Leipzig, Dresden, as well as in Bohemia and Hungary. At the carnival of 1847 she sang at Rome in Pacini's 'Saffo,' introducing an air from Rossini's 'Semiramide,' which was enthusiastically applauded, but could not save the opera. In the spring of the same year she came to London, and appeared at Covent Garden, in the height of the 'Jenny Lind fever.' She was indeed a trump card for that establishment against the strong hand of the rival house. The day after her début the manager spontaneously raised her salary for the season from £500 to £2000, and her reputation was established. She sang in 'Semiramide' first on April 6, and afterwards in 'Lucrezia Borgia'; and in the latter had to sing the 'Brindisi' over and over again, as often as the opera was performed. As Pippo in the 'Gazza Ladra' she had to sing the whole first solo of the duet 'Ebben per mia memoria' three times over. Her appearance at that time was really splendid. Her features were regularly beautiful, though better fitted for comedy than tragedy; and her figure, not so unwieldy as it afterwards became, was not unsuited to the parts she played. Her voice, a rich, deep, true contralto of fully two octaves, from *g* to *g''*, was as sweet as honey, and perfectly even throughout its range. Her style gave an idea, a recollection, of what the great old school of Italian singing had been, so perfect was her command of her powers. The only reproach to which it was open was a certain shade of indolence and *insouciance*, and a want of fire at times when more energy would have carried her hearers completely away. Some singers have had the talent and knowledge to enable them to vary their *fiorituri;* Alboni never did this. When you had heard a song once from her, perfect as it was, you never heard it again but with the selfsame ornaments and *cadenze*. Her versatility was great,—too great, perhaps, as some critics have said; and it has been asserted that she did serious harm to her voice by the attempt to extend it upwards. This was, however, not clear to all her admirers, after she returned to her legitimate range. She sang again in London in 1848 at Covent Garden, and in 1849, 1851, 1856, 1857, and 1858 at Her Majesty's Theatre. She appeared at Brussels in 1848, with no less success than in London and Paris. In 1849 she returned to Paris, and sang with equal éclat in 'Cenerentola,' 'L'Italiana in Algieri,' and 'La Gazza Ladra.' In the next year she visited Geneva, and made a tour of France, singing in French at Bordeaux in the operas 'Charles VI.,' 'La Favorite,' 'La Reine de Chypre,' and 'La Fille du Régiment.' On her return to Paris she surpassed the boldness of this experiment by attempting the part of Fidés in the 'Prophète' at the Grand Opera, and with the most brilliant success. She next made a tour in Spain, and in 1853 a triumphal progress through America. After her marriage with Count A. Pepoli, a gentleman of old Bolognese family, she lived in Paris, where she delighted her admirers with most of her old characters as well as some new, and notably in the part of Fidalma in Cimarosa's 'Matrimonio Segreto.' She sang Rossini's 'Quis est homo' with Mme. Patti at that master's funeral in 1868, and she sang in his 'Petite Messe Solennelle,' in London in 1871. J. M.

ALBRECHTSBERGER, Johann Georg. Contrapuntist and teacher of sacred music, composer and organist; born Feb. 3, 1736, at Klosterneuburg, near Vienna; died at Vienna, March 7, 1809. Seyfried has appended his biography to the complete edition of his works (Vienna, 1826, 1837). Albrechtsberger began life as a chorister at his native town and at Melk. At the latter place he was taken notice of by the Emperor Joseph, then Crown Prince; and on a later occasion, the Emperor passing through Melk renewed the acquaintance, and invited him to apply for the post of court organist on the first vacancy. Meantime Albrechtsberger studied hard under the direction of Emmerling. After being organist for twelve years at Melk, he obtained a similar post at Raab in Hungary, and then at Mariataferl. Here he remained instructor in the family of a Silesian count till he left for Vienna as *Regens Chori* to the Carmelites. In 1772 he was appointed court organist, and twenty years later director of music at St. Stephen's, where he at once commenced his career as a teacher. The number of his pupils was very large. Amongst the most celebrated are Beethoven, Hummel, Weigl, Seyfried, Eybler, and Mosel. Nottebohm (*Beethoven's Studien*, 1873) speaks in the highest terms of the instruction which he gave Beethoven. His compositions are computed by Seyfried as 261, of which only twenty-seven are printed. A very great number of them are in the library of the Gesellschaft der Musikfreunde at Vienna (see *Quellen-Lexikon*). The finest is a Te Deum, which was not performed till after his death. His great theoretical work (not without defects) is entitled *Gründliche Anweisung zur Composition* (Leipzig, 1790; second edition, 1818). An English edition, translated by Sabilla Novello, is published by Novello and Co. F. G.

ALBUMBLATT (Germ.; Fr. *Feuillet d'album*). A short piece of music, such as might suitably be written in a musical album. Its form entirely depends upon the taste and fancy of the composer. As good examples of this class of piece may be named Schumann's 'Albumblätter,' op. 124, a collection of twenty short movements in the most varied styles. E. P.

ALCESTE, tragic opera in three acts by Gluck, libretto by Calzabigi; first performed at Vienna Dec. 16, 1767, and in Paris (adapted by du Rollet) April 23, 1776. It was the first in which Gluck attempted his new and revolutionary style, and contains the famous 'Epître dédicatoire' expounding his principles. 'Alceste' was revived at Paris in 1861 for Mme. Pauline Viardot.

ALCHYMIST, DER, Spohr's eighth opera; libretto by Pfeiffer on a Spanish tale of Washington Irving's; composed between Oct. 1829 and April 1830, and first performed at Cassel on July 28, 1830, the birthday of the Elector.

ALCOCK, John, Mus.Doc., born at London, April 11, 1715, became at seven years of age chorister of St. Paul's Cathedral under Charles King. At fourteen he became a pupil of Stanley, the blind organist, who was then, although but sixteen, organist of two London churches, Allhallows, Bread Street, and St. Andrew's, Holborn. In 1737 Alcock became organist of St. Andrew's Church, Plymouth, which place he quitted in 1742, on being chosen organist of St. Lawrence's Church, Reading. In 1749 he was appointed organist, master of the choristers, and lay-vicar of Lichfield Cathedral. On June 6, 1755, he took the degree of bachelor of music at Oxford, and in 1761 proceeded to that of doctor. In 1760 he resigned the appointments of organist and master of the choristers of Lichfield, retaining only that of lay-vicar. He was organist of Sutton Coldfield church (1761-86), and of St. Editha's, Tamworth (1766-90). He died at Lichfield in Feb. 1806, aged ninety-one. During his residence at Plymouth, Alcock published 'Six Suites of Lessons for the Harpsichord' and 'Twelve Songs,' and whilst at Reading he published 'Six Concertos,' and a collection of 'Psalms, Hymns, and Anthems.' In 1753 he published a 'Morning and Evening Service in E minor.' He likewise issued (in 1771) a volume containing 'Twenty-six Anthems,' a 'Burial Service,' etc. He was the composer of a number of glees, a collection of which under the title of 'Harmonia Festi,' he published about 1790. Glees of his composition won the Catch Club prizes in 1770, 1771, and 1772. Alcock edited a collection of Psalm Tunes, by various authors, arranged for four voices, under the title of 'The Harmony of Sion,' 1752. [His son John, Mus.Bac., born about 1740, was organist of St. Mary Magdalen's, Newark-on-Trent, from 1758-68. He was organist of the parish church of Walsall, from 1773 till his death, March 30, 1791. Between 1770 and 1780 he published songs, anthems, etc.] W. H. H.

ALDAY, a family of musicians in France. The father, born at Perpignan, 1737, was a mandoline player, and the two sons violinists. The elder of the two, born 1763, appeared at the Concerts Spirituels, first as a mandoline player, and afterwards as a violinist. He settled in Lyons and established a music business there about 1795. His works are numerous, and include a 'Méthode de Violon,' which reached several editions. Paul Alday, le jeune, born 1764, a pupil of Viotti, was a finer player than his brother, and achieved a great reputation. He played often at the Concerts Spirituels up to 1791, when he came to England, and in 1806 was conductor and teacher of music in Edinburgh. [He went to Dublin in 1810, purchased a music business in Rhames Street in 1811, opened a musical academy in 1812, and was established as a professor of the violin in 1820. He died in 1835. W. H. G. F.] He published three concertos for violin, three sets of duos, airs variés, and trios, all written in a light, pleasing style, and very popular in their day, though now forgotten. M. C. C.

ALDRICH, Henry, D.D., was born in 1647, and educated at Westminster School. In 1662 he passed to Christ Church, Oxford, of which foundation he was afterwards so distinguished a member. He took the B.A. degree in 1666, and M.A. in 1669. He then took holy orders, and was elected to the living of Wem, in Shropshire, but continued to reside in his college and became eminent as a tutor. In Feb. 1681 he was installed a Canon of Christ Church, and in May following he took his degrees as Bachelor and Doctor in Divinity. In 1689 he was installed Dean of Christ Church. He was as remarkable for the zeal with which he discharged the duties of his station as for the urbanity of his manners. His college was his first consideration, and he sought by every means to extend its resources and uphold its reputation. He closed his career Jan. 19, 1710.

Dr. Aldrich was a man of considerable attainments, a good scholar, architect, and musician. He wrote a compendium of logic, *Artis Logicæ Compendium*, which is still used at Oxford, and a number of tracts upon theology, the classics, etc., the titles of which may be seen in Kippis (*Biog. Brit.*). He was also one of the editors of Clarendon's History of the Rebellion. Of his skill in architecture Oxford possesses many specimens; amongst others Peckwater quadrangle at Christ Church, the chapel of Trinity College, and All Saints' church. He cultivated music with ardour and success. 'As dean of a college and a cathedral he regarded it as a duty, as it undoubtedly was in his case a pleasure, to advance the study and progress of church music. His choir was well appointed, and every vicar, clerical as well as lay, gave his daily and efficient aid in it. He contributed also largely to its stock of sacred music; and some of his services and anthems, being preserved in the collections of Boyce and Arnold, are known and sung in every cathedral in the kingdom.' He formed a large musical library, in which the works of the Italian composers, particularly of Palestrina and Carissimi, are prominent features. This he bequeathed to his college, and it is to be regretted that a catalogue has not been printed. Catch-singing was much in fashion in the Dean's time; nor did he himself disdain to contribute his quota towards the stock of social harmony. His catch, 'Hark the bonny Christ Church Bells,' in which he has made himself and his college the subject of merriment, is well known. He afterwards wrote and used to sing a Greek version of this catch. He was an inveterate smoker, and another of his catches in praise of smoking is so constructed as to allow every singer time for his puff.

Dr. Aldrich's compositions and adaptations for the church are 'A Morning and Evening Service in G' (printed by Boyce); 'A Morning and Evening Service in A' (printed by Arnold); and about fifty anthems, some original, others adaptations from the Italian. Some of these are to be found in the printed collections of Boyce, Arnold, and Page; others in the Ely, the Tudway, and the Christ Church MSS. (Hawkins, *History; Biog. Dict. U.K.S.;* Hayes, *Remarks on Avison, etc.*). E. F. R.

ALDROVANDINI (wrongly called Aldovrandini), Giuseppe Antonio Vincenzo, born at Bologna about 1673; member of the Philharmonic Academy at Bologna (1695), and honorary maestro di cappella of the Duke of Mantua's band; studied under Jacopo Perti. He composed eleven operas (1696-1711)—of which 'Amor torna in cinque et cinquanta,' in the Bologna dialect, was perhaps the most famous—also 'Armonia Sacra' (Bologna, 1701), a collection of motets, five oratorios, and other music, sacred and instrumental. M. C. C.

ALEMBERT, Jean le Rond D', born in Paris, Nov. 16, 1717, died there Oct. 29, 1783, was an eminent acoustician, and wrote various treatises, such as 'Recherches sur la courbe que forme une corde tendue mise en vibration' (1747); 'Eléments de musique théorique et pratique, suivant les principes de M. Rameau' (1752); 'Recherches sur les cordes sonores' (1761); and 'Recherches sur la vitesse du son.' The second of these was translated into German by Marpurg, and published 1757, the others were also translated into

German (memoirs of the Berlin Academy). D'Alembert also wrote on musical subjects in the *Dictionnaire encyclopédique* (1751-72) (Riemann's and Baker's *Dictionaries*).

ALESSANDRO, ROMANO, surnamed della Viola from his skill on that instrument, lived in the latter half of the 16th century. He composed music for his own and other instruments, as well as motets and songs, among which are a set of Madrigals called 'Le Vergine' (1554), and 'Canzoni alla Napoletana' for five voices (1572). See list in *Quellen-Lexikon*. E. H. D.

ALEXANDER BALUS. The thirteenth of Handel's oratorios; composed next after 'Judas Maccabæus.' Words by Dr. Morell, who ought to have known better than write Balus for Balas. First performance, Covent Garden, March 9, 1748. Dates on autograph:—begun June 1, 1747; end of second part, fully scored, June 24, do.; end of third part, fully scored, July 4, do.

ALEXANDER, JOHANN (or, according to Fétis, JOSEPH), born about 1770, violoncellist at Duisburg at the end of the 18th and beginning of the 19th century. He was distinguished more for the beauty of his tone and the excellence of his style than for any great command over technical difficulties. He wrote a good instruction book for his instrument, *Anweisung für das Violoncell*, Breitkopf and Härtel, 1801; also variations, potpourris, etc. He died in 1822. T. P. H.

ALEXANDER'S FEAST. An 'ode' of Handel's to Dryden's words, as arranged and added to by Newburgh Hamilton. Dates on autograph:—end of first part, Jan. 5, 1736; end of second part, Jan. 12, do.; end of Hamilton's additions, Jan. 17, do. First performance, Covent Garden, Feb. 19, do. Re-scored by Mozart for Van Swieten, July 1790.

ALEXANDRE ORGAN. See AMERICAN ORGAN.

ALFIERI, THE ABBATE PIETRO, born at Rome, June 29, 1801, was admitted in early life to Holy Orders; became a Camaldulian monk; and, for many years, held the appointment of Professor of Gregorian Music at the English College in Rome. He was an earnest student both of Plain-song and Polyphonic Music; and published some useful treatises on these subjects, and some valuable collections of the works of the great Polyphonic Composers. He died, insane, June 12, 1863.

The following is a list of his works:—

1. Numerous articles on subjects connected with Ecclesiastical Music in the *Gazzetta musicale di Milano*, and other periodicals.
2. Excerpta ex celebrioribus de musica viris, J. P. A. Prænestino, T. L. Vittoria, et Gregorio Allegri Romano. (Roma, 1840.)
3. Inno e Ritmo 'Stabat Mater'; e Motetto 'Fratres ego,' di G. P. L. da Palestrina. (Roma, 1840, fol.)
4. An edition of the Sistine Miserere, published under the pseudonym of Alessandro Geminiani. (Lugano, 1840, fol.)
5. Italian translation of Catel's 'Traité d'harmonie.' (Roma, 1840.)
6. Accompagnamento coll' organo, etc. (a treatise on accompanying plain-song), Roma, 1840.
7. Raccolta di Motetti di G. P. L. da Palestrina, di L. da Vittoria, di Avia e di Felice Anerio Romano. (Roma, 1841, fol.)
8. Ristabilmento del Canto e della Musica ecclesiastica. (Roma, 1843, 8vo.)
9. Notizie biografiche di Nicolo Jommelli. (Roma, 1845, 8vo.)
10. Saggio storico teoretico-pratico del Canto Gregoriano. (Roma, 1855.)
11. Prodromo sulla restaurazione de' libri di Canto ecclesiastico detto Gregoriano. (Roma, 1857.)
12. Raccolta di Musica Sacra, etc., of which the contents are here appended.

VOL. I.

Messe scelte di G. P. L. da Palestrina.
Messa di Papa Marcello.
Do. per I Defonti, a cinque voci.
Do. Canonica, a 4.
Do. O regem cœli, a 4.
Do. Æterna Christi munera, a 4.
Do. Dies sanctificatus, a 4.
Do. de Feria, a 4.
Do. Breve, a 4.
Do. Ego enim accepi, a 8.

VOL. II.

Motetti a cinque voci di G. P. L. da Palestrina.
Adjuro vos.
Ave Trinitatis sacrarium.
Beatus Laurentius.
Canite tuba in Sion.
Caput ejus.
Caro mea.
Cœnantibus illis.
Crucem sanctam subiit.
Derelinquat impius.
Descendit in hortum meum.
Dilectus meus mihi.
Dilectus meus descendit.
Domine secundum actum meum.
Duo ubera tua.
Ecce tu pulcher es.
Exi cito in plateas.
Exultate Deo adjutori nostro.
Fasciculus myrrhæ.
Guttur tuum.
Introduxit me Rex.
Lapidabant Stephanum.
Leva ejus.
Manus tuæ Domine.
Nigra sum, sed formosa.
O admirabile commercium.
O sacrum convivium.
Osculetur me osculo.
O beata, et benedicta, et gloriosa Trinitas.
O vera summa sempiterna Trinitas.
Parce mihi Domine.
Paucitas dierum meorum.
Peccavi quid faciam tibi.
Peccavimus cum patribus nostris.
Pater noster.
Peccantem me quotidie.
Pulcra es amica mea.
Pulcræ sunt genuæ tuæ.
Quam pulcra es.
Quam pulcri sunt gressus tui.
Quæ est ista quæ progreditur.
Rorate cœli.
Salve regina.
Si ignoras te.
Sicut lilium inter spinas.
Surge propera.
Surge amica mea.
Surgam, et circuibo civitatem.
Trahe me post te.
Tota pulcra es.
Tribulationes civitatum.
Veni veni dilecte mi.
Vineam meam.
Vox dilecti mei.
Vulnerasti cor meum.

VOL. III.

(Palestrina.)
Hymni totius anni Romæ 1589.

VOL. IV.

Lamentazioni di G. P. da Palestrina. Libri tre.

VOL. V.

Offertorii a cinque voci di G. P. da Palestrina. (Offertoria totius anni . . . quinque vocibus concinenda . . . Romæ, 1593.)

VOL. VI.

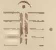
Motet a 6. Jerusalem cito veniet.
2da pars. Ego enim.
Motet a 6. Veni domine.
2da pars. Excita domine.
Do. a 6. O magnum mysterium.
2da pars. Quem vidistis pastores?
Antiphona à 6. Cum ortus fuerit sol.
Do. a 6. Responsum accepit Simeon.
Do. a 6. Cum inducerent.
Motet a 6. Sancta et immaculata.
2da pars. Benedicta tu.
Do. a 6. Hæc dies.
Do. a 6. Viri Galilæi.
2da pars. Ascendit Deus.
Do. a 6. Dum complerentur.
Do. a 6. Tu es Petrus.
2da pars. Quodcumque ligaveris.
Do. a 6. Solve jubente Deo.
2da pars. Quodcumque ligaveris.
Do. a 6. Deus qui Ecclesiam tuam.
Do. a 6. Vidi turbam magnam.
2da pars. Et omnes Angeli.
Do. a 6. Columna es immobilis.
Do. a 6. Cantabo Domino.
2da pars. Deficiant peccatores.
Antiphona a 6. Regina mater misericordiæ.
Motet a 7. Tu es Petrus.
Do. Virgo prudentissima.
(Do. 2da pars) Maria Virgo.
Motet a 8. Surge illuminare.
2da pars. Et ambulabunt.
Do. Caro mea vere est cibus.
2da pars. Hic est panis.
Do. Laudate dominum.
Do. a 4. 2 Choirs. Alma redemptoris mater.
Antiphona a 8. Ave regina cœlorum.
Psalmi a 8. Jubilate Deo.
Laudate pueri.
2da pars. Quis sicut Dominus.
Sequentiæ a 8. Victimæ paschali.
Do. a 8. Veni spiritus.
Do. a 8. Stabat mater.

VOL. VII.

Hymnus a 12. O gloriosa Virginum.
Sequentia a 12. Stabat mater.
Absolutio in Messa defunct. a 4. Libera me, Kyrie, etc.
Motet in Messa def. a 4. Ne recorderis.
Domine secundum actum meum.
Motet a 4. Innocentes pro Christo.
Do. a 4. Valde honorandus.
Do. a 4. Deus qui animæ famuli Gregorii.
Do. a 4. Ascendens Christus.
Do. a 4. Princeps gloriosissime Michael.
Hymnus a 4. Gaude Barbara.
Psalmus a 5. Venite.
Motet a 5. Cantantibus organis Cæcilia.
2da pars. Biduanis.
Do. a 6. Assumpta est Maria.
2da pars. Quæ est ista.
Do. a 6. Cum autem esset Stephanus.
2da pars. Positis autem.
Do. a 6. Hic est beatissimus Evangelista.
2da pars. Hic est discipulus.
Do. a 8. Fratres ego enim.
Do. a 8. Jesus junxit se.
2da pars. Et increpavit eos.
Do. Spiritus sanctus.
Magnificat a 8. 1mi toni.
Do. 1mi toni a 5 and 6.
Do. 2di toni a 5 and 6.
Do. 3ti toni a 6.
Do. 8vi toni a 6.
Magnificat octo tonorum a 4.
Pars 1.—1, 2, 3, 4, 5, 6, 7, 8.
Altera pars—1, 2, 3, 4, 5, 6, 7, 8.
Catalogo di tutte le Opere del Palestrina.
Elziarii Genet.
Lamentatio a 4.
Claudii Goudimel.
Motet a 4.
Const. Festa. Te Deum a 4.
Christ. Morales. Motet a 5.

W. S. R.

AL FINE (Ital.), 'To the end.' This term indicates the repetition of the first part of a movement either from the beginning (*da capo*) or from a sign 𝄋 (*dal segno*) to the place where the word *fine* stands. Frequently instead of the word *fine* the end of the piece is shown by a double-bar with a pause above it, thus



ALFONSO UND ESTRELLA. An opera by Schubert, in three acts; libretto by F. von Schober. Dates on autograph (Musikverein, Vienna):—end of first act, Sept. 20, 1821; end of second act, Oct. 20, 1821; end of third act, Feb. 27, 1822; overture (MS. with Spina), Dec. 1823. First performed at Weimar, June 24, 1854. This overture was played as the prelude to 'Rosamunde' in Dec. 1823, and encored. The whole opera was first published in the complete edition of Breitkopf and Härtel, ser. xv. vol. 5.

ALFORD, JOHN, a lutenist in London in the 16th century. He published there in 1568, a translation of Adrien Le Roy's work on the lute (see LE ROY) under the title of *A Briefe and Easye Instruction to learne the tableture, to conduct and dispose the hande unto the Lute. Englished by J. A.* with a woodcut of the lute. W. H. H.

ALGAROTTI, CONTE FRANCESCO, born Dec. 11, 1712, at Venice, a man of varied accomplishments and learning, who studied at the Nazarene College in Rome, and the universities of Bologna and Venice. He travelled to Paris and London, and was for some years in high favour at the court of Berlin; ill-health compelled him to return to Italy about 1749, and he died at Pisa, May 3, 1764. His place in the history of music is due to an important treatise, 'Saggio sopra l'Opera in musica,' first published in 1755, and subsequently translated into French, English, and German; he points out the many serious defects in the contemporary presentation of operas, and foresees an ideal theatre for operatic music, the description of which reads like a prophecy of Bayreuth. M.

ALIANI, FRANCESCO, violoncellist, born at Piacenza. He for a time studied the violin under his father, who was first violin in the orchestra, but afterwards devoted himself to the violoncello under G. ROVELLI, of Bergamo. He was appointed first violoncellist of the theatre at Piacenza, and was celebrated as a teacher of his instrument. He wrote three books of duets for two violoncellos. T. P. H.

ALI BABA, OU LES QUARANTE VOLEURS, an opera of Cherubini's, produced at the Grand Opéra on July 22, 1833. The libretto was adapted and re-written from his 'Koukourgi' (1793), and the music was partly from 'Faniska' and partly from the ballet, 'Achille à Scyros.' The overture was probably quite new. For Mendelssohn's opinion of the opera see his letter of Feb. 7, 1834.

ALIPRANDI, BERNARDO, born in Tuscany at the beginning of the 18th century; entered the Bavarian court band as violoncellist in 1732, was appointed composer in 1737, and afterwards was appointed director of the orchestra at Munich. He there wrote the operas 'Apollo tra le Muse' (1737), 'Mitridate' (1738), 'Iphigenie' (1739), 'Semiramide' (1740). A Stabat Mater a 2 is preserved in the Dresden Museum. BERNARDO, a son of the preceding, was, according to Lipowski, first violoncellist about 1780 in the Munich orchestra. He is said to have composed both for the violoncello and viol da gamba, though Fétis says that he wrote only for the former. T. P. H.

ALKAN, CHARLES HENRI VALENTIN MORHANGE, called Alkan. Born at Paris, Nov. 30, 1813; died there March 29, 1888. Pianist and composer, chiefly of études and caprices for his instrument. His astounding op. 35 (12 études), op. 39 (12 études), and Trois grandes Études, (1) 'Fantaisie pour la main gauche seule,' (2) 'Introduction et Finale pour la main droite seule,' (3) 'Étude à mouvement semblable et perpetuel pour les deux mains,' have not yet met with the attention on the part of pianoforte *virtuosi* which they merit. They belong to the most modern development of the *technique* of the instrument, and represent in fact the extreme point which it has reached. Though they cannot stand comparison in point of beauty and absolute musical value with the études of Chopin and Liszt, yet, like those of Anton Rubinstein, which are in some respects akin to them, they have a valid claim to be studied; for they present technical specialities nowhere else to be found, difficulties of a titanic sort, effects peculiar to the instrument carried to the very verge of impossibility. Alkan was admitted to the Conservatoire of Paris in his sixth year (1819) and remained there until 1830, during which term he was successful in several competitions, and left the institution with the first prize in 1826, and honourable mention at the Concours of the Institut in 1831. After a short visit to London in 1833 he settled as a master of the pianoforte at Paris. His published compositions mount up to opus 72, and include two concertos, several sonatas and duos, a trio, a large number of *pièces caractéristiques*, and transcriptions and songs. Amongst these his works for the pianoforte with pedals, known in France as the 'Pedalier grand,' op. 64, 66, 69 and 72, take rank with his études. E. D.

ALLA BREVE (Ital.). Originally a species of time in which every bar contained a breve, or four minims; hence its name. In this time, chiefly used in the older church music, the minims, being the unit of measurement, were to be taken fast, somewhat like crotchets in ordinary time. This time was also called *Alla Cappella*. Modern alla breve time simply differs from ordinary common time by being always beaten or counted with two minims (and not with four crotchets) in the bar, and therefore is really quick common time. It is indicated in the time-signature by 𝄵 *i.e.* the 𝄴 which is used to show four-crotchet time, with a stroke drawn through it. E. P.

ALLACCI, Leone, born in the island of Chios of Greek parents in 1586, went to Rome at nine years of age, and in 1661 became 'custode' of the Vatican Library. He died Jan. 19, 1669, and his name is only worth preserving for his 'Drammaturgia' (Rome, 1666) a catalogue of Italian musical dramas produced up to that year, indispensable for the history of Italian opera. A new edition, carried down to 1755, appeared at Venice in that year. F. G.

ALL' ANTICO (Ital.), 'In the ancient style.'

ALLARGANDO (Ital.), 'becoming broader,' a term indicating an increased dignity of style, with maintained or increased power, as well as a decided slackening of the pace, which, by itself, would be marked 'rallentando.'

ALLEGRANTI, Maddalena, was a pupil of Holtzbauer of Mannheim, and appeared for the first time at Venice in 1771. After singing at other theatres in Italy, she went in 1774 to Germany, where she continued to perform at Mannheim and Ratisbon till the year 1779, when she returned to Venice. She sang there at the theatre of San Samuele during the Carnival, and eventually came to England in 1781. Here she was enthusiastically admired in her first opera, the 'Viaggiatori felici' of Anfossi. Her voice, though thin, was extremely sweet, of extraordinary compass upwards, and so flexible as to lead her to indulge in a flowery style of singing which had then the merit of considerable novelty. She was also a good actress. But it was soon found that there was a great sameness in her manner and embellishments, and she became gradually so disregarded, by the end of her second season, that she went to Dresden, where the Elector engaged her at a salary of a thousand ducats. She came a second time to London, many years later, and reappeared in Cimarosa's 'Matrimonio Segreto.' Never was a more pitiable attempt; she had scarcely a thread of voice remaining nor the power to sing a note in tune: her figure and acting were equally altered for the worse, and after a few nights she was obliged to retire, and quit the stage for ever. She performed in oratorio in 1799. A pretty portrait of Allegranti is engraved by Bartolozzi, after Cosway. J. M.

ALLEGRETTO (Ital.). A diminutive of 'allegro,' and as a time-indication somewhat slower than the latter, and also faster than 'andante.' Like 'allegro' it is frequently combined with other words, *e.g.* 'allegretto moderato,' 'allegretto vivace,' 'allegretto ma non troppo,' 'allegretto scherzando,' etc., either modifying the pace or describing the character of the music. The word is also used as the name of a movement, and in this sense is especially to be often found in the works of Beethoven, some of whose allegrettos are among his most remarkable compositions. It may be laid down as a rule with regard to Beethoven, that in all cases where the word 'allegretto' stands *alone* at the head of the second or third movement of a work it indicates the character of the music and not merely its pace. A genuine Beethoven allegretto always takes the place either of the andante or scherzo of the work to which it belongs. In the seventh and eighth symphonies, in the quartet in F minor, op. 95, and the piano trio in E flat, op. 70, No. 2, an allegretto is to be found instead of the slow movement; and in the sonatas in F, op. 10, No. 2, and in E, op. 14, No. 1, in the great quartet in F, op. 59, No. 1, and the trio in E flat, op. 70, No. 2, the allegretto takes the place of the scherzo. This use of the word alone as the designation of a particular kind of movement is peculiar to Beethoven down to his date. It is worth mentioning that in the case of the allegretto of the seventh symphony, Beethoven, in order that it should not be played too fast, wished it to be marked 'Andante quasi allegretto.' This indication, however, does not appear in any of the printed scores. In the slow movement of the Pastoral Symphony, Beethoven also at first indicated the time as 'Andante molto moto, *quasi allegretto*,' but subsequently struck out the last two words. E. P.

ALLEGRI, Gregorio, a beneficed priest attached to the cathedral of Fermo, and a member of the same family which produced Correggio the painter, was also a musical composer of much distinction. He was born at Rome about the year 1580, and was a pupil of G. M. Nanini. During his residence at Fermo he acted as chorister and composer to the cathedral. Certain Motetti and Concerti which he published at this time had so great a repute that they attracted the notice of Pope Urban VIII., who appointed him, on Dec. 6, 1629, to a vacancy among the *Cantori* of the Apostolic Chapel. This post he held until his death in 1652.

His name is most commonly associated with a 'Miserere' for nine voices in two choirs, which is, or was till lately, sung annually in the Pontifical Chapel during the Holy Week, and is held to be one of the most beautiful compositions which have ever been dedicated to the service of the Roman Church. There was a time when it was so much treasured that to copy it was a crime visited with excommunication. Not that its possession was even thus confined to the Sistine Chapel. Dr. Burney got a copy of it.[1] Mozart took down the notes while the choir were singing it, and Choron, the Frenchman, managed to insert it in his 'Collection' of pieces used in Rome during the Holy Week.[1] Leopold I., a great lover of music, sent his ambassador to the Pope with a formal request for a copy of it, which was granted to him. The emperor had the work performed with much ceremony by a highly qualified choir at Vienna. The effect, however, was so disappointing that he conceived himself the victim of a trick upon the part of the copyist, and complained to the Pope that some inferior composition had been palmed off upon him. The fact was that the value of this curious and very delicate work depends almost entirely upon its execution, and upon certain traditional ornaments, called 'abbellimenti,' which give a peculiarly pathetic quality to many passages. Without them it is simple almost to the point of apparent insipidity, and it only assumes its true character when sung by the one choir which received and has retained as traditions the original directions of its author. In the Sistine Chapel it has ever commanded the enthusiasm of musicians for a certain indescribable profundity of sadness, and a rhythmical adaptation to the words about which it is woven but which, in spite of its apparent simplicity, are so difficult to produce that no fraud was necessary to account for the imperial failure at Vienna. The effects of Allegri's 'Miserere' are like the aroma of certain delicate vintages which always perishes in transit: although in Rome, to turn to a metaphor of Baini's, they have never shown a wrinkle of old age.[2] See *Musical Times*, 1885, p. 455.

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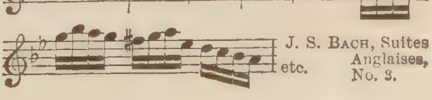
[1] Most probably through Santarelli the singer.

As the man's music so was the man. Adami of Bolsena says that he was of a singular gentleness and sweetness of soul and habit. His doors were constantly thronged by the poor, who sought him as much for the more impalpable sustenance of his kindness as for the more material fruits of his bounty; and his leisure hours were commonly spent among the prisons and pest-houses of Rome. He died at a ripe old age, on Feb. 18, 1652, and was laid in S. Maria in Vallicella, in the burial-place belonging to the Papal Choir.

His published works consist chiefly of two volumes of 'Concertini' (1618 and 1619) and two of 'Motetti' (1621), all printed by Soldi of Rome. Some stray Motetti of his were, however, inserted by Fabio Constantini in a collection entitled, 'Scelta di Motetti di diversi eccellentissimi autori, a due, tre, quattro, e cinque voci.' But the Archives of S. Maria in Vallicella are rich in his manuscripts, as are also the Library of the Collegio Romano and the Collection of the Papal Choir. Kircher too in his 'Musurgia' has transcribed an extract from his instrumental works; and the library of the Abbé Santini contained the scores of various pieces by him, including 'Magnificats,' 'Improperia,' 'Lamentazioni,' and 'Motetti.' A 'Veni Sancte Spiritus' by him for four voices is included in the 'Musica Divina' of Proske (Liber Motettorum, No. lx.). E. H. P.

ALLEGRO (Ital.) The literal meaning of this word is 'cheerful,' and it is in this sense that it is employed as the title of Milton's well-known poem. In music, however, it has the signification of 'lively' merely in the sense of quick, and is often combined with other words which would make nonsense with it in its original meaning—*e.g.* 'allegro agitato e con disperazione' (Clementi, 'Didone abbandonato'). When unaccompanied by any qualifying word 'allegro' indicates a rate of speed nearly intermediate between 'andante' and 'presto.' There is however no other time indication which is so frequently modified by the addition of other words. To quote only some of the more common, 'allegro molto,' 'allegro assai,' 'allegro con brio' (or 'con fuoco'), and 'allegro vivace,' will all indicate a quicker time than a simple allegro; an 'allegro assai,' for instance, is often almost equivalent to a 'presto.' On the other hand, 'allegro ma non troppo,' 'allegro moderato,' or 'allegro maestoso,' will all be somewhat slower. The exact pace of any particular allegro is frequently indicated by the metronome, but even this is by no means an infallible guide, as the same movement if played in a large hall and with a great number of performers would require to be taken somewhat slower than in a smaller room or with a smaller band. In this, as with all other time-indications, much must be left to the discretion of the performer or conductor. If he have true musical feeling he cannot go far wrong; if he have not, the most minute directions will hardly keep him right. The word 'allegro' is also used as the name of a piece of music, either a separate piece (*e.g.* Chopin's 'Allegro de Concert,' op. 46), or as the first movement of a large instrumental composition. In these cases it is generally constructed in certain definite forms, for which see SYMPHONY and SONATA. Beethoven also exceptionally uses the word 'allegro' instead of 'scherzo.' Four instances of this are to be found in his works, viz., in the symphony in C minor, the quartets in E minor, op. 59, No. 2, and F minor, op. 95, and the Sonata quasi Fantasia, op. 27, No. 1. E. P.

ALLEMANDE. 1. One of the movements of the SUITE, and, as its name implies, of German origin. It is, with the exception of the PRELUDE and the AIR, the only movement of the Suite which has not originated in a dance form. The allemande is a piece of



J. S. BACH, Suites Anglaises, No. 3.

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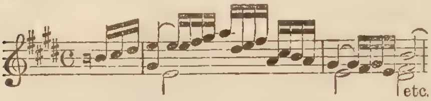
[1] It will be found in William Ayrton's *Sacred Minstrelsy* (Parker).

[2] 'Senza aver contratto ruga di vecchiezza.'

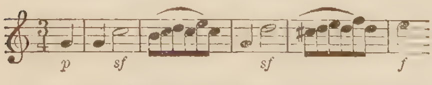
moderate rapidity—about an allegretto—in common time, and commencing usually with one short note, generally a quaver or semiquaver, at the end of the bar.

Sometimes instead of one there are three short notes at the beginning: as in Handel's Suites, Book i., No. 5.



The homophonic rather than the polyphonic style predominates in the music, which frequently consists of a highly figurate melody, with a comparatively simple accompaniment. Suites are occasionally met with which have no allemande (*e.g.* Bach's Partita in B minor), but where it is introduced it is always, unless preceded by a prelude, the first movement of a suite; and its chief characteristics are the uniform and regular motion of the upper part; the avoidance of strongly marked rhythms or rhythmical figures, such as we meet with in the Courante; the absence of all accents on the weak parts of the bar, such as are to be found in the Sarabande; the general prevalence of homophony, already referred to; and the simple and measured time of the music. The allemande always consists of two parts, each of which is repeated. These two parts are usually of the length of 8, 12, or 16 bars; sometimes, though less frequently, of 10. In the earlier allemandes, such as those of Couperin, the second is frequently longer than the first: Bach, however, mostly makes them of the same length (see Teutsch).

2. The word is also used as equivalent to the Deutscher Tanz—a dance in triple time, closely resembling the waltz. Specimens of this species of allemande are to be seen in Beethoven's '12 Deutsche Tänze, für Orchester,' the first of which begins thus:—



It has no relation whatever to the allemande spoken of above, being of Swabian origin.

3. The name is also applied to a German national dance of a lively character in 2-4 time, similar to the Contredanse. E. P.

ALLEN, Henry Robinson, was born in 1809 at Cork, and received his musical education at the Royal Academy of Music. His début took place on Jan. 11, 1831, as Basilio in a performance of 'Figaro' by the students of the Academy at the King's Theatre. He first attracted public attention by his performance on Feb. 5, 1842, of Damon on the production of 'Acis and Galatea' under Macready at Drury Lane. 'He was the only person worth listening to, in spite of the limited powers of his organ.'[1] In 1843, under the same management, he played Acis, and Phaon in Pacini's 'Saffo,' when the heroine on each occasion was Clara Novello, and later in the autumn he played at the Princess's as Edward III. in the English version of 'Les Puits d'Amour.' From that time until the close of the Maddox management in 1850 he was continually engaged at the latter theatre, where, owing to its small size, he was heard to advantage. He played in 'Don Giovanni,' 'Otello,' 'Anna Bolena,' Hérold's 'Marie,' 'La Barcarole,' 'Les Diamants,' Auber's 'La Sirène,' etc.; Halévy's 'Val d'Andorre'; Balfe's 'Castle of Aymon'; Loder's 'Night Dancers.' In the early part of 1846 he was engaged at Drury Lane, where he played, Feb. 3, Basilius on production of Macfarren's 'Don Quixote.' Apropos of this part, Chorley, in the *Athenæum*, considered him, both as singer and actor, as the most complete artist on the English operatic stage.

Allen retired early from public life, and devoted himself to teaching and the composition of ballads, two of which became popular, viz. 'The Maid of Athens' and 'When we two parted.' He died at Shepherd's Bush, Nov. 27, 1876. A. C.

ALLGEMEINE MUSIKALISCHE ZEITUNG. See Leipzig and Musical Periodicals.

ALLISON, Richard, a teacher of music in London in the reign of Elizabeth, the particulars of whose birth and decease are unknown. His name first occurs as a contributor to T. Este's 'Whole Booke of Psalms,' 1592. A few years later he published on his own account 'The Psalmes of David in Meter,' 1599, a collection of old church tunes harmonised by himself in four parts, with an accompaniment for the 'lute, orpharyon, citterne, or base violl,' and important as being one of the earliest to give the melody in the cantus or soprano part—the usual practice being to give it to the tenor. Allison advertises it 'to be solde at his house in the Duke's-place near Alde-gate,' and dedicates it to the Countess of Warwick. It is ushered forth by some complimentary verses by John Dowland, the celebrated performer on the lute, and others. He appears to have been patronised by Sir John Scudamore, to whom he dedicated his collection of part-songs entitled, 'An Houres Recreation in Musicke, apt for Instruments and Voyces,' 1606. This publication contains 'a prayer' set to music 'for the long preservation of the king and his posteritie,' and 'a thanksgiving for the deliverance of the whole estate from the late conspiracie'—the Gunpowder Plot. Some MS. lute-compositions are in the Brit. Mus. (Add. MS. 31,392), in the Cambridge University Library (Dd. iii. 18, and Dd. xiii. 11), and in the Oxford Music School collection.

Allison, Robert, probably a relative of

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[1] Rev. J. E. Cox, *Musical Recollections.*

Richard, was a gentleman of the Chapel Royal. After serving in the royal establishment for twenty years he sold his place, Feb. 8, 1609-10, to Humphry Bache (*Allison's publications;* Camd. Soc. *Cheque-Bk. of Chap. Royal*). E. F. R.

ALLON, HENRY ERSKINE, son of an eminent Nonconformist preacher, the Rev. Henry Allon, D.D., was born at Canonbury in 1864, and was educated at Reading and Trinity College, Cambridge. He published several books of songs which showed great promise, and a real gift of melody as well as a taste for good poetry, before 1886, in which year his op. 7 saw the light. On devoting himself in earnest to music, he studied composition with Mr. Corder, and produced a good deal of chamber-music, pianoforte solos, etc. His chief work was in the form of cantatas and choral ballads: these were 'May Margaret,' 1889; 'Annie of Lochroyan,' 1890, produced at the Philharmonic 1893; 'The Childe of Elle,' 1891; 'The Maid of Colonsay,' 1894; 'Sir Nicholas,' 1895; and 'The Oak of Geismar,' 1895. This last was given by the Highbury Philharmonic Society only a short time before the young composer's death, which took place on April 3, 1897. M.

ALL' OTTAVA (Ital.). 'In the octave.' (1) In pianoforte music a passage marked *all' 8va.* (or merely *8va.*) is to be played an octave higher than written, if the sign is placed above the notes, an octave lower if placed below them. In the latter case the more accurate indication *8va. bassa* is frequently employed. The duration of the transposition is shown by a dotted line, and when the notes are again to be played as written, the word *loco* (Lat., 'in its place') is put over (or under) the music. (2) In orchestral scores, especially manuscripts, *all' 8va.* signifies that one instrument plays in octaves with another, either above or below. (3) In playing from a figured bass the term shows that no harmonies are to be employed, and that the upper parts merely double the bass in octaves. In this case it is equivalent to TASTO SOLO. E. P.

ALL' UNISONO (Ital., abbreviated *Unis.*). 'In unison.' In orchestral scores this term is used to show that two or more instruments, the parts of which are written upon the same stave, are to play in unison. In modern scores the words *a due*, *a tre*, etc., are more frequently employed.

ALMAHIDE, an opera by an anonymous author and composer, performed at the Queen's Theatre in the Haymarket in Jan. 1710, the year of Handel's arrival in England. Burney (*Hist.* iv. 211) considers that the style of the music resembles Bononcini, and remarks that it was the first opera performed in England wholly in Italian and by Italian singers, who were Nicolini, Valentini, Cassani, Margarita de l'Epine, and Isabelle Girardeau. There were intermezzi in English between the acts, but the opera itself was entirely in Italian. M.

ALMENRÄDER, KARL, an eminent fagottist, born of humble parents, Oct. 3, 1786, at Ronsdorf near Düsseldorf, taught himself the bassoon, of which he became the professor in the Cologne music school in 1810, and in 1812 was engaged in the theatre orchestra at Frankfort-am-Main. After fulfilling various military appointments in the campaign of 1815-16, he started a manufactory of wind instruments in Cologne, but gave it up after two years and entered the band of the Duke of Nassau at Biebrich. He improved the bassoon in various ways, wrote a pamphlet upon it, and composed concertos, etc., for the instrument with accompaniment of strings, as well as some songs. He died Sept. 14, 1843, at Biebrich (Riemann's *Lexikon*).

ALPENHORN, or ALPHORN, an instrument with a cupped mouthpiece, of wood and bark, used by the mountaineers in Switzerland and many other countries to convey signals and to produce simple melodies. It is nearly straight, and three or more feet in length. Those in the Museum at South Kensington are respectively 7 ft. 5 in. and 7 ft. 11 in. long. There is a Swedish instrument of this kind called *Lure;* another of kindred nature used in the Himalayas; and another by the Indians of South America.

The notes produced are evidently only the open harmonics of the tube, somewhat modified by the material of which it is made, and by the smallness of the bore in relation to its length. The melody associated with it is termed 'Ranz des Vaches.' Its principal musical interest is derived from its introduction into the finale of Beethoven's Pastoral Symphony, and Rossini's opera of 'William Tell.' Beethoven employs the ordinary horn alone; but in the overture the long solo, now usually played by the oboe, sometimes by the cor anglais, was originally intended for, and played by, a tenoroon or alto fagotto standing in F, which much more nearly approaches the real tone of the Alpenhorn than the other instruments.

A similar combination of cupped mouthpiece with wooden tube existed in the serpent, and the result was a peculiar covered and tender quality of tone now lost to music, except in so far as it can be traced in some organ reed-stops, with wooden, not metal bells. W. H. S.

ALPHABET. The musical alphabet, which serves as the designation of all musical sounds, consists of the seven letters A, B, C, D, E, F, and G, and, in German, H in addition. In the natural scale (*i.e.* the scale without sharps or flats) the order of these letters is as follows:—C, D, E, F, G, A, B (or, in German, H), C; the cause of this apparently arbitrary arrangement will be best understood from a brief glance at the history of the musical scale.

According to Isidore, bishop of Seville (*c.* 595), the oldest harps had seven strings, and the shepherds' pandean pipes seven reeds,[1] from which it appears probable as well as natural that the ancient scale consisted of seven sounds.

These seven sounds, which served for both voices and instruments, were gradually added to, until, in the time of Aristoxenus (340 B.C.), there were fifteen, extending from A the first space of the bass stave to A the second space in the treble. Each of these sounds had its distinctive name, derived from the position and length of the different strings of the phorminx or lyre, and in order to avoid writing them in full the ancient Greek authors expressed them by certain letters of the alphabet.[2] As, however, the properties of the notes varied continually with the different modes and so-called mutations, which by this time had been introduced into the musical system, these letters were written in an immense variety of forms, large and small, inverted, turned to the right or left, lying horizontally, accented in many ways, etc., so that, according to Alypius, the most intelligible of the Greek writers who wrote professedly to explain them, the musical signs in use in his day amounted to no fewer than 1240, and it appears probable that even this number was afterwards exceeded.

The Romans, who borrowed the Greek scale, and gave Latin names to each of its fifteen sounds, did not adopt this complicated system, but employed instead the first fifteen letters of their alphabet, A to P, and later still, Gregory the Great, who was chosen Pope A.D. 590, discovering that the second half of the scale, H to P, was but a repetition of the first, A to H, abolished the last eight letters and used the first seven over again, expressing the lower octave by capitals and the upper by small letters.[3]

So far the original compass of the Greek scale was preserved, and thus A was naturally applied to the first and at that time lowest note, but about the beginning of the 10th century a new note was introduced, situated one degree below the lowest A, and called (it is difficult to say why) after the Greek letter *gamma*,[4] and written Γ. To this others were from time to time added until the lower C was reached, in the early part of the 16th century, by Lazarino. Thus the modern scale was established, and A, originally the first, became the sixth degree. F. T.

ALSAGER, THOMAS MASSA, born 1779, died Nov. 15, 1846, one of the family of Alsager, of Alsager, Cheshire. He was for many years a proprietor and one of the leading men in the management of *The Times*, being especially concerned in all that related to music and the collection of mercantile and foreign news. The professionally trained musical critic, added at his suggestion to the staff of *The Times*, was the first employed on any daily paper. He was the intimate friend of Lamb, the Burneys, Wordsworth, Talfourd, Leigh Hunt, Mendelssohn, Moscheles, and many other celebrities. But what entitles him to mention here was his intense devotion to music, to which he gave all the leisure he could spare from a busy life. His practical ability in music was very great, and it is a fact that he could perform on all the instruments in the orchestra. The frequent private concerts given by the 'Queen Square Select Society' at his residence in London were long remembered by his many musical friends, and were the means of introducing to this country many works and foreign musicians. The great Mass in D of Beethoven was given there, for the first time in England, Dec. 24, 1832, under the direction of Moscheles (see *Musical Times*, 1902, p. 236). There on March 28, 1834, took place the first performance in England of Cherubini's 'Requiem,' principal soprano Mrs. H. R. Bishop; first violin M. Spagnoletti. In 1843 the society held a special musical festival in honour of Spohr, who himself led three pieces. One object of the society was to establish a taste for Beethoven's chamber music, by performing it in the most perfect manner attainable. It was divided into two classes, one called the pianoforte and the other the violin class, and separate evenings were devoted to each kind of composition, special attention being bestowed on those least known to the public. Sivori attempted quartet playing for the first time at these private concerts, which ultimately resulted in the series of chamber concerts given publicly in Harley Street in 1845 and 1846, and called the 'Beethoven Quartet Society,' the whole being due to the enthusiasm, knowledge, and munificence of Mr. Alsager.

ALT. The notes in the octave above the treble stave, beginning with the G, are said to be IN ALT, and those in the next octave IN ALTISSIMO. [See C.]

ALTENBURG, JOHANN ERNST, a famous trumpet-player, born 1736, at Weissenfels, and son of Johann Caspar, also an excellent master of the same instrument. The father served in several campaigns, and was in action at Malplaquet. After leaving the army he travelled much in Europe, and was admired wherever he came, and so successful that he was able to refuse an offer from Frederick Augustus of Poland to enter his service with a salary of 600 thalers. He died in 1761. His son—more celebrated than the father—after completing his education, adopted the military career, and was a field trumpeter in the army during the Seven Years' War. After the peace of Hubertsburg he became organist at Bitterfeld, where he died, May 14, 1801. He was the author of a book entitled *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauken-Kunst* (Halle, 1795), which, though poor in style, is so complete in its treatment of the subject, as to be of the greatest interest in relation to trumpet music. F. G.

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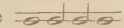
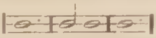
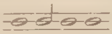
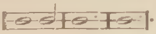
[1] Before the time of Terpander (about 670 B.C.) the Greek lyre is supposed to have had but four strings. Boethius attributes its extension to seven strings to Terpander.

[2] For a full description of the Greek scales see GREEK MUSIC.

[3] This system of Pope Gregory forms the so-called basis of the method generally accepted for referring to notes without the use of the stave. See C.

[4] The addition of the Γ is by some attributed to Guido d'Arezzo; but he speaks of it in his *Micrologus* (A.D. 1024) as being already in use.

ALTENBURG, Michael, born May 27, 1584, at Alach near Erfurt, the son of a blacksmith, studied theology at Halle in 1601, and was pastor at several places, finally at Erfurt, where he died Feb. 12, 1640. He worked at music from his student years and was one of the most eminent arrangers of church-music of his time. Of his chorale tunes, 'Macht auf die Thor der G'rechtigkeit' and 'Herr Gott nun schleuss den Himmel auf' are still used. But more important are the collections published by him, and his larger sacred works:—'Christliche liebliche und andächtige neue Kirchen und Hausgesänge,' for 6 to 9 voices, Erfurt, 1620-21, in 3 vols.; '16 Intraden' in 6 parts for violins, lutes, organs, etc., Erfurt, 1620; also psalms, motets, cantiones, etc., for 4, 6, 8, or 9 voices. His writings combine simplicity with religious grandeur; and the congregational and choral singing of his various churches was renowned and regarded as a model.

ALTERATIO (Lat.), *i.e.* doubling, is the name given to a curious feature in the notation of the old unbarred mensurable music, by which the second of two similar notes, breves, semibreves, or minims, which were required to occupy the whole of a triple measure, was doubled in value in performance. Thus in the phrase , if it occurred in *prolatio major*, in which three minims were counted to the semibreve, the second minim would be doubled in value, thus  and called a *minima alterata.* In the absence of bars some such device was necessary, for if the composer had written , the phrase would have been sung or played . *Alteratio* occurs constantly in measured music, both sacred and secular, down to the middle of the 16th century (see Point). J. F. R. S.

ALTERNATIVO. A term of frequent occurrence in suites and other compositions of the 17th and 18th centuries, having precisely the same meaning as the more modern word Trio, when that is used of the middle movement of a minuet or scherzo. The name as well as the form evidently had its origin in the common use, for dancing purposes, of two more or less contrasting measures, which were played alternately as long as the dancers desired (see Grossvatertanz, Csardas, Magyar Music). The word seems generally to carry with it the direction 'Da capo,' since that sign is seldom found in conjunction with it, although the idea of going back to the first strain or measure is never absent from the Alternativo. The latest instance of its use is in Schumann's six 'Intermezzi,' op. 4, in four of which it occurs as the title of the middle section. M.

ALTÈS, Ernest Eugène, violinist and conductor, younger brother of the flute-player, Joseph Henri Altès (1826-95), was born in Paris, March 28, 1830. Sons of a soldier and brought up in the regiment, the boys were taught by their father to play the violin and fife from their earliest years. In his 12th year Altès wrote an air with variations for violin and piano, which was shown to Habeneck, and procured his entrance into the Conservatoire. In 1843 he entered Habeneck's violin class; two years later he gained a second *accessit* for violin, in 1847 the second prize, and in the following year the first prize. In 1849 he obtained a second prize for harmony under Bazin, after which he spent some time in studying advanced composition with Carafa. From 1845 onwards he played in the Opera band, and in 1846 was admitted to the orchestra of the 'Concerts du Conservatoire.' In 1871 Altès was appointed deputy-conductor at the Opera in place of Deldevez, who had just given up his post after twelve years' work. G. Hainl was at this time conductor of the Opera, but at his death in 1873 Deldevez, who in the preceding year replaced Hainl as conductor at the Conservatoire, was recalled. In 1877 Deldevez was succeeded at the opera by Lamoureux, who being unable to agree with the new director, M. Vaucorbeil, retired at the end of 1879. Altès, who was still deputy-conductor, was now appointed conductor, and almost immediately gave up his post at the Société des Concerts, which he had held since 1877. In 1881 he was decorated with the Legion d'Honneur. His chief compositions are a sonata for piano and violin, a trio for piano and strings, a string quartet, a symphony, and a divertissement on ballet airs by Auber, written for the Auber centenary in 1882, besides operatic fantasias, mélodies caractéristiques, etc. On July 1, 1887, M. Altès, having, against his wish, been placed on the retired list, was rather roughly discharged by the directors of the Opera, and replaced by M. Vianesi. He died in July 1899. A. J.

ALTHORN, a tenor instrument of the Saxhorn family, usually standing in E♭ or F. It is used almost exclusively in military and brass bands, and often replaces the French horn, for which, however, it is a poor substitute as regards tone. [In a slightly modified form, however, as the tenor tuba, it is introduced by Wagner into the orchestral wind band. D. J. B.] It is much easier to learn than the horn, and presents greater facility in rapid melodic passages. The least objectionable way of introducing it into the reed band is to associate a pair of these instruments with two French horns, reserving characteristic holding notes for the latter. In the brass band, where variety of timbre is less attainable, it answers its purpose well, and can better be played on horseback, from its upright bell. The name is also given to the saxhorn in B♭, but this is best distinguished as the BARITONE. The scale and compass of this and the other SAXHORNS are given under that word. W. H. S.

ALTNIKOL, JOHANN CHRISTOPH, born at Berna in Silesia, was a pupil of Sebastian Bach's in Leipzig from 1745. On Bach's recommendation, he was appointed organist at Niederwiesa near Greifenberg in 1747, and of S. Wenceslaus, Naumburg, in 1748. He married Bach's daughter, Elisabeth Juliane Friderike, on Jan. 20, 1749, and died in July 1759. The royal library at Berlin contains two clavier sonatas in autograph, and a church cantata; the Singakademie at the same place possesses a five-part motet, and in the Fitzwilliam Museum at Cambridge is a four-part Ricercare. None of his works were printed. M.

ALTO (from the Latin *altus*, high, far removed). The male voice of the highest pitch, called also counter-tenor, *i.e. contra*, or against the tenor. In the 16th and early part of the 17th centuries the compass of the alto voice was limited to the notes admissible on the stave which has the C clef on its third line: *i.e.* to the notes a sixth above and a sixth below 'middle C.' Later, however this compass was extended by bringing into use the third register of the voice, or 'falsetto,' a register often strongest with those whose voices are naturally bass. The falsetto counter-tenor, or more properly counter-*alto*, still to be found in cathedral choirs, dates—if musical history is to be read in music—from the restoration of Charles II., who doubtless desired to reproduce at home, approximately at least, a class of voice he had become accustomed to in continental chapels royal and ducal. The so-called counter-tenor parts of Pelham Humphreys, his contemporaries and successors, habitually transcend those of their predecessors, from Tallis to Gibbons, by at least a third [but in this connection it must be remembered that in the interval between them the pitch had changed. See *Zeitschrift* of the Int. Mus. Ges. ii. 331.] The contralto part is properly written on the stave which has C on its second line; it consequently extends from the eighth above middle C to the fourth below. This stave is now obsolete, and the part for which it is fitted is, in England, written either on the alto stave, for which it is too high, or on the treble stave for which it is too low. On the continent the stave which has the C clef on the first line is sometimes used for it. For the female *alto* voice see CONTRALTO. J. H.

ALTO is also the Italian term for the TENOR violin, called alto, or alto di viola, as distinguished from basso di viola, because, before the invention, or at least before the general adoption of the violin, it used to take the highest part in compositions for string-instruments, corresponding to the soprano part in vocal music. For further particulars see VIOLA. P. D.

ALTRA VOLTA (Ital. 'another turn'), a term in use during the early part of the 18th century for ENCORE, a word which has now entirely superseded it.

ALVARY, MAX (properly ACHENBACH) son of the painter Andreas Achenbach, born May 3, 1858, at Düsseldorf, was a pupil of Stockhausen, and made his début as a dramatic tenor at Weimar. He won great success in New York, especially as a Wagner-singer, in the years 1884-89. He sang the part of Tristan at Bayreuth in 1891, and appeared at Covent Garden, June 8, 1892, as Siegfried, his best part. His voice was of fine quality, though a little apt to go out of tune; he had a very handsome stage-presence. He died at his country-seat near Gross-Tabarz in Thuringia, Nov. 7, 1898. M.

ALVSLEBEN. See OTTO-ALVSLEBEN.

ALWOOD, RICHARD, priest and composer, lived about the middle of the 16th century. A six-part mass by him entitled 'Praise Him praiseworthy' is in the Forrest-Heyther part books at Oxford, and there are seven pieces of his for the organ in Add. MSS. 30,485 and 30,513. One of these, a 'Voluntarye,' is printed in the Appendix to Hawkins's *History of Music*. J. F. R. S.

AMATI, a family of celebrated Italian violin-makers, who lived and worked at Cremona, and are generally regarded as the founders of the Cremona school. The family ranked as a patrician one.

1. ANDREA, the eldest, appears to have been born in 1520 and to have died after April 1611. Possibly he was a pupil of one of the great Brescia makers, Gaspar da Salo or Maggini. In spite of some similarity his violins certainly differ materially in shape and workmanship from the works of these older masters. Very few authentic instruments of his make are extant, and those are not in good preservation. They retain the stiff upright Brescian soundhole, but in almost every other respect mark a great advance upon the productions of the older school. Andrea worked mostly after a small pattern; the belly and back very high; the varnish of amber colour; the wood, especially that of the belly, most carefully chosen; the scroll beautifully chiselled; the general outline extremely graceful. A few violoncellos and tenors of this master are also known. The tone of his instruments is clear and silvery, but, probably owing to their small size and high elevation, not very powerful. The fourth string is particularly weak.

2. NICOLO, younger brother of Andrea (not to be confounded with Nicolo son of Geronimo) appears to have made basses in preference to

violins, and is said to have worked between 1568 and 1635.

3. Antonio (1550-1638), and 4. Geronimo (1551-1635), sons of Andrea, improved greatly on their father's style; Geronimo appears to have afterwards made violins of a larger pattern and superior quality, independently of his brother.

5. Nicolo, born Sept. 3, 1596, died Aug. 12, 1684, son of Geronimo, was the most eminent of the family. Although he did not materially alter the Amati model he improved it in many respects. His outline is still more graceful, his varnish of deeper and richer colour, and the proportions, as regards thickness of wood and elevation of back and belly, are better calculated by him than by his predecessors. His instruments have in consequence, besides the clearness and transparency of the older Amatis, greater power and intensity of tone. As a rule he too worked after a small pattern, but he also made some large violins,—the so-called 'Grand Amatis,' which are particularly high-priced—and a great number of beautiful tenors and violoncellos. His instruments enjoyed even during his lifetime a great reputation. Andrea Guarnieri and the still greater Antonio Stradivari were his pupils.

6. Geronimo, his son (1649-1740), was but an indifferent maker. The violins of the Amati are the link between the Brescia school and those masters who brought the art of violin-making to its greatest perfection, Antonio Stradivari and Giuseppe Guarnieri. The tone of Gaspar da Salo's and Maggini's violins is great and powerful, but has a peculiarly veiled character, reminding one of the viol da gamba. In Nicolo Amati's instruments the tone is clearer and more transparent, but comparatively small. It was left to another generation of makers to combine these qualities and to fix upon a model, which after the lapse of nearly a century and a half has proved itself incapable of even the most trifling improvement. P. D.

The celebrity of Stradivari and other makers of a later generation has somewhat overcast the fame of the Amati family; a result partly due to the fact that the beautiful instruments made by the Amati have not so stubbornly endured the wear and tear of centuries, and for this and other reasons are less in request for playing purposes. It would, however, be scarcely possible to exaggerate their services, especially those of the brothers Antonio and Geronimo, in the artistic development of the violin. Whatever the violin possesses of methodic geometrical design and flowing curvature, both linear and superficial, is mainly due to them. Evidently they were mathematicians as well as craftsmen, and consciously strove to unite freedom and harmony of outline, on the one hand, with tone-producing qualities, and facility of handling, on the other. In so doing they doubtless lost something of the power and depth of tone possessed by the stiffer and more antique-looking fiddles of their predecessors. But it was they—and notably Geronimo, whose work is distinguishable from his brother's—who made the instrument, so far as mere design is concerned, a thing of beauty; and in this respect what they left for their successors to do appears less and less the more it is considered. The Nicolo Amati is only a slightly improved Geronimo, and the Stradivari only a slightly improved Nicolo; and the improvements mainly consisted in restoring the force and gravity of tone which the Brescian makers obtained, but the instrument had lost, while conspicuously bettered in general aspect in the hands of the brothers Antonio and Geronimo. E. J. P.

AMBER WITCH, THE, a romantic opera in four acts, by W. V. Wallace; libretto by H. F. Chorley; first produced at Her Majesty's Theatre, Feb. 28, 1861.

AMBROGETTI, Giuseppe, an excellent *buffo*, who appeared in 1807, and at Paris in 1815 in 'Don Giovanni'; and at the opera in London in 1817, where he was very successful. His voice was a bass of no great power, but he was an excellent actor, with a natural vein of humour, though often put into characters unsuited to him as a singer; yet he acted extremely well, and in a manner too horribly true to nature, the part of the mad father in Paer's beautiful opera, 'Agnese,' while that of the daughter was sung by Camporese. He remained until the end of the season of 1821, in which his salary was £400. He married Teresa Strinasacchi the singer. The date of his death is not known. He was said to have become a monk in France; but in 1838 he was in Ireland, since which nothing has been heard of him. J. M.

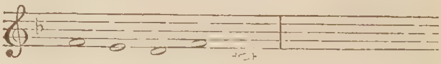
AMBROS, August Wilhelm. Born Nov. 17, 1816, at Mauth in Bohemia. By virtue of his *Geschichte der Musik* (Breslau, Leuckart), the 4th vol. of which, reaching to Monteverde and Frescobaldi, appeared July 1878, he must be considered the greatest German authority on all questions concerning the history of European music from ancient Greece to modern times. In spite of having suffered till past his fiftieth year under that curse of dilettantism, serving two masters—being at the same time a hard-worked *employé* in the Austrian Civil Service and an enthusiastic musician and littérateur, pianist, composer, critic, and historian—his indomitable pluck and perseverance enabled him to put forward a formidable array of writings on the history and æsthetics of music, all of which bear the stamp of a rich, highly cultured and very versatile mind. They are as remarkable for their many-sided learning and accuracy as for their lucid arrangement and brilliant diction. Ambros's father, postmaster and gentleman farmer, was a good linguist and excellent mathematician, and his mother, a

sister of Kiesewetter, the historian of music, a good pianist of the old school and an accomplished singer. They gave him every chance to acquire the elements of modern culture at the gymnasium and subsequently at the university of Prague; drawing, painting, poetry were not forgotten; music only, which fascinated him above all things, and for instruction in which he passionately longed, was strictly prohibited. It was intended that he should enter the civil service, and music was considered both a dangerous and an undignified pastime. Nevertheless he learnt to play the piano on the sly, and worked hard by himself at books of Counterpoint and Composition. In 1840, after a brilliant career and with the title of *doctor juris*, he left the university and entered the office of the Attorney-General, where he steadily advanced to Referendarius in 1845, Prosecuting Attorney in matters of the press in 1848, etc. Soon after 1850, when he married, his reputation as a writer on musical matters spread beyond the walls of Prague. He answered Hanslick's pamphlet, 'Vom musikalisch Schönen,' in a little volume, 'Die Grenzen der Poesie und der Musik,' 1856, which brought down upon him, especially in Vienna, a shower of journalistic abuse, but which procured for him on the other hand the friendship and admiration of many of the foremost German musicians. It was followed by a series of elaborate essays: 'Culturhistorische Bilder aus der Musikleben der Gegenwart,' 1860, which were read with avidity, and appeared in a second edition (Leipzig, Mathes) in 1865. Thereupon the firm of Leuckart engaged him to begin his *History of Music*, his life's work. From 1860 to 1864 he was making researches towards it in the Court Library at Vienna, at Venice, Bologna, Florence, and Rome. In 1867 he was ransacking the Royal Library at Munich, one of the richest in Europe, and in 1868, 1869, and 1873 was again in Italy extending his quest as far as Naples. The third volume, reaching to Palestrina, was published in 1868. The fourth volume above mentioned, was edited from his notes by C. F. Becker and G. Nottebohm; a fifth, issued in 1882, was edited by Otto Kade, and a sequel by Langhans brings the work down to the present day. In 1872 and 1874 he published two series of 'Bunte Blätter,' being essays on isolated musical and artistic subjects, and written in a sparkling non-technical manner, but full of matter interesting both to professional artists and *dilettanti*. He was the Professor of the History of Music at the University of Prague from 1869; and, thanks to the liberality of the Academy of Science at Vienna, was in possession of sufficient means and leisure to continue his important task. In 1872 he was appointed to a position in the Ministry of Justice at Vienna, and made a professor in the Conservatorium. He appeared in public repeatedly as a pianist, and his compositions, a Bohemian opera 'Bretislaw a Jitka,' Overtures to 'Othello,' and Calderon's 'Magico Prodigioso'; a number of pianoforte pieces, 'Wanderstücke,' 'Kinderstücke,' 'Landschaftsbilder'; numerous songs; a 'Stabat Mater,' two Masses in B flat and A minor, etc., most of which have a strong smack of Schumann, besides proving him to be a practical musician of far more than common attainments, give an additional weight to his criticisms, showing these to stand upon the firm ground of sound technical attainments. He died at Vienna, June 28, 1876.
E. D.

AMBROSIAN CHANT. The ecclesiastical mode of saying and singing Divine Service, set in order by St. Ambrose for the cathedral church of Milan about A.D. 384. We have little historical information as to its peculiarities. That it was highly impressive we learn from the well-known passage in St. Augustine's *Confessions*, Book ix. Chap. 6.

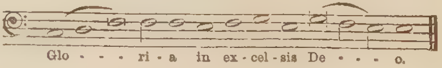
It has been stated without proof, and repeated by writer after writer on the subject, that St. Ambrose took only the four 'authentic' Greek modes, being the first, third, fifth, and seventh of the eight commonly called the Gregorian Tones, from being all used in the revision of the Roman Antiphonarium by St. Gregory the Great at a subsequent date (A.D. 590). But St. Ambrose's own statement in his letter to his sister St. Marcelina is merely that he wished to take upon himself the task of regulating the tonality and the mode of execution of the hymns, psalms, and antiphons that were sung in the church he had built at Milan. It must be confessed that we really know little or nothing of the system and structure of the Ambrosian melodies, and no existing records show anything essentially different from Gregorian plain-song.

The subject of Byrd's anthem 'Bow Thine ear, O Lord,' originally written to the words 'Civites sancti tui,'

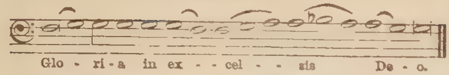


has always been quoted, since Dr. Crotch published his 'Specimens,' as a portion of the plain-song of St. Ambrose. A comparison of the liturgical text and ritual of Milan and Rome shows a different setting of the musical portions of the mass, as well as many variations in rubrics and in the order and appropriation of various portions to the celebrant and assistants, in the two uses. Thus the 'Gloria in excelsis' precedes the Kyrie in the Milan and follows it in the Roman Mass. The setting of the intonation of this, as taken from the missals of the two, may be here given as a specimen of the differences in the plain-song.

Roman.

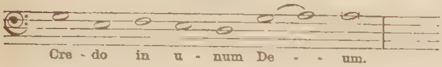


Milanese.

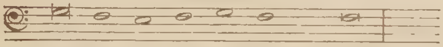


These intonations of the Creed

Roman.



Milanese.



will also serve to show the kind of difference still discernible in the two rites.[1]

But the principal boon bestowed on the Church by St. Ambrose was the beautiful rhythmical hymns with which he enriched the musical service of Milan Cathedral. Many hymns are called Ambrosian because written after his manner; but some ten of the ancient hymns are from his own pen, among which may be mentioned 'Veni Redemptor Gentium' and 'Eterna Christi munera' (Hymnal Noted, Nos. 12, 36).

The entire accent and style of chanting, as regulated by St. Ambrose, was undoubtedly an artistic and cultivated improvement on that of preceding church services, such as would naturally result from the rare combination of piety, zeal, intellect, and poetical and musical power by which he was distinguished. The Ambrosian chant was eventually merged, but certainly not lost, in that vast repertory of plain-song, whether then ancient or modern, which we now call GREGORIAN, from the name of the next great reformer of church music, St. Gregory the Great. The name Ambrosian is frequently applied to the hymn, 'Te Deum laudamus,' but there is no evidence to prove his authorship. T. H.

AMBROSIAN MUSIC. It is beyond all question that St. Ambrose had an important place among those who developed ecclesiastical music. He was apparently responsible for the introduction, at any rate into the West, of two new forms to be employed in public worship, viz., Hymnody and Antiphonal Psalmody (see HYMN, ANTIPHON). But beyond this his personal action can hardly be traced. The term 'Ambrosian' has been applied to the usages liturgical and musical of the great Church of Milan, which, defending itself behind the shelter of his great name, has succeeded in retaining its own customs, and in resisting, at any rate to a certain extent, the tendency to assimilation with Rome. Hence Ambrosian music, like the Ambrosian rite, is of the greatest interest for the purposes of comparison with its Roman correlative (see GREGORIAN). W. H. F.

AMEN. This word has been often employed by composers as an opportunity for the display of fugue and counterpoint, just as some of Palestrina's finest music is given to the names of the Hebrew letters, Aleph, Beth, etc., in his 'Lamentationes Jeremiæ.' Witness Handel's final chorus in the 'Messiah,' Dr. Cooke's Amen in double augmentation, engraved on his tomb (see AUGMENTATION), another very spirited chorus in the Italian style by the same composer (Hullah's Part Music, No. 6), fine choruses by Leo, Cafaro, Clari, and Bonno in the Fitzwilliam Music, and many others. [The burlesque 'Amen' in Berlioz's 'Damnation de Faust' is familiar to all amateurs. Mention must be made of the so-called 'Sevenfold Amen' by Stainer, which has come into general use for festal and other occasions, and has been imitated, more or less successfully, by other composers.] G.

AMERICAN GUILD OF ORGANISTS. An organisation formed in New York in April 1896, and incorporated in Dec. 1896, to advance the cause of church music in the United States; to raise the efficiency of organists by a system of examinations and certificates; for the discussion of questions relating to their work; and for hearing model performances of sacred compositions. Examinations are held twice a year in New York and other large cities in the United States for admission to rank either as fellows or associates. Fellows are those who have proved themselves 'organists, directors, and scholarly musicians of high theoretical and practical attainments.' Public church services are held in different churches, with a special order of service authorised by the Bishop of New York. R. A.

AMERICAN ORGAN. A free-reed instrument similar in its general construction to the HARMONIUM, but with some important differences. In the first place the reeds in the American organ are considerably smaller and more curved and twisted than in the harmonium, and there is a wider space left at the side of the reed for it to vibrate, the result being that the tone is more uniform in power, and that the expression stop when used produces much less effect. The curvature of the reeds also makes the tone softer. In the American organ moreover the wind-channel or cavity under which the vibrators are fixed is always the exact length of the reed, whereas in the harmonium it is varied according to the quality of tone required, being shorter for a more reedy tone and longer for a more fluty one. Another point of difference in the two instruments is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inwards. The advantages of the American organ as compared with the harmonium are that the blowing is easier, the expression stop not being generally used, and that the tone is of a more organ-like quality, and therefore peculiarly adapted for sacred music; on the other hand, it is inferior in having much less variety of tone, and not nearly so much power of expression. These instruments are sometimes made with two manuals; in the most complete specimens the upper manual is usually furnished with one set of reeds of eight-feet and one of four-feet pitch, and the lower manual with one of eight- and one of sixteen-feet, those on the upper manual being also voiced more softly for the purposes of accompaniment. A mechanical coupling action is also provided by which the whole power of the instrument can be obtained from the lower row of keys. Pedals, similar to organ pedals, are also occasionally added and provided with reeds of sixteen- and eight-feet pitch. The names given to the stops vary with different makers; the plan most usually adopted being to call them by the names of the organ stops which they are intended to imitate, *e.g.* diapason, principal, hautboy, gamba, flute, etc. Two recent improvements in the American organ should be mentioned—the automatic swell, and the vox humana. The former consists of a pneumatic lever which gradually opens shutters placed above the reeds, the lever being set in motion by the pressure of wind from the bellows. The greater the pressure, the wider the shutters open, and when the pressure is decreased they close again by their own weight. In this way an effect is produced somewhat similar, though far inferior, to that of the expression stop on the harmonium. The vox humana is another mechanical contrivance. In this a fan is placed just behind the sound-board of the instrument, and being made to revolve rapidly by means of the pressure of wind, its revolutions meet the waves of sound coming from the reeds, and impart to them a slightly tremulous, or vibrating quality.

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[1] The Roman examples are from a fine quarto Missale Romanum printed at Antwerp in 1598, corresponding with Guidetti's Directorium and the present use. Those for the use of Milan are from a portion of the 'Missale Ambrosianum Caroli Cajetani Cardinalis, novissime impressum, Mediolani,' A.D. 1831, brought from Milan in 1871 by the writer of this article.

The principle of the American organ was first discovered about 1835 by a workman in the factory of M. Alexandre, the most celebrated harmonium-maker of Paris. M. Alexandre constructed a few instruments on this plan, but being dissatisfied with them because of their want of expressive power, he soon ceased to make them. The workman subsequently went to America, carrying his invention with him. The instruments first made in America were known as 'Melodeons,' or 'Melodiums,' and the American organ under its present name, and with various improvements suggested by experience, was first introduced by Messrs. Mason and Hamlin of Boston, about the year 1860. Since that time it has obtained considerable popularity both in America and in this country.

A variety of the American organ was introduced in 1874 by Messrs. Alexandre under the name of the 'Alexandre Organ.' In this instrument, instead of the single channel placed above the reeds there are two, one opening out of the other. The effect of this alteration is to give a quality of tone more nearly resembling that of the flue-stops of an organ. The reeds are also broader and thicker, giving a fuller tone, and being less liable to get out of order. E. P.

AMICIS, Anna Lucia de, a very celebrated singer, born at Naples about 1740. She was at first successful only in opera buffa, in which she sang in London in 1763, appearing in 'La Cascina,' a pasticcio, given by John Christian Bach, and other similar pieces. Bach, however, thought so highly of her that he wrote for her in serious opera, in which she continued afterwards to perform until she left the stage. Burney says she was the first singer who sang rapid ascending scales staccato, mounting with ease as high as E in alt. Her voice and manner of singing were exquisitely polished and sweet; and 'she had not a movement that did not charm the eye, nor a tone but what delighted the ear.' In 1771 she retired, and married a secretary of the King of Naples, named Buonsollazzi. In 1773 she sang in Mozart's early opera, 'Lucio Silla,' at Milan, the principal part of Giunia. On this occasion she exerted herself much in behalf of the young composer, who took great pains to please her, and embellished her principal air with new and peculiar passages of extraordinary difficulty. On the night of the first performance the tenor, who was inexperienced, 'being required, during the first air of the prima donna, to make some demonstration of anger towards her, so exaggerated the demands of the situation, that it seemed as if he were about to give her a box on the ear, or to knock her nose off with his fist, and at this the audience began to laugh. Signora de Amicis, in the heat of her singing, not knowing why the public laughed, was surprised; and being unaware of the ridiculous cause, did not sing well the first evening, and an additional reason for this may be found in a feeling of jealousy that the *primo uomo* (Morgnoni), immediately on his appearance on the scene, should be applauded by the Archduchess. This, however, was only the trick of a *musico;* for he had contrived to have it represented to the Archduchess that he would be unable to sing from fear, in order to secure immediate applause and encouragement from the court. But to console de Amicis, she was sent for the next day to court, and had an audience of both their royal highnesses for an hour.'[1] In 1789 she still sang well, though nearly fifty years old. The date of her death is not known. J. M.

AMICIS, Domenico de. This artist, who is not mentioned by any of the biographical dictionaries, sang with Anna de Amicis in 1763 at London, in 'La Cascina.' It is impossible to say how he was related to that singer; but it is possible that he was her first husband. J. M.

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[1] Letter of Leopold Mozart

AMILIE, OR THE LOVE TEST, a romantic opera in three acts, words by J. T. Haines, music by W. M. Rooke. Produced at Covent Garden Theatre, Dec. 2, 1837, and ran for more than twenty nights.

AMMON, BLASIUS, a Tyrolese musician of the 16th century, was a boy-chorister in the service of the Archduke Ferdinand of Austria, at whose expense he went to Venice to further his musical studies. He ended his days in the Franciscan monastery at Vienna in June 1590. His published works are as follows (the list is taken from Eitner's *Quellen-Lexikon*):—1. 'Liber sacratissimarum (quas vulgo introitus appellant) cantionum,' 5 vocum, Vienna, 1582; 2. 'Missæ,' 4 vocum, Vienna, 1588 (containing five masses); 3. 'Sacræ cantiones quas vulgo moteta vocant,' 4, 5, and 6 vocum, Munich, 1590; 4. 'Breves et selectæ quædam Motetæ,' 4, 5, and 6 vocum, Munich, 1593; 5. 'Introitus dominicales per totum annum,' 4 vocum, Vienna, 1601. Motets, etc., in MS. are preserved in the libraries of Breslau, Munich, Leipzig, etc., and 9 motets are reprinted by Commer, 'Musica Sacra,' vol. xxi. M.

AMNER, JOHN, organist and master of the Choristers of Ely Cathedral. He succeeded George Barcroft in 1610, and held the appointments till his death in 1641. He took his degree as Bachelor in Music at Oxford in May 1613. In 1615 he printed his 'Sacred Hymns of 3, 4, 5, and 6 parts, for Voices and Vyols,' dedicated to his 'singular good lord and maister,' the Earl of Bath. He composed much church music. Three services and fifteen anthems are preserved in the books at Ely; and several other specimens of his skill are to be found in MS. elsewhere (Dickson's *Cat. of Musical MSS. at Ely;* Rimbault, *Bib. Madrigaliana*). E. F. R.

AMNER, RALPH, a relation of John Amner, before mentioned. It appears from the Registers of Ely that he was elected a lay-clerk there in 1604, and was succeeded in 1609 by Michael Este, the well-known composer. Amner was then probably admitted into holy orders, as he is styled 'Vicar,' *i.e.* Minor Canon. Upon the death of John Amery, a gentleman of the Chapel Royal, July 18, 1623, 'Ralphe Amner, a basse from Winsore, was sworn in his place.' He died at Windsor, March 3, 1663-64. In Hilton's 'Catch that Catch Can,' 1667, is 'a Catch in stead of an Epitaph upon Mr. Ralph Amner of Windsor, commonly called the Bull Speaker, who dyed 1664; the music composed by Dr. William Child' (*Reg. of Ely; Cheque-Book of Chap. Roy.*, Camd. Soc.). E. F. R.

AMOREVOLI, ANGELO, born at Venice, Sept. 16, 1716. After appearing at the principal opera-houses in Italy with brilliant success, where he was admired for his fine voice and vocalisation, and the perfection of his shake, he was engaged for the Court Theatre at Dresden. He sang for the Earl of Middlesex at the opera in London in 1741; but returned to Dresden, where he died, Nov. 15, 1798. J. M.

AMOROSO, or CON AMORE (Ital.), 'in a loving style,' a direction implying a certain emotional quality, and excusing some degree of sentimentality in the performer.

ANACKER, AUGUST FERDINAND, born Oct. 17, 1790, at Freiberg in Saxony, son of a very poor shoemaker. As a scholar at the Gymnasium his musical faculty soon discovered itself, but his poverty kept him down, and it was not till a prize of 1300 thalers in a lottery fell to his share that he was able to procure a piano and music. The first piece he heard performed was Beethoven's Polonaise in C, and Beethoven became his worship through life. In 1813, after the battle of Leipzig, he went to that university, and acquired the friendship of Schicht, F. Schneider, and others of the best musicians. In 1822 he was made cantor of his native place, and principal music-teacher in the normal school. From that time onwards for thirty years his course was one of ceaseless activity. No one ever worked harder or more successfully to make his office a reality. In 1823 he founded the Singakademie of Freiberg, and in 1830 started a permanent series of first-class subscription concerts; in 1827 he formed a musical association among the miners of the Berg district, for whom he wrote numerous part-songs; and in short was the life and soul of the music of the place. At the same time he composed much music, such as the cantatas 'Bergmannsgruss,' and 'Lebens Blume und Lebens Unbestand,' and many part-songs. But his music is nothing remarkable: it is the energy and devotion of the man that will make him remembered. He died at his post on August 21, 1854, full of honour and esteem. The only piece of Anacker's which has probably been printed in England is a 'Miner's Song' (four parts) in the collection called 'Orpheus,' No. 41. G.

ANACREON, OU L'AMOUR FUGITIF, an opera-ballet in two acts, the libretto by Mendouze, and the music by Cherubini, produced at the Opera in Paris on Oct. 4, 1803. It is now only known by its magnificent overture.

ANACREONTIC SOCIETY. The meetings of this aristocratic society, established by several noblemen and other wealthy amateurs, were held at the Crown and Anchor Tavern in the Strand towards the close of the 18th century. The concerts, in which the leading members of the musical profession took part as honorary members, were given fortnightly during the season, and were followed by a supper, after which the president or his deputy sang the constitutional song 'To Anacreon in Heaven.' This was succeeded by songs in every style, and by catches and glees sung by the most eminent vocalists of the day. The privilege of membership was greatly valued, and names were frequently placed on the list for a long period in advance. [Haydn was present at one of the meetings (see *Musical Times*, 1902, p. 642).] The society was dissolved in 1786, when Sir Richard Hankey was president, owing, as Parke states in his *Musical Memoirs*, to the annoyance of the members at a restraint having been placed upon the performance of some comic songs which were considered unfit for the ears of the Duchess of Devonshire, the leader of the *haut-ton* of the day, who was present privately in a box specially fitted up under the orchestra. The members resigned one after another, and shortly afterwards the society was dissolved at a general meeting. C. M.

ANALYSIS. The practice now prevalent in England of accompanying the titles and words of the music performed at concerts by an analysis of the music is one of comparatively recent date. The identity of the pieces in the programmes at the end of the 18th and the beginning of the 19th century is rarely certain. 'New Grand Overture, Haydn,' or 'Grand Overture, MS., Haydn,' is the usual designation of Haydn's symphonies as they were produced at Salomon's concerts in 1791, 1792. The earliest programmes of the Philharmonic Society were almost equally vague—'Symphony, Mozart,' 'Symphony, Beethoven,' 'Symphony, never performed, Beethoven,' was with rare exceptions the style in which the *pièces de resistance* at the Society's concerts were announced. It was not until the fifth season (1817) that the number or the key indicated which works the audience might expect to hear. The next step was to print on the fly-leaf of the programme the words of the vocal pieces, with, in the case of Spohr's 'Weihe der Töne' (Feb. 23, 1835), a translation of Pfeiffer's 'Ode,' or of the 'Pastoral Symphony' (May 11, 1835), some verses from Thomson's 'Seasons,' or at the first performance of the overture to 'Leonora,' No. 1 (May 13, 1844) (due to Mendelssohn), a short account of the origin and dates of the four overtures.

The first suggestion as to the desirability of explaining the structure of compositions to the audience was in a letter written to the *Musical World* of Dec. 2, 1836, by the late C. H. Purday, Esq. The first practical attempt to assist amateurs to follow the construction of classical music during its performance which the writer has met with is that of Mr. Thomson, the first Reid Professor of Music in the University of Edinburgh, who in the year 1841, and even earlier, added analytical and historical notices of the pieces in the programmes of the concerts of the Professional Society of Edinburgh. His analyses entered thoroughly into the construction of the overtures and symphonies performed, but did not contain quotations from the music.—The next step appears to have been made by John Ella when he started the matinées of the Musical Union in 1845. His 'synoptical analysis,' with quotations, set a pattern which has endured to the present time.—The same thing was done, but at greater length, by Dr. Wylde in the programme-books of the New Philharmonic Society, which commenced its concerts in 1852. Some of these analyses were accompanied by extracts, and in many cases are of permanent value, such as those of Beethoven's 'Pastoral Symphony,' Mozart's E flat ditto, and the overture to the 'Zauberflöte' (1858). An analysis of the 'Messiah' was issued by the Sacred Harmonic Society in 1853, and was followed by similar dissections of the 'Creation,' Beethoven's Mass in D, 'Israel in Egypt,' the 'Lobgesang,' Mozart's 'Requiem,' and, some years later, 'Naaman.'

As early as 1847 John Hullah had given biographical notices of composers in the book of words of his historical concerts at Exeter Hall. The books of words of the Handel Festivals (1857, etc.) contain historical accounts of the works performed. In connection with the early Handel Festivals the late H. F. Chorley published two pamphlets called 'Handel Studies,' containing analyses of the 'Messiah,' the Dettingen 'Te Deum,' and 'Israel in Egypt.'

In 1859 the Monday Popular Concerts were established, and the programmes contained notices of the pieces. On the occasion of Hallé's Beethoven-recitals, two years later, full and able analyses by J. W. Davison of the whole of the sonatas were published, accompanied by copious extracts. These have since been incorporated in the Popular Concert books, with similar analyses of other pieces, including the 48 preludes and fugues of Bach, the whole forming a body of criticism and analysis which does honour to its author.—Shortly after the foundation of the Saturday Concerts at the Crystal Palace, short remarks were attached to some of the more prominent pieces. These have gradually become more systematic and more analytical, but they are of a very mixed character when compared with those last mentioned.[1] The remarks which adorned the programmes of Pauer's recitals in 1862, '63, '67, were half biographical and half critical, but made no attempt to analyse each piece.

In 1869 the Philharmonic Society adopted analytical programmes prepared by Macfarren, and the practice has been maintained since, Mr. Joseph Bennett having been responsible for them for many years. Macfarren also prepared similar notices for the British Orchestral Society.

The practice of analysing pieces of classical music with the view to enable the more or less cultivated amateur to seize the ideas and mode of treatment of the composer, is one which, if carried out with skill and judgment, is surely commendable. The fact that a movement is written on a definite plan or 'form,' and governed by rules more or less rigid, though obvious to the technical musician is news to many an amateur; and yet without understanding such facts it is impossible fully to appreciate the intention or the power of the composer. In following the scheme of the music the hearer adds to the pleasure of the sounds the pleasure of the intellect. In addition to this there are few great pieces of music in which historical or biographical facts as to the origin and progress of the work, key, etc., connecting the music with the personality of the composer, may not be stated so as to add materially to the pleasure and profit of the hearer.

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[1] The above reference to the famous analytical programmes of the Crystal Palace is characteristic of Sir George Grove's modesty; their immense value in the history of music needs no comment in the present day. M.

Analytical programmes do not appear to have been yet introduced into the concert-rooms abroad; but elaborate analyses of single works published as pamphlets quite independently of any special performance have been made by foreign critics, such as Wagner's of the ninth Symphony (translated and circulated in 1855, when Wagner conducted that Symphony at the Philharmonic), Liszt's of 'Tannhäuser' and 'Lohengrin,' and von Bülow's of Wagner's 'Faust Overture.' G.

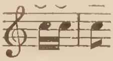
ANALYSIS OF COMPOUND MUSICAL SOUNDS. The separation of such sounds into their component elements, or the determination of the elements they contain. The sounds ordinarily met with in music are not simple and single notes as is commonly supposed, but are usually compounds of several sounds, namely one fundamental one (generally the most powerful) accompanied by higher harmonics, varying in number and strength in different cases. These however blend so completely into one sound that the unaided ear, unless specially trained, fails to distinguish the separate elements of which it is made up. Such a compound sound is intentionally produced artificially with the compound stops of a large organ, and if these are well in tune and well proportioned, it is often difficult to distinguish them separately.

In acoustical investigations it is very desirable to ascertain of what simple sounds a compound one is composed, and this is done by a species of analysis similar to that so common in chemistry. In compound chemical substances the elements are usually indistinguishable by the eye, as the elements of a compound sound by the ear, and the plan is adopted of applying to the substance a *test*, which having a peculiar affinity for some particular element, will make known its presence in the compound. Such a test exists for elemental sounds in what the Germans call *Mittönen*, or *sympathetic resonance*.

Certain bodies will vibrate when certain notes, corresponding to their vibratory capacity, and those only, are sounding near them, and they therefore test the presence of such notes, whether perceptible or not to the ear. For example, if we wish to find out whether the note is present in a compound sound, we have only to bring within its range a sonorous body, tuned to that note, as for example the string of a violin, and if that note is present, in sufficient force, the string will be sympathetically set in vibration. We can judge *a priori* by the theoretical laws of harmonics, what notes are or are not likely to be present in a certain compound sound, and by applying tests for each, in this way, the sound may be completely analysed, both (as chemists say) quantitatively and qualitatively, that is, we may not only find what notes are present but also, by proper provision in the test body, what are the relative strengths of each note.

This method of analysis is chiefly due to Helmholtz, the test bodies preferred by him being hollow vessels (resonators) of glass or brass. Each of these has such a capacity that the air it contains will vibrate with a particular note, and by having several of these, tuned to the notes required, the presence of these notes in any compound sound may be ascertained with great facility. W. P.

ANAPÆST. A metrical foot, consisting of two short syllables, followed by a long one.



A remarkable instance of Anapæstic rhythm will be found in Weber's Rondo in E♭, op. 62. W. S. R.

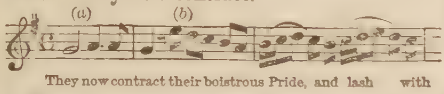
ANCIENT CONCERTS. The Ancient Concerts, or, to give them their formal title, The Concert of Antient Music, were established in 1776 by a committee consisting of the Earls of Sandwich and Exeter, Viscount Dudley and Ward, the Bishop of Durham, Sir Watkin W. Wynn, Bart., Sir R. Jebb, Bart., and Messrs. Morrice and Pelham, who were afterwards joined by Viscount Fitzwilliam and Lord Paget (afterwards Earl of Uxbridge). The performances were also known as 'The King's Concerts.' Mr. Joah Bates, the eminent amateur, was appointed conductor, the band was led by Mr. Hay, and the principal singers were Miss Harrop (afterwards Mrs. Bates), the Misses Abrams, Master Harrison (subsequently a famous tenor), the Rev. Mr. Clarke, Minor Canon of St. Paul's (tenor), Mr. Dyne (counter-tenor), and Mr. Champness (bass). The chief rules of the concerts were that no music composed within the previous twenty years should be performed, and that the directors in rotation should select the programme. Mr. Bates retained the conductorship till 1793, and directed the concert personally, except for two years, when Dr. Arnold and Mr. Knyvett acted for him. He was succeeded by Mr. Greatorex, who remained in office until his death in 1831, when Mr. Knyvett, who had been the principal alto singer for many years, was chosen to succeed him. The resolution of the directors in 1839 to change the conductor at the choice of the director for each night led to the resignation of Mr. Knyvett, and the post was then offered to Dr. Crotch, who ultimately declined it. Sir George Smart was invited to conduct the first two concerts of 1840, and was succeeded by Mr. (afterwards Sir Henry) Bishop, Mr. Lucas, and Mr. Turle. It was found however that this system did not work well, and in 1843 Sir Henry Bishop was appointed sole conductor. There was also a change in the leadership of the band, Mr. W. Cramer succeeding Mr. Hay in 1780, and being succeeded in his turn by his son François, who filled the post from his father's death in 1805 until 1844, when he retired. Mr. J. F. Loder led the band from 1844 to 1846, in which year Mr. T. Cooke was appointed. Until 1841 it was the custom for the conductor to preside at the organ, but in that year the directors appointed Mr. Charles Lucas as their organist. The band at the time of the establishment of the concerts consisted of sixteen violins, five violas, four cellos, four oboes, four bassoons, two double basses, two trumpets, four horns, one trombone, and drum. At the close of the concerts in 1848, the orchestra numbered seventeen violins, five violas, five cellos, five double basses, three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, two drums, one harp, two cymbals, and triangle. The canto chorus at first consisted entirely of boys selected chiefly from the boys of the Chapel Royal and Westminster Abbey, but they afterwards gave place to ladies. The earlier programmes included an overture (usually one of Handel's), two or three concertos by Handel, Martini, Corelli, Avison, or Geminiani, several choruses and solos from Handel's oratorios, and an anthem, glee, or madrigal; but occasionally an entire work, such as the Dettingen 'Te Deum,' was given as the first part of the concert. For many years the programmes were almost exclusively Handelian, varied by songs from Gluck, Bach, Purcell, Hasse, and others. After the year 1826 there was greater variety in the schemes, and Mozart's Jupiter Symphony, his Symphonies in D and E flat, the overture to the 'Zauberflöte,' and a selection from his Requiem were included in the programmes for 1826. From that date an orchestral work by Mozart was performed at nearly every concert, although Handel still maintained his supremacy. In 1834 we find Haydn's 'Surprise' symphony, and in 1835 a selection from the 'Creation' and the 'Seasons' in the programmes. In the latter year Beethoven was represented by his 'Prometheus' overture, and during the last ten years of the concerts his symphony in D, overtures to 'Fidelio' and 'Egmont,' a chorus from 'King Stephen,' and other works were given. In 1847, at a concert directed by Prince Albert, Mendelssohn was the solo organist, and played Bach's Prelude and Fugue on the name of 'Bach.' The later programmes were drawn from varied sources, Handel being only represented by one or two items. In 1785 the Royal Family commenced to attend the concerts regularly, and then it was that they were styled 'The King's Concerts.' As a mark of his interest in the performances King George the Third personally wrote out the programmes, and in later years Prince Albert was one of the directors. Among the distinguished artists who appeared at these concerts were Madame Mara and Mrs. Billington (1785), Signora Storace (1787), Miss Parke, Miss Poole (1792), Messrs. Harrison and Bartleman (1795). Up to 1795 the concerts were held in the new rooms, Tottenham Street, afterwards known as the Queen's or West London Theatre, but in that year they were removed to the concert-room in the Opera House, and in 1804 to the Hanover Square Rooms. In 1811 Catalani made her first appearance, and three years later Miss Stephens (afterwards Countess of Essex) made her début at these concerts. In 1816 Mrs. Salmon was heard, and shortly afterwards Messrs. Braham and Phillips were engaged. In addition to the twelve concerts given every year, a thirteenth was added, when the 'Messiah' was performed in aid of the 'Fund for the support of Decayed Musicians and their Families,' a practice still maintained in the annual performances by the Royal Society of Musicians. In accordance with one of the customs connected with the concerts it was the rule for the director of the day to entertain his brother directors and the conductor at dinner. The last concert took place on June 7, 1848, and the library of old masters belonging to the society was afterwards removed to Buckingham Palace, and was subsequently presented to the Royal College of Music. C. M.

ANDACHT, MIT, 'With devotion'; a direction found at the beginning of Beethoven's Mass in D, and in a few other passages. Schumann uses 'Reuig, andächtig,' for the superscription of No. 6 of the 'Bilder aus Osten.' M.

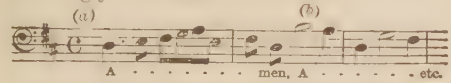
ANDAMENTO (Italian verbal substantive, from *andare*, 'to go,' 'to move'). A form of fugal subject, more highly developed, and of greater length, than the ordinary Soggetto, and generally, though not by any means invariably, consisting of two distinct members, more or less strongly contrasted with each other, and consequently calculated to add materially to the interest of a long and exhaustively-developed fugue.

It is in these respects that the Andamento most strikingly differs from the more usual Soggetto, which, as Cherubini naïvely remarks, 'should neither be too long nor too short, but of a convenient length,' and which is generally, though not always, of a more homogeneous character; while the Attacco, shorter still, and frequently consisting of no more than three or four notes, culled from the subject, or one of its counter-subjects, is a mere point of imitation, introduced for the purpose of adding interest to the composition, binding it more closely together, or establishing a more intimate correspondence of style between its various sections.

A fugue developed from a well-considered Andamento must, of necessity, be a lengthy one. A fine instance of an Andamento consisting of two distinct sections will be found in the second portion of the chorus, 'When his loud voice,' in Handel's 'Jephthah,' at the words 'They now contract.'



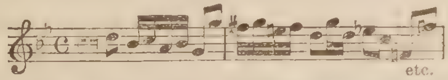
The 'Amen Chorus,' in the 'Messiah,' affords another equally fine example, in which the two sections, though distinctly separated, are not so strongly contrasted with each other.



On the other hand, in the chorus, 'Righteous Heaven,' in 'Susanna,' the subject introduced at the words, 'Tremble guilt,' though phrased in three divisions which admit of distinct breathing-places between them, is very nearly homogeneous in its general character.

Nearly all the fugues in Sebastian Bach's 'Wohltemperirtes Clavier' are formed upon Soggetti; while nearly all his finest organ fugues, with pedal obbligato, are developed from long and well-sustained Andamenti. A curious instance, in two sections, will be found in the fugue in E major from the third toccata (B.-G. vol. xv. p. 278).

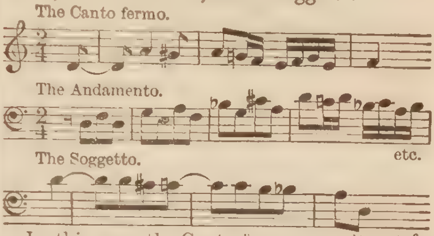
In the well-known organ fugue in G minor, the construction of the Andamento is a miracle of melodic skill:—



One of the finest Andamenti to be found among fugues of later date is that which forms the subject of the 'Zauberflöte' overture. Another forms the theme of the first of Mendelssohn's Six Fugues for the pianoforte (op. 35).

Andamenti may be found both in real and tonal fugue; the examples are, however, much more frequent in the former than in the latter. The Andamento is frequently used in combination, both with the Soggetto and the Attacco; and either, or both of them, may occasionally be found in combination with a *Canto fermo.* The 'Hallelujah Chorus' is developed from a Canto fermo adapted to the words, 'For the Lord God Omnipotent reigneth,' a Soggetto, 'And He shall reign for ever and ever,' and a constantly-varying Attacco, 'Hallelujah,' which, under a multitude of changing forms, serves to bind the powerfully-contrasted elements of the composition into a consistent whole.

Sebastian Bach's Choral Vorspiel, 'Wir glauben all' an einen Gott,' is based upon a Canto fermo, an Andamento, and a Soggetto.



In this case, the Canto fermo, were it not for the fact that it is an old ecclesiastical melody, and not an original theme, might be technically described as the true Soggetto, and the Soggetto as a counter-Subject, the office of which it performs throughout the entire composition. It should be mentioned that some German authorities use the term as equivalent to what we call episodes (see ATTACCO, and SOGGETTO). W. S. R.

ANDANTE (Ital., participle of the verb *andare*, 'to go'). Going, moving along at a moderate pace. In modern music this word is chiefly used to designate a rather slow rate of movement; formerly however it was used more generally in its literal sense. Thus in Handel's music we frequently find the indication 'andante allegro,' a contradiction in terms in the modern sense of the words, but meaning nothing more than 'moving briskly.' Andante is a quicker rate of movement than larghetto, but on the other hand is slower than allegretto. As with most other time-indications it is frequently modified in meaning by the addition of other words, *e.g.* 'andante sostenuto' would be a little slower, and 'andante un poco allegretto' or 'andante con moto' a trifle faster, than 'andante' alone. Like adagio, largo, etc., this word is also used as the name of a piece of music (*e.g.* Beethoven's 'Andante in F') or as the name of a slow movement of a symphony, sonata, etc. E. P.

ANDANTINO (Ital.). The diminutive of ANDANTE (*q.v.*). As 'andante' means literally 'going,' its diminutive must mean 'rather going,' *i.e.* not going quite so fast; and properly 'andantino' designates a somewhat slower time than andante. The majority of modern composers however, forgetting the original meaning of the word, and thinking of andante as equivalent with 'slow,' use andantino for 'rather slow,' *i.e.* somewhat quicker. In which sense the word is intended can only be determined by the character of the music itself. No more striking proof of the uncertainty which prevails in the use of these time-indications can be given than is to be found in the fact that three movements in Mendelssohn's 'Elijah,' the first of which, 'If with all your hearts,' is marked 'andante con moto,' the second, 'The Lord hath exalted thee,' merely 'andante,' and the third, 'O rest in the Lord,' 'andantino,' are all in exactly the same time, the metronome indication being in each case ♩ = 72. See Beethoven's opinion as to the meaning of the term, in Thayer, iii. 241. E. P.

ANDER, Aloys, one of the most famous German tenor singers of recent times; born Oct. 13, 1817, at Liebititz, in Bohemia. His voice though not powerful was extremely sympathetic in quality. He went to Vienna in the hope that his talents would be recognised there, but it required all the energy and influence of Wild the singer, at that time Ober-Regisseur to the court opera-house, before he was allowed to make the experiment of appearing there for the first time (Oct. 22, 1845) as Stradella in the opera of that name, though with no previous experience of the boards whatever. His success was complete, and decided his course for life, and that single night raised him from a simple clerk to the rank of a 'primo tenore assoluto.' Still more remarkable was his success in the 'Prophète,' which was given in Vienna for the first time on Feb. 28, 1850. Meyerbeer interested himself in the rapid progress of Ander, and from that date he became the established favourite of the Vienna public, to whom he remained faithful, notwithstanding tempting offers of engagements elsewhere. His last great part was that of Lohengrin, in which he combined all his extraordinary powers. As an actor he was greatly gifted, and had the advantage of a very attractive appearance. His voice, not strong and somewhat veiled in tone, was in harmony with all his other qualities; his conceptions were full of artistic earnestness, and animated by a noble vein of poetry. His physical strength, however, was unequal to the excitement of acting, and was impaired by the artificial means which he took to support himself. His last appearance was as Arnold in 'William Tell,' on Sept. 19, 1864; he was then failing, and shortly afterwards totally collapsed. He was taken to the Bath of Wartenberg in Bohemia, where he died on Dec. 11, but was buried in Vienna amid tokens of universal affection. C. F. P.

ANDERSEN, Karl Joachim, the most distinguished member of a family of eminent Danish flute-players, born April 29, 1847, at Copenhagen, was a member of the royal band there from 1869 to 1877; in 1881 he went to Berlin, where he was one of the founders of the Philharmonic Orchestra, filling the place of first flute for ten years and occasionally conducting. Since 1893 he has been conductor of the palace orchestra at Copenhagen. He has made important contributions to the literature of the flute, and his set of 48 studies, concertstücke with orchestral accompaniment, etc., are highly esteemed (Riemann's *Lexikon*). The list of his pieces for flute and piano reaches op. 62. M.

ANDERSON, Mrs. Lucy, was the daughter of Mr. John Philpot, a professor of music and music-seller at Bath, where she was born in Dec. 1790. Miss Philpot early manifested a love for pianoforte playing, and although she never received any other instruction upon the instrument than some lessons given by her father and a cousin, Mr. Windsor, of Bath, she soon, by perseverance and observation of the eminent players, who occasionally appeared at the Bath concerts, arrived at such a degree of skill as to be able to perform in public at those concerts, which she did with great success, and also to follow music as a profession. Ill-health, however, induced her to quit Bath and to come to London about 1818, where her success was speedily assured, she soon becoming eminent in her profession. In July 1820 Miss Philpot was married to Mr. George Frederick Anderson, a violinist engaged in all the best orchestras, and subsequently, from 1848 to 1870 master of the Queen's Musick. He died Dec. 14, 1876. Mrs. Anderson was distinguished as being the first female pianist who played at the Philharmonic Society's concerts. In 1829 she played at the Birmingham Festival, and retired in 1862. She taught the piano to Queen Victoria and her children. She died Dec. 24, 1878. W. H. H.

ANDRÉ, Johann, the head of an extensive musical family, was born at Offenbach a/M., on March 28, 1741. His father was proprietor of a silk factory, and the boy was intended to carry on the business. But the love of music was too strong in him; he began by teaching himself, until about 1760 he happened to encounter an Italian opera company at Frankfort, which added fresh food to his desire. His first comic opera, 'Der Töpfer' (1760), was so successful as to induce Goethe to confide to him his operetta of 'Erwin und Elmire,' (1764) which had equal success, as had also some songs produced at the same time. In 1777 André received a call to act as director of the music at the Döbblin Theatre in Berlin, which he obeyed by settling in Berlin with his family, after handing over the factory (to which since 1774 he had added a music printing office) to his younger brother. Here he enjoyed the instruction of Marpurg, and composed a quantity of songs, dramas, and other pieces for the theatre. Not being able however, owing to the distance, to give the necessary attention to the printing-office, he returned to Offenbach in 1784, and resided there in the pursuit of his business and his music till his death on June 18, 1799. Before that date his establishment had issued the large number of 1200 works, and he himself had composed, in addition to many instrumental pieces, some thirty operas and dramas, and a vast number of melodious songs and vocal pieces, many of which became popular, amongst them the still favourite Volkslied 'Bekränzt mit Laub.' Among his operas was one by Bretzner in four acts, 'Belmonte und Constanza, oder die Entführung aus dem Serail,' produced in Berlin on May 26, 1781, and often repeated with applause. Shortly afterwards, on July 16, 1782, appeared Mozart's setting of the same opera, with alterations and additions to the text by Stephanie. A paper war followed between the two librettists, during which André took occasion to speak nobly on the side of Stephanie, notwithstanding his having assisted Mozart in the preparation of an opera which had far surpassed his own. After André's death the business was carried on by his third son, JOHANN ANTON, the most remarkable member of the family. He was born at Offenbach, Oct. 6, 1775, and while almost an infant showed great predilection and talent for music. He was an excellent player both on the violin and piano, and a practised composer before entering at the University of Jena, where he went through the complete course of study. He was thus fully competent on the death of his father in 1799 to assume the control of the business, and indeed to impart to it fresh impulse by allying himself with Senefelder the inventor of lithography, a process which he largely applied to the production of music. In the year of his father's death he visited Vienna, and acquired from Mozart's widow the entire musical remains of the great composer, an act which spread a veritable halo round the establishment of which he was the head. André published the thematic catalogue which Mozart himself had kept of his works from Feb. 9, 1784 to Nov. 15, 1791, as well as a further thematic catalogue of the whole of the autographs of the master which had come into his possession. André was equally versed in the theory and the practice of music; he attempted every branch of composition, from songs to operas and symphonies, with success. Amongst other things he was the author of 'Proverbs,' for four voices (op. 32), an elaborate joke which was subsequently the object of much dispute, owing to its having been published in 1869 by Aibl of Munich as a work of Haydn's. As a teacher he could boast of a series of distinguished scholars. His introduction to the violin and his treatise on harmony and counterpoint were both highly esteemed. So also were the first two volumes of his unfinished work on composition (*Lehrbuch der Tonsetzkunst*, 1832-43). André was dignified with the title of Hofrath, and by the accumulation of musical treasures he converted his house into a perfect pantheon of music. He died on April 6, 1842. An idea of the respect in which he was held may be gained from various mentions of him in Mendelssohn's letters, especially that of July 14, 1836, and a very characteristic account of a visit to him in Hiller's *Mendelssohn*, chapter i. Of his sons mention may be made of JOHANN AUGUST, born March 2, 1817, died Oct. 29, 1887, the publisher of the *Universal-Lexikon der Tonkunst* of Schladebach and Bernsdorf; of JOHANN BAPTIST, born March 7, 1823, died Dec. 9, 1882, pupil of Aloys Schmitt and Kessler, and afterwards of Taubert and Dehn, a resident in Berlin, for some years capellmeister to the Duke of Bernburg; of JULIUS, born June 4, 1808, died April 17, 1880, who addicted himself to the organ, and was the author of a *Practical Organ School*, which has gone through several editions, and of various favourite pieces for that instrument, as well as of four hand arrangements of Mozart's works; lastly of KARL AUGUST, born June 15, 1806, died Feb. 15, 1887, who in 1835 undertook the management of the branch establishment opened at Frankfort by his father in 1828, adding to it a manufactory of pianos, and a general musical instrument business. He named his house 'Mozarthaus,' and the pianos manufactured there 'Mozartflügel,' each instrument being ornamented with a portrait of the master from the original painting by Tischbein in his possession. In 1855, on the occasion of the Munich Industrial Exhibition, he published a volume entitled *Pianoforte-making: its history, musical and technical importance* (*Der Klavierbau*, etc.). C. F. P.

ANDREOLI, GIUSEPPE, a celebrated contrabassist, born at Milan, July 7, 1757, died Dec. 20, 1832; member of the orchestra of La Scala and professor of his instrument at the Conservatorio of Milan; also played the harp with success. T. P. H.

ANDREOLI. A musical family, not related to the foregoing. EVANGELISTA, the father—born 1810, died June 16, 1875—was organist and teacher at Mirandola in Modena. His son, GUGLIELMO, was born there April 22, 1835, and was pupil at the Conservatorio of Milan, 1847-53. A pianist of great distinction, remarkable for his soft and delicate touch, pure taste, and power of expression, as well as for great execution. He was well known in London, where he appeared at the Crystal Palace (Dec. 13, 1856), the Musical Union (April 27, 1858), the New Philharmonic (May 9, 1859), and elsewhere. His health was never strong, and he died at Nice, March 13, 1860. His compositions were unimportant. His brother CARLO was also born at Mirandola, Jan. 8, 1840, and brought up at the Conservatorio of Milan, where he became professor of the piano about 1875. He too was favourably known in London, though since 1871 his health has confined him to Italy and the south of France. G.

ANDREVI, FRANCESCO, born near Lerida in Catalonia of Italian parents, Nov. 16, 1786, died at Barcelona Nov. 23, 1853; was successively the director of music in the cathedrals of Valencia, Seville, Bordeaux (1832-42), where he fled during the civil war. He lived in Paris from 1845 to 1849, and finally held the place of director of the music in the church of Our

Lady of Mercy at Barcelona. His sacred compositions were good and numerous; a 'Nunc Dimittis' and a 'Salve Regina,' printed in Eslava's collection of Spanish church music, *Lira Sacro-Hispana*, are his only published works. His treatise on Harmony and Counterpoint was translated into French (Paris, 1848). M. C. C.

ANDROT, Albert Auguste, was born at Paris in 1781, and admitted into the Conservatoire in his fifteenth year. In 1799 he obtained a prize for his exercises in harmony, and four years afterwards, having gained the Prix de Rome for his 'Alcyone,' he was sent to that city to study under Guglielmi. During the first year of his residence in Rome he made such progress that his master commissioned him to write a requiem and another sacred composition. The latter, performed during Passion Week, excited so much admiration, that he was engaged to compose an opera for the autumn. He had scarcely completed the last scene when nature sank under the arduous labour, and the composer died on August 19, 1804. In the following October a De Profundis of his composition was performed in his memory at the church of San Lorenzo in Lucinia.

A short notice of this composer is to be found in the *Dict. of Musicians* (1827). C. H. P.

ANERIO, Felice, an Italian composer of the Roman school, was born about 1560, and, after being in the Papal choir as a boy soprano from 1575 to 1579, and completing his studies under G. M. Nanini, was made Maestro at the English College. He afterwards took service with Cardinal Aldobrandini, and upon the death of Palestrina was named 'Compositore' to the Papal Chapel, on April 3, 1594, a post which he retained till 1602. The date 1630, given by Riemann for his death, is apparently conjectural. His printed compositions include the following: three books of 'Sacred Madrigals' for five voices (Gardano, Rome 1585); three books of 'Madrigals' for five, six, and three voices respectively (1587, 1590, 1598); two books of Hymns, Canticles, and Motetti (1596 and 1602); 'Responsoria' for the Holy Week (1606); Litanies, Canzonetti for four voices (1586), and Motetti. His unpublished works are preserved in the collections of S. Maria in Vallicella, the Vatican Basilica, and the Pontifical Chapel, as well as in the Hofbibliothek, Vienna, the Royal Library at Berlin, and elsewhere. In the library of the Abbé Santini also, there was a considerable number of Anerio's Masses, with Psalms and other pieces. A Mass and twelve motets (one for eight voices) by him are given in Proske's *Musica Divina*. E. H. P.

ANERIO, Giovanni Francesco, a younger brother of the preceding, born at Rome about 1567. His first professional engagement was as Maestro di Cappella to Sigismund III., King of Poland, about 1609. He served in the same capacity in the cathedral of Verona in 1611, but soon after that went to Rome to fill the post of musical instructor at the Seminario Romano, and was, from 1613 to 1620 Maestro di Cappella at the church of the Madonna de' Monti. He was ordained priest in 1616, and seems to have died in or after 1620. He was one of the first Italians who made use of the quaver and its subdivisions. His printed works form a catalogue too long for insertion here. See Eitner's *Quellen-Lexikon*, Vogel's *Bibl. weltl. Vocalmus. Italiens.* Suffice it to say that they consist of all the usual forms of sacred music, and that they were published (as his brother's were) by Soldi, Gardano, Robletti, etc. Giovanni Anerio had a fancy for decking the frontispieces of his volumes with fantastic titles, such as *Ghirlanda di sacre Rose* (1619), *Teatro armonico spirituale* (1619), *Selva armonica*, *Diporti musicali* (1617), and the like. He was one of the adapters of Palestrina's mass 'Papæ Marcelli,' for four voices. (See Palestrina.) There were scores of several of his masses in the collection of the Abbé Santini. A Te Deum in Proske's *Musica Divina*, ascribed to the elder brother, is really by Giovanni Francesco Anerio. A requiem of his for four voices was published by Pustet of Regensburg. E. H. P.

ANET, Baptiste, a French violinist, pupil of Corelli. After studying for four years under that great master at Rome, he appears to have returned to Paris about 1700, and to have met with the greatest success. There can be little doubt that by his example the principles of the great Italian school of violin-playing were first introduced into France. Probably owing to the jealousy of his French colleagues Anet soon left Paris again, and is said to have spent the rest of his life as conductor of the private band of a nobleman in Poland. He published three sets of sonatas for the violin, the first book of which appeared in Paris in 1724. P. D.

ANFOSSI, Pasquale, an operatic composer of the 18th century. Born at Naples in or about 1736. He first studied the violin, but deserted that instrument for composition, and took lessons in harmony from Piccinni, who was then in the zenith of his fame. His first opera was 'La donna fedele' (Naples, 1758); his next, 'Caio Mario,' given in Venice in 1769, and 'I Visionari,' Rome, 1771, were failures; but his third, 'L'Incognita perseguitata,' 1773, made his fortune. Its success was partly owing to the ill-feeling of a musical clique in Rome towards Piccinni, whom they hoped to depreciate by the exaltation of a rival. Anfossi lent himself to their intrigues, and treated his old master and benefactor with great ingratitude. In his own turn he experienced the fickleness of the Roman public of that day, and quitting, first the capital, and afterwards Italy, brought out a long string of operas in Paris, London, Prague, and Berlin, with varying success. He returned to Italy in

1784, and to Rome itself in 1787. Tiring of the stage, he sought for and obtained the post of Maestro at the Lateran, and held it from 1792 till his death in Feb. 1797.

The music of Anfossi was essentially ephemeral; he was the fashion in his day, and for a time eclipsed his betters. But, although a musician of undoubted talent, he was destitute of real creative power, and it is not likely that his reputation will ever be rehabilitated. He composed no less than forty-six operas and seven oratorios, besides four masses and certain pieces of church-music, some of which are in the collection of the Lateran and others were in that of the Abbé Santini.

Mozart composed two airs for soprano and one for tenor, for insertion in Anfossi's opera of 'Il Curioso indiscreto' on the occasion of its performance at Vienna in 1783, and an arietta for bass for the opera of 'Le Gelosie fortunate' at the same place in 1788. (See Curioso Indiscreto, Köchel's *Catalogue*, Nos. 418, 419, 420, 541.) E. H. P.

ANGLAISE. The English country-dance (*contredanse*), of lively character, sometimes in 2–4, but sometimes also in 3–4 or 3–8 time. It closely resembles the Ecossaise (*q.v.*), and most probably took its origin from the older form of the French *Rigaudon.* E. P.

ANGLEBERT, Jean Henry d', chamber-musician to Louis XIV., and author of *Pièces de Clavecin*, etc. (Paris, 1689), a collection of fugues and of airs, some by Lulli, but mostly original, arranged for the harpsichord and organ. One of the pieces, 'Les Folies d'Espagne,' with twenty-two variations, was afterwards similarly treated by Corelli, and has been erroneously supposed to be his composition. The book is also valuable as containing a good account of the *agrémens* used at the time. It is reprinted in vol. xix. of the *Trésor de Pianistes.* M. C. C.

ANGRISANI, Carlo, a distinguished basso, born at Reggio, about 1760. After singing at several theatres in Italy, he appeared at Vienna, where, in 1798 and 1799, he published two collections of 'Notturni' for three voices. In 1817 he sang at the King's Theatre in London with Fodor, Pasta, Camporese, Begrez, Naldi, and Ambrogetti. His voice was full, round, and sonorous. J. M.

ANIMATO or CON ANIMA (Ital.), 'With spirit.' This direction for performance is seldom to be found in the works of the older masters, who usually employed 'Con spirito' or 'Spiritoso.' Haydn and Mozart rarely if ever use it; Beethoven never once employs it. In the whole of Clementi's sonatas, numbering more than sixty, it is only to be found three times. He uses it in the first allegro of the sonata in D minor, Op. 50, No. 2, and in the rondo of the 'Didone abbandonata,' Op. 50, No. 3. In both these cases passages are simply marked 'Con anima.' The third instance is especially interesting as proving that the term does not necessarily imply a quick tempo. The slow movement of his sonata in E flat, Op. 47, No. 1, is inscribed 'Adagio molto e con anima.' Weber frequently uses the term (see his sonatas in A flat and D minor), Chopin employs it in his 1st Scherzo and his E minor Concerto, and it is also to be met with in Mendelssohn—*e.g.* 'Lieder ohne Worte,' Book 5, No. 4, 'Allegro con anima,' symphony of 'Lobgesang' first allegro 'animato' (full score, p. 17). In these and similar cases no quickening of the tempo is necessarily implied; the effect of animation is to be produced by a more decided marking of the rhythmical accents. On the other hand the term is sometimes used as equivalent to 'stretto,' as for instance in the first allegro of Mendelssohn's Scotch Symphony, where the indication 'assai animato' is accompanied by a change in the metronome time from ♩. = 100 to ♩. = 120, or at the close of the great duet in the third act of Auber's 'Haydée,' where the coda is marked only 'animato,' but a quicker time is clearly intended. In this, as in so many similar cases, it is impossible to lay down any absolute rule. A good musician will never be at a loss as to whether the time should be changed or not. See Mendelssohn's letters to Mrs. Voigt, published in *Macmillan's Magazine*, June 1871, p. 129. E. P.

ANIMUCCIA, Giovanni, an Italian composer, born at Florence at the end of the 15th or the beginning of the 16th century. He studied music under Claude Goudimel, and in 1555 was made Maestro at the Vatican, retaining that post until his death. He died beyond all question in 1571, for, although Poccianti, in his *Catalogus Scriptorum Florentinorum*, places his death in 1569, Adami, Pitoni, and Sonzonio all give the date 1571. But better than any such authority are two entries in the Vatican Archives, one of his death in March 1571, and the other of the election of Palestrina in his place in April following. There can be no doubt, although his fame and his work were so soon to be eclipsed by the genius of Palestrina, that his music was a great advance upon the productions of the Flemish school. More than one passage in the dedications of his published pieces shows too that he was touched by the same religious spirit of responsibility which filled the soul of Palestrina; and the friendship of Saint Filippo Neri, which they both shared, is alone an indication of that similarity. The saint's admiration of Animuccia may be gauged by his ecstatic declaration that he had seen the soul of his friend fly upwards towards heaven.

Animuccia composed the famous 'Laudi,' which were sung at the Oratorio of S. Filippo after the conclusion of the regular office, and out of the dramatic tone and tendency of which the 'Oratorio' is said to have been developed. Hence he has been called the 'Father of the

Oratorio.' It is strange that a form of music which Protestantism has made so completely its own should have been adopted, even to its very name, from the oratory of a Catholic enthusiast in the later ages of the Church's power.

Some of the 'Laudi' were published in 1563 (Dorico), 1570 (Blado); a first book of masses appeared in 1567, a magnificat in 1568, and madrigals in 1547, 1551, 1554, and 1565. Martini inserted two of his 'Agnus' in his 'Esemplare'—also reprinted by Choron, *Principes*, vol. v. Two movements from the four-part mass, 'Conditor alme siderum,' part of a magnificat, and a madrigal in five parts, are in the first volume of Torchi's *L'Arte musicale in Italia.* But the bulk of his compositions is probably in MS.; many are in the library of the Sistine Chapel.

Of the rapidity with which he wrote some proof is afforded by an extract quoted both by Baini and Fétis from the Vatican Archives. It is an order to the Paymaster of the Chapter to pay Animuccia twenty-five scudi for fourteen hymns, four motetti, and three masses, all of which are shown in the order itself to have been composed in less than five months. E. H. P.

ANIMUCCIA, PAOLO, brother of the foregoing, but whether older or younger does not appear. Pitoni takes upon himself to doubt the relationship altogether; but Poccianti, who was their contemporary, distinctly affirms it, speaking of Paolo as 'Animuccia, laudatissmi Joannis frater.' He was made Maestro at the Lateran on the removal of Rubino to the Vatican in 1550, and held the post till 1552, when he was succeeded by Lupacchini. Pitoni insists that he remained at the Lateran from 1550 to 1555; but the 'Libri Censuali' are against him. Baini, however, hints that it is possible that he may have occupied the post a second time temporarily in 1555, just before the election of Palestrina, and that this may have misled Pitoni. He died, according to Poccianti, at Rome in 1563. He left but little printed music behind him. Madrigals of his appear in many of the miscellaneous collections published between 1551 and 1611. See Dr. Emil Vogel's *Bibl. weltl. Vocalmus. Italiens.* There is a motet of his in a Collection of Motetti published at Venice in 1568; and Barrè of Milan published three of his madrigals in a miscellaneous volume in 1558. E. H. P.

ANNA AMALIA, Duchess of Saxe-Weimar, born at Brunswick, Oct. 24, 1739, and learned music from the conductors of the ducal chapel at Weimar. She composed the music in Goethe's melodrama of 'Erwin und Elmire,' a notice of which will be found in the *Teutscher Mercur*, May, 1776. The duchess had fine taste, and to her support is greatly due the excellence of the music in the Weimar theatre about 1770. She died April 10, 1807. F. G.

ANNA AMALIA, Princess of Prussia, sister of Frederick the Great, born Nov. 9, 1723, was a pupil of KIRNBERGER; she is the composer of a cantata by Ramler, 'Der Tod Jesu,' the same which was set to music by Graun. The princess was an able contrapuntist, and her style is full of vigour and energy, as may be seen from a portion of her cantata which is included in Kirnberger's 'Kunst des reinen Satzes.' She is also said to have played the clavier with great taste and ability. She died at Berlin, March 30, 1787. F. G.

ANNA BOLENA, opera by Donizetti; libretto by Romani; produced at Milan, Dec. 26, 1830, in Paris, July 8, 1831, and in London.

ANNIBALE, called ANNIBALE PADOVANO, a famous contrapuntist of the 16th century, born at Padua about 1527. From 1552 till 1566 he was organist of St. Mark's, Venice, and after the latter year he became capellmeister to the Austrian Archduke Carl at Gratz. He was still in that position in 1573, and seems to have died before 1604. A book of vocal 'ricercari' (four parts) was published in Venice, 1556, a volume of madrigals (five parts) in 1564 by Gardano, a book of motets (five and six parts) in 1567, a volume of masses in five parts in 1573, and 'Toccate e Ricercari' for organ in 1604. Madrigals by him appear in many of the miscellaneous collections (see Vogel, *Bibl. weltl. Vocalmus. Italiens*), and motets by him in MS. collections are mentioned in Eitner's *Quellen-Lexikon.*

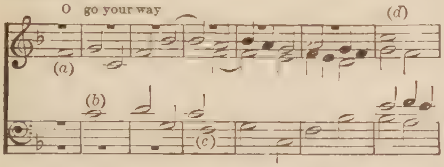
ANNIBALI, DOMENICO, an Italian sopranist at the court of Saxony; was engaged by Handel for his opera at London in the autumn of 1736, and made his début in 'Arminio.' He appeared next in 'Poro,' introducing three songs, not by Handel, which probably he had brought with him from Italy to display his particular powers — an example frequently followed since his day. He performed in the cantata 'Cecilia, volgi,' and sang the additional song, 'Sei del ciel,' interpolated by Handel between the first and second acts of 'Alexander's Feast.' In 1737 he performed the part of Justin in the same master's opera of that name, and that of Demetrio in his 'Berenice.' After that his name does not appear again. J. M.

ANSANI, GIOVANNI, born at Rome about the middle of the 18th century, was one of the best tenors of Italy. In 1770 he was singing at Copenhagen. About 1780 he came to London, where he at once took the first place; but, being of a most quarrelsome temper, he threw up his engagement on account of squabbles with Roncaglia. He returned the next year with his wife, Maccherini, who did not succeed. He sang at Florence in 1784, at Rome the autumn of the same year, and elsewhere in Italy; and finally retired to Naples at the age of 50, where he devoted himself to teaching singing. He was still alive in

1815. He was a spirited actor, and had a full, finely-toned, and commanding voice. Dr. Burney says it was one of the sweetest yet most powerful tenors he ever heard; to which, according to Gervasoni, he added a very rare truth of intonation, great power of expression, and the most perfect method, both of producing the voice and of vocalisation.

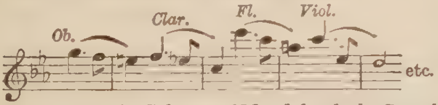
Ansani was known also as a composer of duets and trios for soprano and bass, with a basso-continuo. Gerber reports that an opera of his composition, called 'La Vendetta di Minos,' was performed at Florence in 1791. The date of his death is not known. J. M.

ANSWER. An answer in music is, in strict counterpoint, the repetition by one part or instrument of a theme proposed by another. In the following chorus from Handel's 'Utrecht Jubilate'



a and *c* are the theme, and *b* and *d* the successive answers. In Germany the theme and answer are known as *dux* and *comes*, or as *Führer* and *Gefährte*. (See the articles CANON, COUNTERPOINT, and FUGUE.)

The word is used in looser parlance to denote such replies of one portion of a phrase to another, or one instrument to another, as occur in the second subject of the first movement of Beethoven's 'Sinfonia Eroica':—



throughout the Scherzo of Mendelssohn's 'Scotch Symphony,' and frequently elsewhere. G.

ANTEGNATI of Brescia. This family were amongst the earliest famous organ-builders in Italy in the 15th and 16th centuries. At the latter period they had already built more than 400 instruments. V. DE P.

[One of the family, Costanzo, born 1557, composed two books of masses, psalms, and madrigals; three *ricercari* for organ are contained in vol. iii. of *L'Arte Musicale in Italia.*]

ANTHEM (Gr. *Antiphona*; Ital. and Span. *Antifona*; Fr. *Antienne*). The idea of responsive singing, choir answering to choir, or choir to priest, seems inherent in the term, and was anciently conveyed by it; but this, as a necessary element of its meaning, has disappeared in our modern Anglicised synonym 'anthem.' This word—after changing its form from antefne to antem, and by corruption to anthem—has at length acquired a meaning equally distinctive and widely accepted. It now signifies a musical composition, or sacred motet, usually set to verses of the Psalms, or other portions of Scripture, or the Liturgy, and sung as the culminating point of the daily ritual-music of our English Church. (See also CATHEDRAL MUSIC.)

Anthems are commonly described as either 'full,' 'verse,' 'solo,' or 'for a double choir'; the two former terms correspond to 'tutti' and 'soli' in current technical phraseology. In the verse anthem the solos, duets, and trios have the prominent place; and in some the chorus is a mere introduction or finale.

Nothing can be more various in form, extent, and treatment than the music of 'the anthem' as at present heard in churches and cathedrals. Starting at its birth from a point but little removed from the simplicity of the psalm- or hymn-tune, and advancing through various intermediate gradations of development, it has frequently in its later history attained large dimensions; sometimes combining the most elaborate resources of counterpoint with the symmetry of modern forms, together with separate organ, and occasionally orchestral, accompaniment. In its most developed form the anthem is peculiarly and characteristically an English species of composition.

The recognition of the anthem as a stated part of divine service dates from early in Elizabeth's reign; when were issued the Queen's 'Injunctions,' granting permission for the use of 'a hymn or such like song in churches.' A few years later the word 'anthem' appears in the second edition of Day's choral collection, entitled 'Certain Notes set forth in four and five Parts to be sung at the Morning and Evening Prayer and Communion'; and at the last revision of the Prayer Book in 1662 the word appeared in that rubric which assigns to the anthem the position it now occupies in Matins and Evensong. Only one year later than the publication of the 'Injunctions' Strype gives probably the earliest record of its actual use, at the Chapel Royal on mid-Lent Sunday, 1560: 'And, Service concluded, a good Anthem was sung.' (The prayers at that time ended with the third collect.) Excepting during the Great Rebellion, when music was banished and organs and choir-books destroyed, the anthem has ever since held its place in choral service. At the present day, so far from there being any prospect of its withdrawal, there seems to exist an increasing love for this special form of sacred art, as well as an earnest desire to invest its performance always, and particularly on festivals, with all attainable completeness and dignity.

Ever since the Reformation, anthems have been composed by wellnigh all the eminent masters which this country has produced, from Tye and his contemporaries onwards to Gibbons, Purcell, Boyce, Attwood, Sterndale Bennett, the Wesleys, Goss, and Stainer. The history of the anthem accordingly can only be completely told in that of music itself. The following attempt at classification, and references to examples, may serve in some measure to illustrate the subject.

EARLY SCHOOL, 1520-1625.—Redford, Tye, Tallis, Byrd, Gibbons. Redford's 'Rejoice in the Lord,' Tye's 'I will exalt Thee, O Lord,' Tallis's 'I call and cry,' and 'All people that on earth do dwell,' are good examples. Byrd's 'Bow Thine ear' and 'Sing joyfully,' Gibbons's 'Hosanna,' 'Lift up your heads,' 'O clap your hands together,' and 'Almighty and everlasting God,' are assuredly masterpieces of vocal writing, which can never grow out of date. Most of the anthems of this period are 'full'; 'verse' or 'solo' anthems, however, are at least as old as the time of Gibbons. Sir F. A. Gore Ouseley did good service to the cause of church music and the memory of our 'English Palestrina' by his publication of a *Collection of the Sacred Compositions of Orlando Gibbons.* In this interesting and most valuable work are twelve 'verse' anthems, some of which have solos; none of these are contained in Boyce's *Cathedral Music*, and all may probably be reckoned among the earliest known specimens of this kind of anthem. The employment of instruments in churches as an accompaniment to the singers dates as far back as the 4th century, when St. Ambrose introduced them into the cathedral service at Milan. Later on, some rude form of organ began to be used; but only to play the plain-song in unison or octaves with the voices, as is now often done with a serpent or ophicleide in French choirs. It seems to be beyond doubt that the use of some kind of instrumental accompaniment in churches preceded that of the organ. During our 'first period' it would seem that anthems when performed with any addition to the voices of the choir were always accompanied by such bow instruments as then represented the infant orchestra. 'Apt for viols and voices' is a common expression on the title-pages of musical publications of this age. The stringed instrument parts were always in unison with the voices, and had no separate and independent function, except that of filling up the harmony during vocal 'rests,' or occasionally in a few bars of brief symphony. Before the Restoration, according to Dr. Rimbault, 'verses' in the anthems 'were accompanied with viols, the organ being used only in the full parts.' [See Arkwright's *Old English Edition*, vol. xxii. preface.] The small organs of this period were commonly portable; a fact which seems to indicate that such instrumental aid as was employed to support the singers was placed in close proximity to them: an arrangement so natural, as well as desirable, that it is surprising to find it ever departed from in the present day.

SECOND PERIOD, 1650-1720.—Pelham Humfrey, Wise, Blow, Henry Purcell, Croft, Weldon, Jeremiah Clarke. Such great changes in the style and manner of anthem-writing are observable in all that is here indicated, that a new era in the art may be said to have begun. Traceable, in the first instance, to the taste and fancy of Humfrey and his training under Lulli, this was still more largely due to the renowned Purcell, whose powerful genius towers aloft, not only among his contemporaries, but in the annals of all famous men. The compositions of this period are mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies, and flowing ease in the voice parts; while occasionally the very depths of pathos seem to have been sounded. The following may be mentioned as specimens of the above masters. 'Hear, O heavens,' and 'O Lord my God,' Humfrey; 'Prepare ye the way,' and 'Awake, awake, put on thy strength,' Wise; 'I was in the Spirit,' and 'I beheld, and lo!' Blow; 'O give thanks,' 'O God, Thou hast cast us out,' and 'O Lord God of Hosts,' Purcell; 'God is gone up,' 'O Lord, I will praise Thee,' and 'Hear my prayer, O Lord,' Croft; 'In Thee, O Lord,' and 'Hear my crying,' Weldon; and 'I will love Thee' and 'O Lord God of my salvation,' Clarke. While all these pieces are more or less excellent, several of them can only be described in the language of unreserved eulogy. As the 'full' anthem was most in vogue in the former period, so in this the 'verse' and 'solo' anthem grew into favour. It seems to have been reserved for Purcell, himself a 'most distinguished singer,' to bring to perfection the airs and graces of the 'solo' anthem.

During this period instrumental music began to assume new importance, and to exercise vast influence upon the progress of the art.

Some interesting notices of this important change and of the general performance of anthems in the Chapel Royal may be gleaned from the diaries of Pepys and Evelyn. To quote a few: Pepys, speaking of Christmas Day there in 1662, says, 'The sermon done, a good anthem followed with vialls, and the King came down to receive the Sacrament.' Under the date Nov. 22, 1663, recording his attendance at the chapel, the writer says, 'The anthem was good after sermon, being the fifty-first psalme, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five of them that can do as much. And here I first perceived that the King is a little musical, and kept good time with his hand all along the anthem.' Evelyn, on Dec. 21, 1662, mentions his visit to the chapel, and records it in the following important passage:—'One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the *first* time of change, and now we no more heard the cornet which gave light to the organ; that instrument quite left off in which the English were so skilful!'

The development of the simple stringed quartet of Charles the Second's royal band was rapid and important. Purcell himself wrote trumpet parts to his celebrated 'Te Deum,' and in 1755 Boyce added hautboys, bassoons, and drums to the score, besides altering it in many other ways. Handel's Chandos anthems were variously instrumented; amongst them, in addition to the stringed quartet, are parts for flutes, oboes, bassoons, and trumpets; though all these instruments are not combined in any single piece. After this, with Haydn and Mozart shining high in the musical firmament, it was but a short and easy step to the complete grand orchestra of Attwood's coronation anthems.

THIRD PERIOD, 1720-1845.—Greene, Boyce, W. Hayes, Battishill, Attwood, Walmisley. At the beginning of this period the anthem received little accession of absolute novelty; yet, probably owing to the influence of Handel, it found able and worthy cultivators in Greene and several of his successors. 'I will sing of Thy power,' and 'O clap your hands,' Greene; 'O give thanks,' and the first movement of 'Turn Thee unto me,' Boyce; with 'O worship the Lord,' and 'Praise the Lord, O Jerusalem,' Hayes, are admirable examples of these several authors. To Battishill we owe one work of eminent and expressive beauty: his 'Call to remembrance' seems like a conception of yesterday, so nobly does it combine the chief merits of our best modern church composers with the skill and power of the elder masters. 'Withdraw not Thou,' and 'Grant we beseech Thee,' Attwood, with 'Remember, O Lord,' and 'O give thanks,' Walmisley, belong almost to the present day. [The melodious music of Sir John Goss, and the noble series of anthems by Dr. S. S. Wesley, may be held to close the canon of English anthem-music: individual things of beauty and dignity have been written by Stainer, Parry, Stanford, and others, but for the most part modern anthems are not remarkable either for spontaneity or power.]

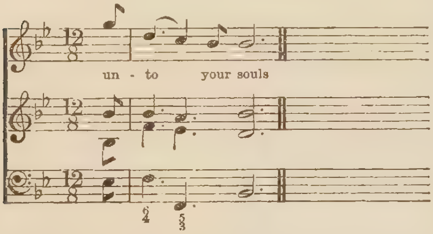
The number of anthems composed previously to the last hundred years, and scattered among the MS. part-books of cathedral libraries, considerable though it be, represents but imperfectly the productive powers of the old-English school. Of the seventy-one anthems written by Blow, and sixty by Boyce, as composers to the Chapel Royal, how few remain, or at least are accessible! And, to glance farther back, where are the missing outpourings of the genius of Orlando Gibbons, or the numerous 'composures' of all his fertile predecessors? The principal treasures actually preserved to us are contained, for the most part, in Day's *Collection*, already mentioned, Barnard's *Church Music*, the volumes of Tomkins, Purcell, Croft, Greene, and Boyce, the collections of Boyce, Arnold, and Page in print, and of Aldrich, Hawkins, and Tudway in MS., together with that of the twenty-two anthems of the Madrigalian era, edited by Dr. Rimbault for the Musical Antiquarian Society, two of the three volumes of the Motet Society's publications, and Sir F. Ouseley's edition of Gibbons already mentioned.

Foremost among all foreign contributions to our national school of church music must be placed the twelve anthems written by Handel for his princely patron the Duke of Chandos. Standing apart from any similar productions composed on English soil to texts from the English Bible and for the chapel of an English nobleman, these works of England's great adopted son may justly be claimed as part of her rich inheritance of sacred art. Belonging to a class suited for special occasions are the Funeral and Coronation anthems of the same master. These, together with Mendelssohn's stately yet moving psalms and anthems—some of them also composed to English words—may be legitimately adopted as precious additions to our native store of choral music.

Widely different from such genuine compositions are those adaptations, in the first instance from Handel by Bond, and later on from Masses and other works, which have found their way into use in this country. Whether in these we regard the application of strange words to music first inspired by other and widely different sentiments, or the affront to art involved in thus cutting and hacking the handiwork of a deceased master (even in his lightest mood) for the sake of pretty phrases or showy passages—which, however appropriate to their original shape and purpose, are palpably out of keeping in an Anglican service, as well as unsuited to our churches and their simpler executive means—such adaptations are radically bad, and repugnant to all healthy instincts and true principles of feeling and taste.

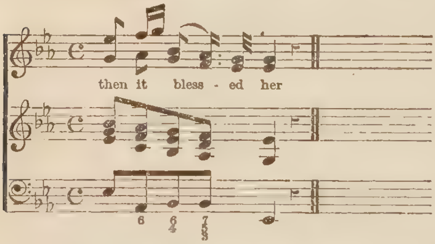
While many fine examples of eight-part writing exist among the anthems of Gibbons, Purcell, and various later composers, it is much to be desired that the plan of writing for two choirs, treated *antiphonally*, were more cultivated among us than has hitherto been the case. The ample spaces and acoustical properties of our cathedrals and large churches are eminently suited to enhance the effects belonging to such a disposition of voices; while the attendance of trained and self-dependent bodies of singers would ensure all necessary point and firmness of attack in performance. In this direction, and in the employment of an independent *obbligato* accompaniment for organ, orchestra, or both combined, probably lie the most promising paths for the rising school of musicians who aspire to distinction as composers of the anthem. E. G. M.

ANTICIPATION is when a part of a chord about to follow is introduced beforehand. Thus it has been very customary in a perfect cadence at the end of a strain, to anticipate, before the conclusion of the dominant harmony, one of the notes of the tonic or following chord. This is very common in the old masters, as in the following example from the 'Messiah':—



It is considered a grace of style by modern singers to give the anticipated note with peculiar deliberation and emphasis.

The following passage from Handel's 'Funeral Anthem' contains an anticipation of two notes in the closing chord.

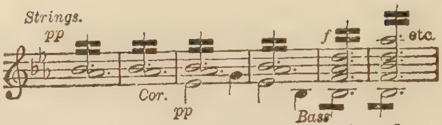


Sir F. A. Gore Ouseley (*Harmony*, p. 204) was of opinion that the third note, G, of the first soprano is also a sort of anticipation of the succeeding chord.

Beethoven has many striking examples of anticipation of a quite different and bolder kind. Thus, in a well-known passage in the last movement of the C minor Symphony, the basses, first with the drums alone and then with the stringed instruments, anticipate the harmony of the great crash of the Allegro four bars before it breaks in (see the original 8vo score, p. 150).

There is a similar anticipation of four bars at the beginning of the last movement of the Pastoral Symphony.

In the first movement of the 'Sinfonia Eroica,' just before the reprise of the principal subject, there is an anticipation of four bars of a melody, still more daring because it is more completely separated from the part anticipated.



This is a musical illustration of the adage, 'Coming events cast their shadows before,' and it is difficult to explain it on any other principle. (See HARMONY.) W. P.

ANTIGONE of Sophocles. Mendelssohn in Sept. 1841 composed music—Introduction and seven numbers (Op. 55)—to Donner's version. First performance at New Palace, Potsdam, Oct. 28, 1841; first public ditto at Berlin Opera, Nov. 6. It was brought out at Covent Garden on Jan. 2, 1845.

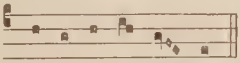
ANTINORI, LUIGI, was born at Bologna about 1697. He was one of the best tenor singers of the beginning of the 18th century, being gifted with a voice of pure and penetrating quality, and having acquired an excellent method of using it. He came to London in 1725 and sang in 'Elisa,' an anonymous opera, and in 'Elpidia,' by Vinci and others, a pasticcio given by Handel, in which Antinori took the place of Borosini, who sang in it at first. In the season of 1726 he appeared in Handel's 'Scipio' and 'Alessandro.' After that season his name does not appear again. J. M.

ANTIPHON. The earliest kind of Psalmody was that called 'responsorial,' in which the psalm was sung by a solo voice with a congregational refrain at intervals. (See RESPOND.) But there grew up alongside with it in the East at an early date the rival system of 'antiphonal' psalmody, in which the singing was done by two alternating choirs, and the refrain, instead of being a mere brief tag, was a definite melody. This method is said to have been begun in Antioch in the 2nd century by St. Ignatius after seeing a vision of angels engaged in antiphonal singing (Socrates, *H.E.* vi. 8), but it is more probable that it began in the middle of the 4th century there, and spread very rapidly through both East and West (Theodoret, *H.E.* ii. 19). To the latter it came under the influence of the great St. Ambrose, Bishop of Milan. The word 'antiphon' had already before this come to be used for a refrain in psalmody, and now these two usages coalesced: thus the antiphonal psalmody came to denote the singing of psalms by two choirs alternately, and properly speaking, by male voices alternating with women's or boys' voices, in such a way that an antiphon melody introduced the psalm and was also repeated as a refrain after each verse.

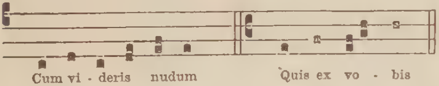
In the course of time changes were made: for the sake of brevity either the repetition of the refrain was cut down, or the psalm itself was shortened. In the Liturgy the psalm of the Introit-antiphon was ultimately reduced to one verse, while at the 'Communion' the psalm disappeared altogether, leaving only the antiphon; in the Divine Service the psalms as a rule remained intact, being of the essence of the Service and not incidental as at Mass, but the antiphon came to be sung only at the beginning and at the end of the psalm, and beyond this too, the singing of it at the opening was in most cases restricted to the first two or three words. Thus in the later medieval and in modern Service-books the antiphonal psalmody is found in use at various stages of decay, and it is only as a rule in processions or where psalms are sung during the performance of a somewhat protracted ceremony, such as the distribution of candles or ashes, that it survives in its full form.

The use of the term antiphon has gone out in connection with the regular music of the Mass, though the Introit and the Communion, and in a sense the Offertory too, are antiphons. It is now specially connected with the psalmody of the Breviary offices, which, as the responsorial psalmody which was formerly there was cut down into mere brief Responds (*q.v.*), became almost entirely antiphonal.

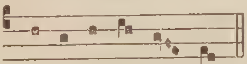
There is an intimate and necessary connection between the antiphon and the psalm-tone; naturally they must belong to the same mode, and therefore the mode of the antiphon-melody determines the tone to which the psalm is to be sung; moreover, since the antiphon is a refrain, it is essential that there should be a correspondence between its opening and the ending of the tone; it was the work of the Tonals, which were first drawn up at the time of the great musical reforms of the 8th and 9th centuries, to lay down methodical rules to secure this correspondence; to group the antiphons by their modes, then to group the antiphons of each mode according to their openings, and then to secure that they should be allied with the right tone and with a suitable ending. One instance may be quoted to show the way in which the tone ending was made to correspond with the opening of the antiphon. In the fourth mode the normal ending of the tone is thus



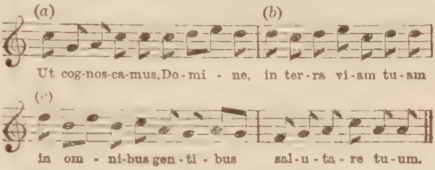
but in the case of antiphons which begin on the low C such as



the ending is modified so as to lead down to the low note of the antiphon thus

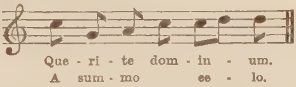


The antiphons are, as may have been already gathered, not all independent melodies, but in many cases a whole group was formed upon the same melody, which was modified, in the palmy days, with consummate skill, so as to be exactly suited to each text with which it was allied. The following instances will show one of the commonest of these themes, a transposed melody of the fourth mode, and some of the modifications which it undergoes in the course of being adapted to various texts.

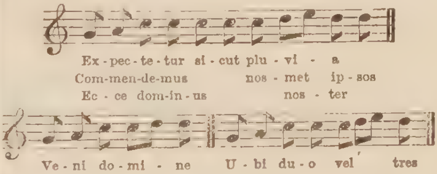

(a)
(b)
Ut cog-nos-ca-mus, Do-mi - ne, in ter-ra vi-am tu-am
(c)
in om - ni-bus gen-ti - bus sal-u-ta-re tu-um.

Phrase (*a*) admits both of expansion and compression; the type given above is, however, a very full form, and the phrase is not often expanded much beyond those limits, though it is permissible to repeat the note C in the middle of the phrase oftener if necessary, *e.g.*, for the words 'Crastina die delebitur.'

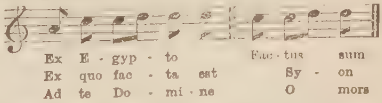
The shortening of the phrase is done in various ways; perhaps the commonest full form of phrase (*a*) is this:—



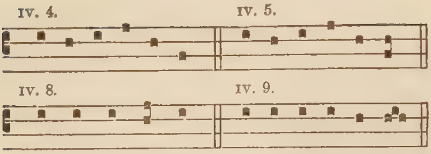
If further compression is needed, the opening notes are left out; and this is also done for the sake of accent, since it is essential that the C in the middle of the phrase should begin with an accented syllable. Consequently a number of forms begin with the G, because the first strong accent is on the third syllable of the words, thus:—


Ex - pec - te - tur si - cut plu - vi - a
Com-men-de-mus nos - met ip - sos
Ec - ce dom-in - us nos - ter
Ve - ni do - mi - ne U - bi du - o vel tres

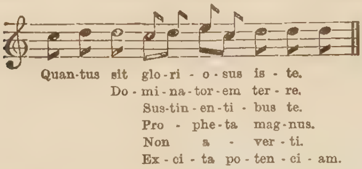
Nor does the possibility of compression end here, for others begin, in rarer cases, on the A, or even on the C itself; in these cases naturally the compression is dictated to a considerable extent by the requirements of the words for the second phrase:—

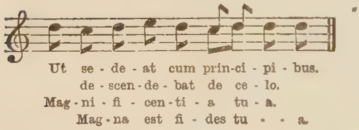

Ex E - gyp - to Fac - tus sum
Ex quo fac - ta est Sy - on
Ad te Do - mi - ne O mors

These openings are connected with the endings of the tone. So that the antiphons which begin with the C have the fourth ending; those which begin with G the fifth, those which begin with A the ninth; and those which begin on the second C the eighth.

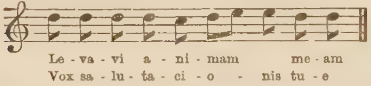


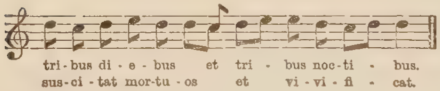
The second phrase offers much difficulty. The melody is treated with great freedom, the accents are freely altered, and the notes grouped together; if necessary a passing note is inserted.


Quan-tus sit glo-ri - o - sus is - te.
Do - mi - na - tor - em ter - re.
Sus-tin - en - ti - bus te.
Pro - phe - ta mag - nus.
Non a - ver - ti.
Ex - ci - ta po - ten - ci - am.


Ut se - de - at cum prin-ci - pi - bus.
de - scen - de - bat de ce - lo.
Mag - ni - fi - cen - ti - a tu - a.
Mag - na est fi - des tu - - a.

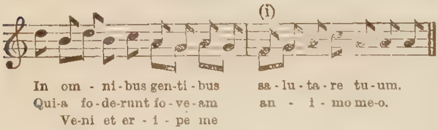
These show the normal modifications; others are rarer, such as the following:—

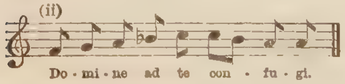

Le - va - vi a - ni - mam me - am
Vox sa - lu - ta - ci - o - nis tu - e


tri - bus di - e - bus et tri - bus noc - ti - bus.
sus - ci - tat mor - tu - os et vi - vi - fi - cat.

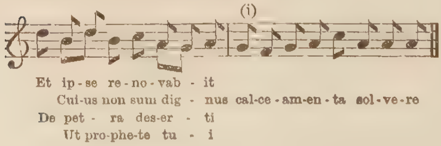
In the third phrase there are two main cases to be considered: (i) when the cæsura comes between G and F; and (ii) when it comes a note earlier, *i.e.*, between A and G. Also in the second half there are two alternative endings.

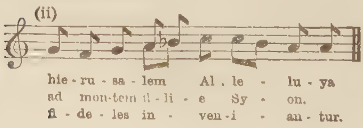
This is the first case:—


(i)
In om - ni - bus gen - ti - bus sa - lu - ta - re tu - um.
Qui - a fo - de - runt fo - ve - am an - i - mo me - o.
Ve - ni et er - i - pe me

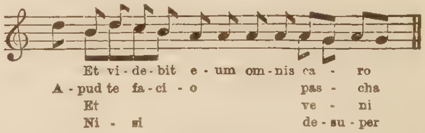


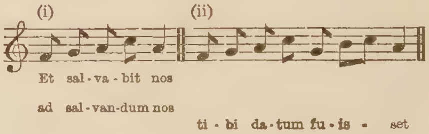
This is the second case:—


(i)
Et ip - se re - no - vab - it
Cui - us non sum dig - nus cal - ce - am - en - ta sol - ve - re
De pet - ra des - er - ti
Ut pro - phe - te tu - i

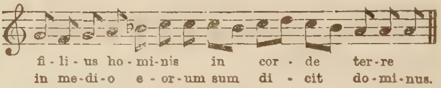

(ii)
hie - ru - sa - lem Al - le - lu - ya
ad mon - tem il - li - e Sy - on.
fi - de - les in - ven - i - an - tur.

There are a considerable number of cases where the opening notes of this phrase are a descending scale, caused by putting the C before the B, thus:—


Et vi - de - bit e - um om - nis ca - ro
A - pud te fa - ci - o pas - cha
Et ve - ni
Ni - si de - su - per



The last instance gives an unusual ending, but one which is worth notice. The following also is noticeable as a useful expansion of the ending:—


fi - li - us ho - mi - nis in cor - de ter - re
in me - di - o e - or - um sum di - cit do - mi - nus.

An analysis such as this throws much light on the nature of antiphons and the principles of those who made them.

To a certain extent antiphons continued to have an existence independent of psalmody: thus the old Roman *cantilena* comprised a number of long processional antiphons, such as the well-known 'Deprecamur te,' which was sung by St. Augustine and his companions at their first coming to England: at a much later date a new set of independent antiphons arose, such as the 'Salve Regina' and the 'Alma redemptoris,' written in honour of the Blessed Virgin. These occasionally came to be inserted into the psalmody of the Hours, but their proper place was an independent one: arising in the 12th century, they soon became treated as an appendage to the Hours, and it became customary to sing one of these antiphons of Our Lady at the close of Compline. In this position they lent themselves readily to harmonisation and were constantly sung 'in pricksong.' Thus the Latin *antiphona* (or, as it was called in English, the 'anthem') passed into the English Prayer-book, not in connection with the psalmody—for all such use of antiphons was ruthlessly cut away—but in the form of an independent musical composition in parts. (For further details as to this interesting transition see ANTHEM.) W. H. F.

ANTIPHONAL (ANTIPHONER). This name has in course of time been applied to two of the Latin Service-books. Antiphons were in use both at Mass and at the Hour services, and therefore it was suitable as a name for the book containing the music for both or either of these two. Originally it oftenest denoted the first, and the 'Antiphonale missarum' was the regular name in the earlier days at Rome for the book containing the antiphons, and the other music as well, which was sung at Mass. When, however, the two chief antiphons of the collection ceased to be popularly called antiphons, and were known simply as the Introit (or Office) and the Communion, the name became an unsuitable one; it was then transferred to the great collection of antiphons required for the Breviary services, and corresponded to the *Responsoriale*, which contained the responds: the book of Mass music then was commonly called the 'Cantatorium.' The Franks, however, called this *Graduale*, and the whole Music of the Hours *Antiphonale*, and their custom conquered, so that all through the later middle ages 'Antiphonal' is the name for the collection of antiphons, responds, etc., sung at the Hours, and 'Gradual or Grayle' the term for the book of Mass music. W. H. F.

ANTIQUIS, Giovanni d', lived in the second half of the 16th century; director of music in the church of St. Nicholas at Bari in the kingdom of Naples, and editor of two collections—*Villanelle alla Napolitana, a tre voci, di diversi musici di Bari* (two books, Venice, 1574). His own contribution consists of seven madrigals in the first book and six in the second. See Vogel, *Bibl. der weltl. Vocalmus. Italiens.* Fétis mentions a similar collection—*Il primo libro di canzonette a due voci, da diversi autori di Bari* (Venice, 1584)—of the works of local composers, 17 in all, few if any of whom are known elsewhere, but no copy is known to exist. The first of the two collections is in the Munich Library. M. C. C.

A PIACERE (Ital.), 'At pleasure.' An indication to the performer to use his discretion as to time. A rallentando is almost always implied.

APOLLONICON. The name given to a large chamber organ of peculiar construction, comprising both keyboards and barrels, erected by Messrs. Flight and Robson, organ-builders, and for many years publicly exhibited by them at their rooms in St. Martin's Lane. Prior to building the Apollonicon, Messrs. Flight and Robson had constructed, under the inspection of Purkis, the organist, a similar but smaller instrument for Viscount Kirkwall. This instrument, being exhibited at the builders' factory and attracting great attention, induced its fabricators to form the idea of constructing a larger instrument upon the same plan for public exhibition. They accordingly in 1812 commenced the building of the Apollonicon. They were engaged nearly five years in its construction, and expended £10,000 in perfecting it.

The instrument contained about 1900 pipes, the lowest (twenty-four feet in length and twenty-three inches in aperture) sounding GGG, and the highest sounding a'''. There were forty-five stops, several of which gave excellent imitations of the tones of the wind instruments of a complete orchestra, viz. flute, oboe, clarinet, bassoon, trumpet, horn, and trombone. A pair of kettle-drums were enclosed within the case, and struck by machinery. The manuals were five in number, a central one comprising a scale of five octaves, and four others, two on either side of the central one, each having a scale of two octaves. To the central manual were attached a swell and some composition pedals, and also a pedal key-board of two octaves. The manuals were detached from the body of the organ, so that the players sat with their faces to the audience and their backs to the instrument. The barrels were three in number, each two feet in diameter and eight feet long, and each acting on a distinct division of the instrument. In their revolution they not only admitted the wind to the pipes, but regulated and worked the stops, forming by instantaneous mechanical action all the necessary combinations for producing the various gradations of power. To secure the means of performing pieces of greater length than were usually executed by barrels, spiral barrels were introduced, in which the pins, instead of being arranged in circles, were disposed in spiral lines. The instrument, with the exception of the keyboards, was enclosed in a case twenty feet wide and deep, and twenty-four feet high. The mechanical action of the Apollonicon was first exhibited in June 1817, when the barrels performed the overtures to Mozart's 'Clemenza di Tito' and Cherubini's 'Anacreon.' In November following a selection of sacred music was played on the keys by Purkis. The mechanical powers of the instrument were for nearly a quarter of a century exhibited daily, and on Saturday afternoons Purkis performed selections of music on the keys. For some time annual evening performances were given under the superintendence of Thomas Adams.

The performance of the overture to 'Oberon' in particular has been recorded as a perfect triumph of mechanical skill and ingenuity, every note of the score being rendered as accurately as though executed by a fine orchestra. The setting of the music on the barrels was entrusted to the younger Flight, who used for the purpose a micrometer of his own invention. About the year 1840, the exhibition of the instrument having become unremunerative, the Apollonicon was taken down and its component parts employed in the construction of other organs. A lengthened technical description, illustrated by engraved figures, of the instrument made for Lord Kirkwall will be found embodied in the article 'Organ' in Rees's *Cyclopedia*. W. H. H.

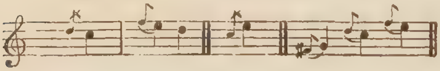
APPASSIONATA (Ital.), 'Impassioned.' Best known by its use in 'Sonata appassionata' as a title for Beethoven's Op. 57. The title was not his, but was added by Cranz the publisher, or some one else. He himself only uses the term twice—in Sonatas Op. 106 and 111.

APPLICATIO and **APPLICATUR** are respectively the ancient and modern German terms for Fingering. See Spitta's *Bach*, i. 600 (English translation, ii. 39 and iii. 385).

APPOGGIATURA (Ital. from *appoggiare*, 'to lean upon'; Ger. *Vorschlag, Vorhalt;* Fr. *Port de voix*). One of the most important of melodic ornaments, much used in both vocal and instrumental compositions. It consists in suspending or delaying a note of a melody by means of a note introduced before it; the time required for its performance, whether long or short, being always taken from the value of the principal note. It is usually written in the form of a small quaver, semiquaver, or demisemiquaver, either with or without a stroke across the stem (Ex. 1).

The appoggiatura may belong to the same harmony as the principal note (Ex. 2), or it may be one degree above or below it. In the latter case it is a so-called 'auxiliary note' (sometimes called 'transient' or 'changing' note—*Wechselnote*), and follows the known rule of such notes, that the lower auxiliary note should be only one semitone distant from the principal note, the upper being either a tone or a semitone according to the scale (Ex. 3).

1. *Written.* 2. 3.



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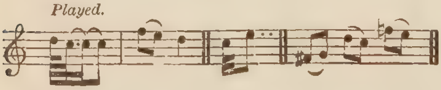
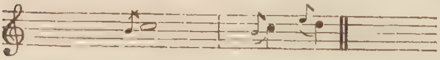


With regard to its length, the appoggiatura is of two kinds, long and short; the long appoggiatura bears a fixed relation to the length of the principal note, as will be seen presently, but the short one is performed so quickly that the abbreviation of the following note is scarcely perceptible. There is also a difference between the two kinds in the matter of accent; the long appoggiatura is always made stronger than the principal note, while in the case of the short one the accent falls on the principal note itself (Ex. 4).

4. *Written.*



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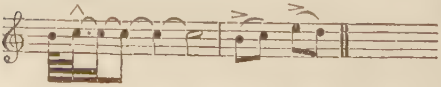
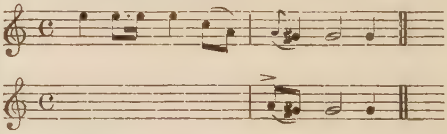


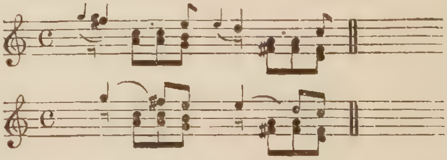
On this subject authorities would seem to differ, Leopold Mozart, Hummel, and others holding the view advanced above, while Emanuel Bach, Marpurg, and Agricola give the rule that *all* appoggiaturas should be accented. It is however evident that a note which passes away so quickly as a short appoggiatura can scarcely receive any effective accent, and besides this it is doubtful whether the above-named writers may not have intended the rule to refer exclusively to the long appoggiatura (*Vorhalt*), as they often used the word *Vorschlag* for both kinds indiscriminately. Since then there is no accent on the short appoggiatura, the term itself, which means a note *dwelt upon*, seems inappropriate, and accordingly the word 'acciaccatura' has been very generally substituted for it, though properly belonging to another similar kind of ornament. (See Acciaccatura.)

The rules relating to the length of the long appoggiatura are three, and are thus given by Türk in his 'Clavierschule':—'Whenever it is possible to divide the principal note into two equal parts, the appoggiatura receives one half' (Ex. 5). 'When the principal note is dotted the appoggiatura receives two-thirds and the principal note one' (Ex. 6). If the principal note is tied to another shorter note, the appoggiatura receives the whole value of the principal note' (Ex. 7). The third rule is commonly though not invariably followed when the principal note is followed by a rest (Ex. 8).

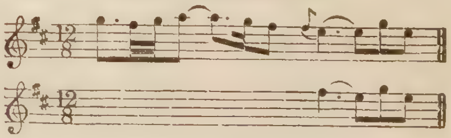
5. Mozart, Sonata in A minor.



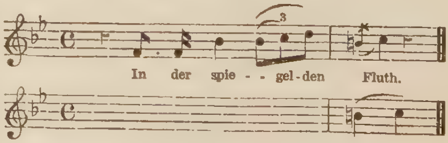
6. Hummel, 'Pianoforte School.'



7. Bach, 'Passionsmusik.'



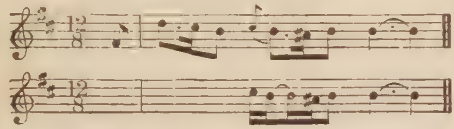
8. Beethoven, 'Adelaide.'



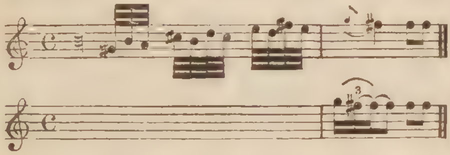
Exceptions to the above rules are met with as follows:—to the first and second rules in Bach and Mozart, who frequently employed an appoggiatura (called by Marpurg 'der kürzeste Vorhalt') which was worth one-third or less of the principal note, but which differed from the short appoggiatura in being accented (Ex. 9). An exception to the second rule occurs whenever its strict observance would occasion a fault in the harmonic progression (Ex. 10), or when it would interfere with the rhythmic regularity of the passage (Ex. 11). Exceptions to the third rule are of still more frequent occurrence; many passages containing a tied note preceded by an appoggiatura would entirely lose their significance if the rule were strictly adhered to. Taste and experience alone can decide where similar exceptions are admissible.

In the works of some of the earlier composers an appoggiatura is occasionally, though very rarely, to be met with, which although placed before a note capable of being halved, yet receives three-fourths of its value. This appoggiatura was usually dotted (Ex. 12).

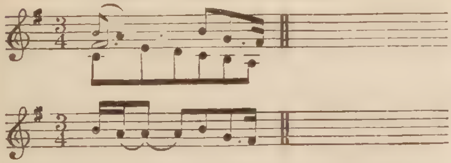
9. Bach, 'Passionsmusik.'



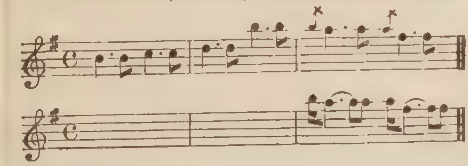
Mozart, Fantasia in C minor.



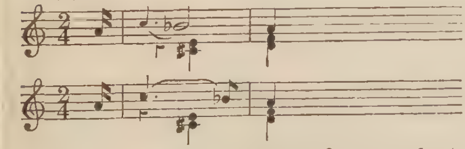
10. Bach, 'Suites Françaises.'



11. Schubert, Rondo, Pianoforte and Violin.

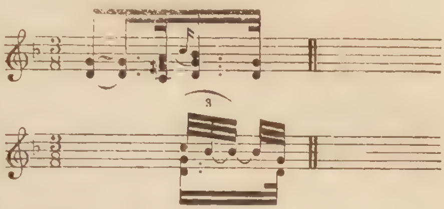


12.

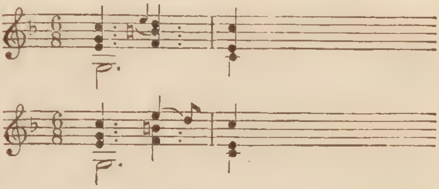


The appoggiatura, whether long or short, is always included in the value of the principal note; if therefore it is applied to a chord it delays only the note to which it belongs, the other notes of the chord being played with it (Ex. 13).

13. Beethoven, Andante in F.

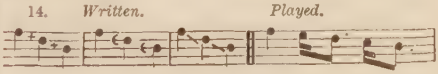


Mozart, Sonata in F.



The manner of writing the appoggiatura bears no very definite relation to its performance, and its appearance is unfortunately no sure guide as to its length. In music of the 17th century, at which period the short appoggiatura appears to have first come into use, it was customary to make use of certain signs (Ex. 14), but as after a time the long appoggiatura was introduced, these were given up in favour of the small note still used. This small note ought always to be written of the exact value which it is to bear, if a long appoggiatura (Ex. 15); or if a short one it should be written as a quaver or semiquaver with a short stroke across the stem in the opposite direction to the hook (Ex. 16).

14.



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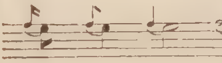

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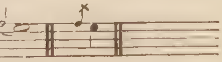
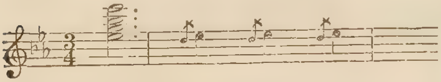


But the earlier writers often wrote the short appoggiatura as a semiquaver or demisemiquaver without the stroke, and in many new editions of old compositions we find the small note printed with the stroke even where it should be played long, while in modern music the semiquaver without the stroke is often met with where the short appoggiatura is obviously intended. In this uncertainty the surest guide is the study of the treatment of the appoggiatura by the great masters in the numerous cases in which they have written it out in notes of the ordinary size (see Beethoven, Bagatelles, Op. 119, No. 4, Bar 2; Mozart, Sonata in C, Hallé's edition, No. 6, Bar 37, etc.), as by analogy we may hope to arrive at some understanding of their intentions respecting it when we find it merely indicated by the small note.

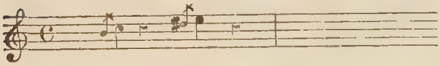
The following series of examples of the conditions under which the several kinds of appoggiatura are most commonly met with may also be of service in the same direction.

The appoggiatura is short when used before two or more repeated notes (Ex. 17) before detached or staccato notes (Ex. 18), or leaps (Ex. 19), at the commencement of a phrase (Ex. 20), and before groups containing dotted notes in somewhat quick tempo (Ex. 21).

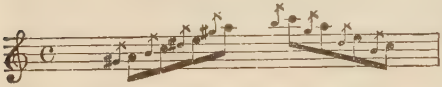
17. Beethoven, Septett.



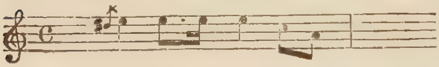
18. Mozart, Sonata in C.



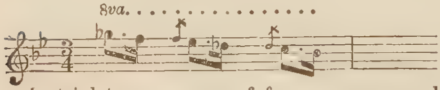
19. Mozart, Sonata in C.



20. Mozart, Sonata in A minor.

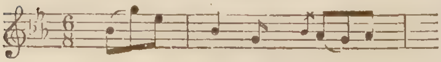


21. Hummel, Op. 55.

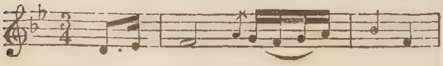


In triplets, or groups of four or more equal notes, the appoggiatura is short (Ex. 22) except in groups of three notes in slow triple time (Ex. 23). The appoggiatura at a distance from its principal note is short (Ex. 24), except sometimes in slow *cantabile* passages (Ex. 25). Appoggiaturas occurring in a melody which ascends or descends by diatonic degrees are *moderately* short (Ex. 26), as are also those which occur in a melody descending by thirds (Ex. 27). Emanuel Bach says of these—'when the appoggiaturas fill up leaps of a third in the melody they are certainly short, but in *adagio* their expression should be smoother, as though representing one of a triplet of quavers rather than a semiquaver.' Türk calls them 'undecided appoggiaturas.'

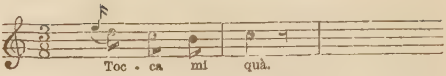
22. Beethoven, 'Bagatelles,' No. 1.



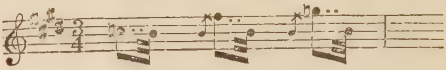
Op. 22.



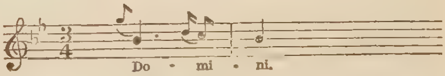
23. Mozart, 'Don Giovanni.'



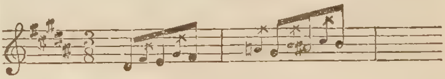
24. Haydn, Sonata in E♭.



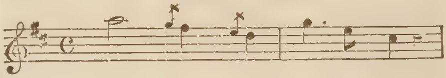
25. Mozart, 'Requiem.'



26. Bach, Passepied in B.

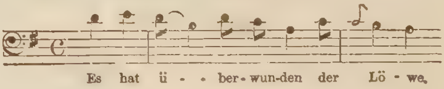


27. Mozart, Rondo in D.

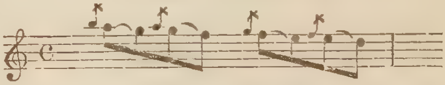


In groups of two equal notes the appoggiatura is long if in slow tempo or at the end of a phrase (Ex. 28); if otherwise, short (Ex. 29).

28. Graun, 'Der Tod Jesu.'

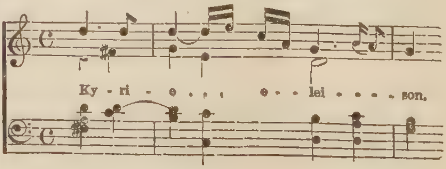


29. Hummel, 'Pianoforte School.'

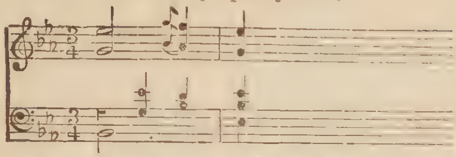


When applied to the last note but one of a final cadence the appoggiatura should, according to Emanuel Bach, be short. But later composers have usually preferred the long appoggiatura in these circumstances, especially when accompanied by the seventh of the chord (Ex. 30), or by a part moving in sixths with it (Ex. 31). Beethoven has even lengthened it beyond the value of the principal note, but in this case it is always written as an ordinary note (Ex. 32). When, however, in Haydn, Mozart, and all later composers, the final note of the cadence is *anticipated*, the appoggiatura to the preceding note is short (Ex. 33).

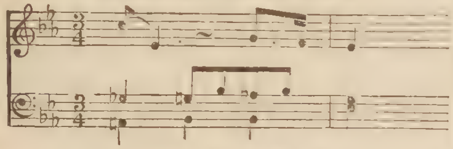
30. Mozart, First Mass.



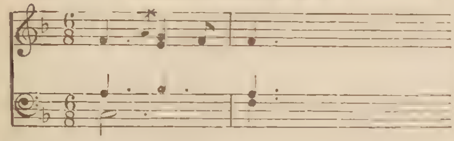
31. HAYDN, Symphony in E♭.



32. BEETHOVEN, Op. 30, No. 3.

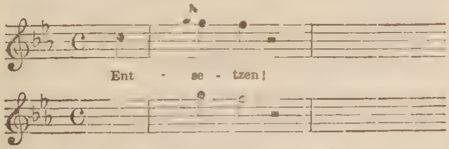


33. MOZART, Sonata in F.

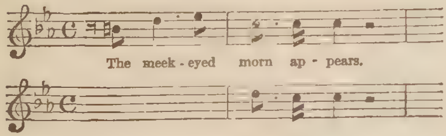


In vocal recitative, at the close of a phrase, or of a section of a phrase, an appoggiatura is often introduced which has the full value of the principal note, and indeed appears in its stead (Ex. 34); such an appoggiatura is often not indicated, but is left to the discretion (or want of discretion) of the singer (Ex. 35). It is more appropriate at the close of the whole recitative than after its component phrases, and is especially so when the melody descends a third or a fourth (Ex. 36).

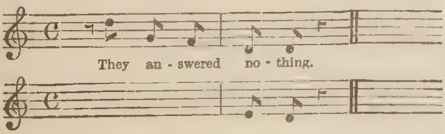
34. WEBER, 'Der Freischütz.'



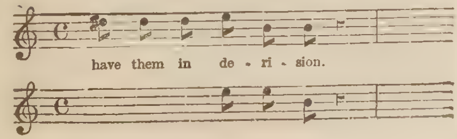
35. HAYDN, 'The Seasons.'



36. BACH, 'Passionsmusik.'

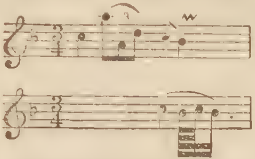


HANDEL, 'Messiah.'

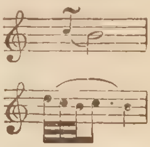


When a trill or other ornament appears in combination with an appoggiatura, the latter is long, and the trill is performed on the principal note or on the appoggiatura, according as it is placed above the one or the other (Ex. 37).

37. HAYDN, Sonata in F.

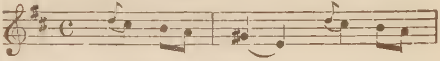


TÜRK.

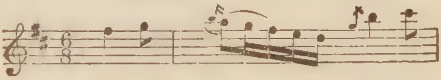


The proper execution of the appoggiatura seems to be most doubtful in the group in which the note bearing the appoggiatura is followed by two or four notes of half its own value. In the majority of such cases the appoggiatura should be long (Ex. 38), and particularly in smoothly flowing passages in moderate or slow tempo (Ex. 39). But there are numerous exceptions, as for example when the employment of the long appoggiatura would alter the rhythm of the passage (Ex. 40), or when (according to Türk) only a single example is present (Ex. 41).

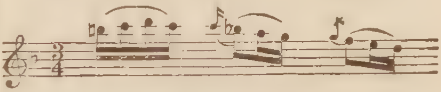
38. BEETHOVEN, Op. 10, No. 3.



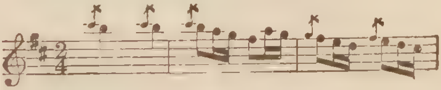
MOZART, Sonata in D.



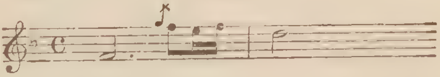
39. MOZART, Sonata in C, Andante.



40. WEBER, 'Der Freischütz.'



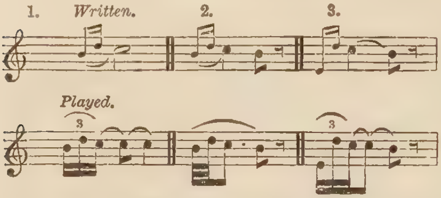
41. TÜRK.



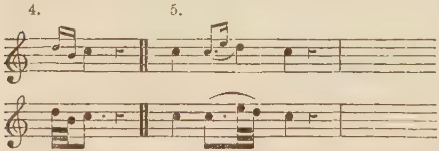
In such cases no definite rule can be given, and the question becomes a matter of taste and feeling. F. T.

APPOGGIATURA, DOUBLE (Ital. *Appoggiatura doppia*; Ger. *Doppelvorschlag*; Fr. *Port de voix double*). An ornament composed of two short notes preceding a principal note, the one being placed above and the other below it. They are usually written as small semiquavers.

The first of the two may be at any distance from the principal note, but the second is only one degree removed from it. They have no fixed duration, but are generally slower when applied to a long note (Ex. 1) than when the principal note is short (Ex. 2); moreover, the double appoggiatura, in which the first note lies at a distance from the principal note, should always be somewhat slower than that in which both notes are close to it (Ex. 3). In all cases the time required for both notes is subtracted from the value of the principal note.

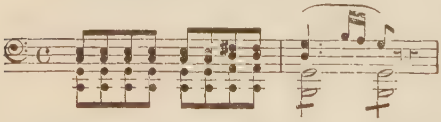


The double appoggiatura is sometimes, though rarely, met with in an inverted form (Ex. 4), and Emanuel Bach mentions another exceptional kind, in which the first of the two small notes is dotted, and receives the whole accent, while the principal note becomes as short as the second of the two small notes (Ex. 5).



The dotted double appoggiatura, written as above, is of very rare occurrence; but it is frequently found in the works of Mozart, Beethoven, etc., written in notes of ordinary size (Ex. 6).

6. Beethoven, Sonata, Op. 53.



F. T.

APRILE, Giuseppe, born at Bisceglia in Apulia, Oct. 29, 1738, an eminent contralto singer; was educated at the Conservatorio of 'La Pietà' at Naples, and from 1763 sang in all the principal theatres of Italy and Germany. Dr. Burney heard him at Naples in 1770 and says that he had a weak and unequal voice, but was perfectly in tune, had an excellent shake, and great taste and expression. He was an excellent teacher of singing, and was one of Cimarosa's masters. He composed songs, but his best work, a system of solfeggi (London and Paris), has passed through many editions and is still valued. It is included in Peters' edition. He died in 1814. M. C. C.

A PRIMA VISTA (Ital.), 'At first sight.'

A PUNTA D'ARCO (Ital.), 'With the point of the bow' (in violin music).

ARABESQUE (Germ. *Arabeske*). Originally an architectural term applied to ornamentation in the Arabic style, whence its name. (1) The title has been given, for what reason is not very clear, by Schumann to one of his pianoforte pieces (op. 18), which is written in a form bearing some analogy to that of the rondo, and it has been since occasionally used by other writers for the piano. (2) The word 'Arabesque' is sometimes used by writers on music to express the ornamentation of a theme. Thus von Bülow, in his edition of Beethoven's sonatas, in a note on the adagio of the sonata in B♭, op. 106, speaks of the ornaments introduced at the return of the first subject as 'diese unvergleichlich seelenvollen Arabesken'—these incomparably expressive Arabesques. E. P.

ARAJA, Francesco, born at Naples about 1700, died about 1770, a figure of some importance in the history of Russian opera. He was maestro di cappella at St. Petersburg from about 1734 to 1759. Fétis and Clément enumerate 11 operas, all but two produced in Russia. One of them, 'Procris and Cephalus' was the first opera ever performed in the Russian language; it was written in 1755 at the desire of the Empress Elisabeth. Riemann mentions an earlier work, *Berenice*, given in Florence in 1730. A Christmas oratorio was written for Bologna, and Araja contributed to a pasticcio on the subject of Orpheus, with Vinci and Porpora, the songs from which were published by Walsh. Separate songs and harpsichord pieces in MS. are mentioned in Eitner's *Quellen-Lexikon.* M.

ARANAZ, Pedro, a Spanish priest and composer, born at Soria in Old Castile; was appointed towards the end of the 18th century conductor of the choir in the cathedral at Cuença, and died there in 1825 at a considerable age. His church music, which was good, is to be found at Cuença, in the Escurial, and in various churches of Spain; and Eslava has preserved in his 'Lira Sacro-Hispana' an 'Offertorium' for five voices and a 'Laudate Dominum' *a* 6, with strings, horns, and organ. M. C. C.

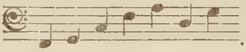
ARBEAU, Thoinot, priest of Langres in France. His real name was Jehan Tabourot, of which the above is an anagram. He lived about the end of the 16th century, and was the author of a remarkable book, now of excessive rarity, entitled *Orchésographie et Traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercise des danses* (Langres: Jehan des Preys, 1589). It contains a great number of French dance-tunes with words fitted to the melodies, and is of great interest and use in the history of dance-music. It was reprinted in facsimile at Paris in 1888. F. G.

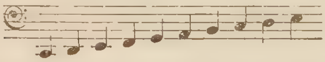
ARBÓS, E. Fernandez, born in Madrid, Dec. 25, 1863, the son and grandson of military band-masters. As a child he lived in

Galicia, his parents being natives of that province; but he was entered at the Conservatoire of Madrid at an early age, under Monasterio, the eminent violinist, and when only twelve years old gained various first prizes. Through his master he gained the patronage of the Spanish Royal family, and the opportunity of pursuing his studies abroad; he was at the Brussels Conservatoire for four years, studying the violin with Vieuxtemps, and composition with Gevaert. After hearing Joachim play, Arbós left Brussels for Berlin, where he became Joachim's pupil for three more years; for some time he was leader of the Berlin Philharmonic Society. On the completion of his studies, Arbós played in all the principal towns of Germany, and after a tour through France, Holland, Belgium, Portugal, and Poland, he accepted the position of professor of the violin at the Hamburg Conservatorium, but only held it for a short time, returning to Madrid at the request of the Queen of Spain, to fill the post of principal professor of his instrument in the Conservatoire where his education had begun. While at Madrid, he did much to encourage the study of the best chamber music, founding a society for its practice. In 1890 he visited London (he had previously led the Glasgow Orchestra under Manns, for a whole winter), and appeared in Jan. 1891, at four concerts given by Señor Albeniz, and subsequently at the Popular Concert of March 9, where he played a duet and Bach's double concerto with Joachim. In all his work as a violinist he has shown the highest and most artistic aims, but his work as a teacher has been even more important. His wide experience of continental schools of music (he had had practical knowledge of no fewer than five Conservatoires) served him in good stead on his appointment as professor of the violin at the Royal College of Music, a post in which he has gained a very high reputation, and has turned out some of the most successful pupils of the college. While his convictions, whether as a player or a teacher, are of the most earnest kind, in his own compositions he excels in work of a lighter vein; his violin pieces, with orchestral accompaniment, are excessively difficult, but most effective, and in these, as well as in his comic opera, 'El Centro de la Tierra,' (produced at Madrid, Dec. 22, 1895) the characteristics of national Spanish music are employed with the happiest effect. He has also written three trios for piano and strings, as well as songs. An orchestral suite is still in MS. M.

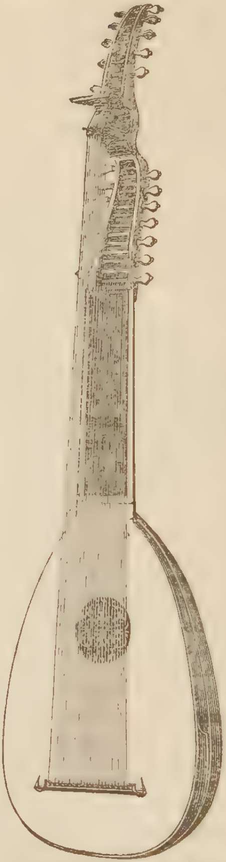
ARCADELT, Jacob, one of the most prominent among the distinguished band of Netherland musicians who taught in Italy in the 16th century, and saw the fruit of their labours in the foundation of the great Italian school. Born about 1514 in the Netherlands, he was a singer at the court of Florence before 1539, in which year he was singing-master to the boys at St. Peter's, Rome, and was admitted to the college of papal singers in 1540, remaining there till 1549. Many masses and motets of Arcadelt are among the manuscripts of the papal chapel, but those of his works which were published during his life in Rome were entirely secular, and consisted chiefly of the famous madrigals which placed him at the head of the so-called 'Venetian school' of madrigal writing. Five books of four-part madrigals, each containing forty or fifty separate numbers, were printed in Venice, the three first originally before 1539, when the earliest existing editions appeared with words implying that the contents had appeared before. In that year the fourth book seems to have appeared for the first time, and the fifth in 1544. Many editions of these were published with great rapidity. An excellent copy of the first four books is in the library of the British Museum, and in the same library may be found a few of the many collections of madrigals which contain compositions by Arcadelt. [The first book of the three-part madrigals was printed in Venice, 1542, together with twelve French 'chansons' and six motets. The chansons, with the addition of several others, were reprinted in Paris by Ballard in 1573.] In the year 1555 he entered the service of Cardinal Charles of Lorraine, Duke of Guise, and went with him to Paris, where he probably ended his life. [The results of the latest researches will be found in the *Monatshefte für Musikgeschichte*, xv. 142, and xix. 121; also in the *Vierteljahrschrift*, iii. 234, etc.] In Paris three books of his masses were published in 1557, and other sacred works appear in collections printed after he left Italy. It seems probable, therefore, that he devoted this second or Parisian period of his life to church composition, but it is as a madrigal writer that his name is most celebrated. Burney gives one, 'Il bianco et dolce cigno' (see article Madrigal) in his *History* (iii. 303); and two to Michel Angelo's words 'Deh dimm' Amor,' and 'Io dico che fra voi,' will be found in Gotti's 'Vita di M.' (1875). An Ave Maria has been edited by Sir Henry Bishop, quoted by Mr. Hullah in his musical lectures, printed in the *Musical Times* (No. 183) and transcribed by Liszt, but the authorship is extremely doubtful. A Pater noster for 8 voices is given by Commer, 'Collectio,' vii. 21. J. R. S.-B.

ARCHER, Frederick, born June 16, 1838, at Oxford; in early life was chorister at All Saints, Margaret Street, London; his musical education was received in London and Leipzig. He next became organist of Merton College, Oxford, and in 1873 was appointed to the Alexandra Palace. During the last engagement, on March 4, 1876, he played the pianoforte part of Gade's 'Spring Fantasia' on its first performance in England. On the resignation of Mr. Weist Hill he became conductor of that establishment, which post he held until 1880. He was also conductor (1878-80) of the Glasgow Select Choir, and director of a provincial opera company. In 1881 he became organist at the Rev. Henry Ward Beecher's church at Brooklyn, U.S.A., and later of the Church of the Incarnation, New York. He founded and edited the *Keynote* in 1885; in 1887 became conductor of the Boston Oratorio Society, and conducted the Pittsburg Orchestra in 1895-98. Mr. Archer is an excellent organist, and has composed many works for that instrument, pianoforte pieces, songs, etc., besides a cantata, 'King Witlaf's Drinking-Horn,' two works, 'The Organ,' a theoretical and practical treatise (Novello & Co.), and 'The College Organist' (Weekes & Co.). A. C.

ARCHLUTE (Fr. *Archiluth*, Ital. *Arciliuto*) a large theorbo or double-neck lute, large especially in the dimensions of the body, and more than 4 feet high; that in the figure being 4 feet 5 inches. The double neck contains two sets of tuning-pegs, the lower—in the subjoined example shown in the Royal Victoria and Albert Museum, South Kensington—holding fourteen, the upper ten. The lower pegbox is for catgut, or sometimes wire, strings in pairs stretched over the fretted fingerboard, and tuned, according to Prætorius ('Syntagma Musicum,' 1618) . The upper pegbox is for single strings, open notes, or diapasons (read an octave lower),



Prætorius gives eight notes for the diapasons, ending at the low D, which leaves eight double or single strings upon the fingerboard. This notation is for his Cammerton, which he says was usual; for his Chorton, rather lower than the modern French pitch, the notation must be transposed a whole tone higher. He calls this variety of bass lute, the Paduan Theorbo, the longer chitarrone being identical with the Roman. There are references to the Archlute in Mersenne ('Harmonie Universelle,' 1636) and Kircher ('Musurgia,' 1650), but not being named in Luscinius (1536) it may be assumed to be of later introduction than that date. It was used in the 17th century in common with the chitarrone and violone (bass viol) for the lowest part in instrumental music and accompaniments, particularly in combination with the clavicembalo for the support of the recitative. Early editions of Corelli's Sonatas had for the bass the violone or arciliuto, and Handel also employed the archlute in 'Giulio Cesare,' 1723. The sound-board, pierced with from one to three ornamental sound-holes, was of spruce, and the vaulted back was built up of strips of spruce or cedar glued together. The frets adjusted along the neck to fix the intervals were of wire or catgut, examples differing. A wealth of ornament was bestowed upon the necks and backs of these beautiful instruments, in common with other varieties of the lute and cither. The chitarrone had a smaller body and much longer neck, and differs so much as to require separate description. In the photographs published by the Liceo Comunale di Musica of Bologna, the application of the names archlute and chitarrone is reversed (see CHITARRONE, LUTE, THEORBO). A. J. H.



ARCO, Italian for 'bow.' As a musical term 'arco' or 'col arco' is employed whenever after a pizzicato passage the bow is to be used again. P. D.

ARDITI, LUIGI, born at Crescentino in Piedmont, July 16, 1822; studied music at the Conservatorio at Milan, and began his career as a violin player. In 1840 he produced an overture, and in the Carnival of 1841 an opera 'I Briganti,' at the Conservatorio. In 1842 he followed these by a second Overture and a 'Sovvenir di Donizetti.' He made his début as director of the opera at Vercelli in 1843, and was made honorary member of the Accademia Filarmonica there. In 1846 he left Italy with Bottesini for the Havannah, where he composed and produced an opera 'Il Corsaro.' He made frequent visits to New York, Boston, and Philadelphia, and amongst other things conducted the opera at the opening of the Academy of Music in New York, and produced a new opera of his own 'La Spia' (1856). The same year he left America for Constantinople, and finally settled in London in 1858 as conductor to Her Majesty's Theatre, under the successive managements of Lumley, E. T. Smith, and Mapleson. Mr. Lumley has left on record his verdict of Signor Arditi, 'than whom, taking all qualities into account, a more able conductor never reigned in this country' (*Reminiscences*, p. 447 note). Arditi took an

Italian company (Piccolomini, Giuglini, etc.) on an artistic tour to Hamburg, Berlin, Dresden, etc., and thus became known and liked by the German public. In the winters of 1871 and 1873 he conducted the Italian Opera at St. Petersburg, and from 1870 he performed the same office each spring at Vienna. [From 1874 to 1877 he conducted the promenade concerts at Covent Garden, dividing his time between London and Vienna. In 1878 he conducted a two-months' season at Madrid. He returned to Her Majesty's Theatre for the season of 1880, the year of the production of 'Mefistofele.' He was connected about the same time with various operatic tours in America organised by Mapleson. In 1885 he was at Covent Garden, and after conducting several provincial tours under Harris, was engaged for the season of 1889. In 1891 he conducted the season of opera at the Shaftesbury Theatre, during which Lago produced 'Cavalleria Rusticana.' In 1892, under the same management at the Olympic Theatre, Arditi was principal conductor, and after a tour with the Carl Rosa Company in 1894, he was engaged for the run of 'Hänsel and Gretel' at Daly's Theatre. He died at Brighton, May 1, 1903.] His compositions, besides those mentioned above, comprise a 'Commemoration Ode,' performed at the Crystal Palace, June 10, 1873. His vocal waltz 'Il Bacio' was a universal favourite. G.

ARENSKY, Antony Stepanovich, one of the leading composers of the younger Russian school, born at Novgorod, July 31, 1861. He inherited musical talent from both parents; his father, a doctor, played the violoncello, and his mother was an excellent pianist. He studied harmony and composition first with Zikke, and afterwards (1879-82) with Rimsky-Korsakov at the St. Petersburg Conservatorium. Having finished his course with honours, he was appointed professor of harmony and counterpoint at the Moscow Conservatorium in 1882. From 1889 to 1893, Arensky was a member of the Council of the Synodal School of Church-music at Moscow, and for seven years conductor of the concerts of the Russian Choral Society. In 1894 he was recommended by Balakirev for the directorship of the Imperial Chapel at St. Petersburg. In this post he was succeeded by Smolensky in 1901. Arensky's first opera, 'A Dream on the Volga,' was given at Moscow in 1890, with great success. The subject, taken from a play by Ostrovsky, is identical with Tchaikovsky's 'Voyevoda.' In this work Arensky makes considerable use of folk-tunes, which he harmonises and develops most effectively. His operatic style is a compromise between the declamatory and the melodic. A second opera, in one act, 'Raphael,' was composed for the first Congress of Russian Artists held at St. Petersburg in April 1894. A third opera, 'Nal and Damayanti,' was completed in 1899. Both in style and temperament Arenksy shows considerable affinity to Tchaikovsky. He is best known in England by his songs and piano pieces, but more especially by his pianoforte trio in D minor (op. 32), a work full of sincere, elegiac feeling, dedicated to the memory of the great violoncellist, Charles Davidov. As a composer of sacred music Arensky inclines to a florid and cosmopolitan rather than to the strictly ecclesiastical style. Subjoined is a list of his principal works:

OPERAS, CANTATAS, VOCAL MUSIC.

1. A Dream on the Volga. Moscow 1892 (op. 16).
2. Raphael. Opera in one act. St. Petersburg, 1894 (op. 37).
3. Nal and Damayanti. Opera in one act, 1899.
4. Cantata for solo, chorus, and orchestra. Composed for the tenth anniversary of the Coronation (op. 25).
5. The Fountain of Bakhchisarai (poem by Poushkin). Cantata for solo, chorus, and orchestra (op. 46).
6. Songs (op. 6, 10, 17, 21, 27, 38, 44, 49).
7. Chorus for mixed voices, a cappella, 'Anchar' (op. 14)
8. Vocal duets (op. 29, 45).

A considerable quantity of church-music.

INSTRUMENTAL MUSIC.

1. Pianoforte Concerto (op. 2)
2. Symphony, B minor (op. 4).
3. Symphony, A minor (op. 22).
4. Two string Quartets, G major and A minor (op. 11 and 35)
5. Intermezzo for string Orchestra (op. 13).
6. Pianoforte Trio, D minor (op. 32).
7. Fantasia on Russian folk-songs, for Pf. and Orchestra (op. 48)
8. Ballet 'Egyptian Night' (op. 50).
9. Pianoforte Quintet, D major (op. 51).
10. About 100 pieces for piano, including three suites for two pianos, and six pieces for four hands.

THEORETICAL.

1. Guide to the Practical Study of Harmony (German ed. 1900).
2. Guide to the Study of Form, in Vocal and Instrumental Music.

R. N.

ARETINO, Guido. See Guido.

ARGHOOL, a wind instrument still used in Egypt, the primitive type of the Chalumeau, and therefore of the modern Clarinet (see Clarinet).

ARGYLL ROOMS. At the commencement of the 19th century there stood in Argyll Street, Oxford Street, a mansion fitted up by Col. Greville for the meetings of a fashionable association termed the Pic-Nics, who had burlettas, vaudevilles, and ballets on a small scale performed there. But the fashionable folk soon deserted the place, and Greville was compelled to seek refuge on the continent, having made over 'The Argyll Rooms' (as he had named them) to one of his creditors, one Slade, who conducted the business of the rooms for several years, letting them for concerts and other entertainments. During his management one of the events of interest which occurred there was a reading by Mrs. Siddons, on Feb. 10, 1813, of Shakespeare's *Macbeth*, for the benefit of the widow of Andrew Cherry, dramatist and actor. In the same year the rooms acquired greater celebrity by being selected by the then newly formed Philharmonic Society as their place of performance. In 1818 the western end of the concert-room falling within the line required for the formation of Regent Street, Slade was awarded by a jury £23,000 as compensation (a sum considered at the time as far beyond the real value of the property), and the whole of the old building was removed and new rooms erected on the east side of Regent Street at the north-west corner of Little Argyll Street, now 246 Regent Street. The new building was designed by John Nash, and had all the defects of his manner. On the side next Regent Street was a balcony supported by eight heavy and clumsily designed caryatides. The persons by whom the new rooms were erected were twenty-one of the principal professors of music in London, who had formed themselves into an association for the purpose of printing the best music in the best manner, and selling it at a moderate profit. This association, called The Royal Harmonic Institution, occupied the south-western angle of the new building (at the corner of Regent Street and Argyll Place), a circular-fronted erection with a domed roof. The great expense incurred in the erection of the building, joined to other untoward events, soon led to the withdrawal of most of the original speculators, at a loss of about £1800 to each, and the place eventually fell into the hands of two of their body, Welsh and Hawes. After some differences between these two, the concern remained in the hands of Welsh alone. During the Philharmonic Society's tenure of the rooms (old and new), a period of about seventeen years, many events of great interest to musicians occurred there. There, on March 6 and April 10, 1820, Spohr appeared, first as violinist and last as conductor (*Selbstbiog.* ii. 86), when a baton was used for perhaps the first time at an English concert. There also on June 18 following, at his benefit concert, his first wife (Dorette Scheidler) made her only appearance in England (and her last on earth) as a harpist. There, on June 11, 1821, Moscheles made his first appearance in this country; and Liszt's first appearance in England took place there, June 21, 1824. On March 21, 1825, Beethoven's 'Choral Symphony' was given for the first time in England. There, too, Weber, on April 3, 1826, two months before his decease, conducted one of the Philharmonic Society's concerts. And there another great musician first presented himself before an English audience,—on May 25, 1829, the youthful Mendelssohn conducted, at one of the concerts of the Philharmonic Society, his symphony in C minor, and a month later, at the benefit concert of Drouet, the flautist, on midsummer night, June 24, produced for the first time in England his beautiful overture to *A Midsummer Night's Dream*. Besides concerts, the rooms were let for miscellaneous performances and exhibitions. One of the most attractive of the latter was a French exhibition of dramas performed by puppets, called 'The French Theatre du Petit Lazary,' which was given in 1828 and 1829. In 1829-30 the rooms were tenanted by a M. Chabert, calling himself 'The Fire King,' during whose tenure of the place, at 10 o'clock in the evening of Feb. 6, 1830, a fire broke out, which in a short time completely destroyed the building. It was re-edified soon afterwards, but never regained its former reputation. The Philharmonic concerts were removed after the fire to the concert-room of the King's Theatre, and thence to the Hanover Square Rooms, and although a few concerts and other entertainments were occasionally given in the Argyll Rooms the place became by degrees deserted by caterers for public amusement and was, in the course of a few years, converted into shops. W. H. H.

ARIA (Ital.), 'Air.' The word is generally used of the more ambitious musical forms employed in the older operas, so that the English translation is not exactly synonymous with it, as 'air' implies something with a very easily recognisable melody, and as often simple as elaborate. The arias of the time of Handel, when opera was at its worst moment of conventionality, were divided into several classes, and it was a rule that no two arias of the same class were to follow one another. The 'Aria cantabile' consisted of a flowing melody lightly supported, and admitting the introduction of extemporaneous ornament. The 'Aria di portamento' introduced long swelling notes, and ornamentation was considered out of place. The 'Aria di mezzo carattere' was a much more highly developed form than either of the others, and had more variety of treatment. The 'Aria parlante,' with its subdivisions, the 'Aria di nota e parola,' the 'Aria agitata,' and the 'Aria infuriata,' implied a more declamatory style than the others. The 'Aria di bravura,' or 'Aria d'agilità,' was simply a vehicle for display. The 'Cavatina,' in the Handelian times, was a shorter form of 'Aria cantabile'; in later days the absence of a second part was compensated by the addition of a movement in more rapid time, styled the 'cabaletta.' The 'Aria d'imitazione' had reference, in music as well as in words, to some external phenomenon that suggested easily recognised imitations, the 'Aria concertata' had more or less elaborate accompaniment, and the 'Aria senza accompagnamento' none whatever. Of this latter form an example is to be found in Keiser's *Inganno fedele*. The 'Aria all' unisono' is of frequent occurrence in Handel, it was accompanied in unison throughout, and the original form of 'The people that walked in darkness' is a fine example of the class. This classification of the arias is quoted by W. S. Rockstro (*Life of Handel*, pp. 63, 64), from the letters of John Brown, an Edinburgh painter, who discussed the poetry and music of the Italian opera in 1789. M.

ARIETTA, dim. of ARIA. The name of a short air, usually possessing no second part, and of more or less simple kind. The term has been recently applied to a very pretty harpsichord piece in G minor by Leonardo Leo, edited from a MS. in the Conservatorio of Naples, where it is called 'Toccata.' The newer designation, as well as a good deal of the composition as it now stands, is apparently due to the editor. M.

ARION, the title of a useful collection of madrigals and part-songs published by Laudy and Co. The alternate numbers of the publication, and the alternate volumes, are devoted to ancient and modern works respectively, edited by Sir C. Hubert H. Parry, Messrs. Lionel S. Benson and W. Barclay Squire.

The two volumes of old compositions, at present issued, contain the following :—

VOL. I.

Anon. Amor che deggio far.
Filles de Lyon.
Bertani, L. Ch'ami la vita mia.
Sweelinck. Tu as tout seul.
Franck, Melchior. Whoso doth love must suffer.
Friederici, Daniel. As Cupid once.
Lichfild, Henry. All yee that sleepe in pleasure.
Gibbons, Orlando. Trust not too much.
Weelkes, Th. Lady your eie.
Quintiani, L. At sound of hir sweet voice.
Palestrina. Mori quasi il mio core.
Lasso, O. di. O let me look on thee.
I know a young maiden.
Tessier, Charles. Au joli bois.
Wilbye, J. Love me not for comely grace.

VOL. III.

Josquin des Prés. Petite Camusette.
Clemens non Papa. La, la, Maistre Pierre.
Vecchi, Orazio. O bella, O bianca.
Calvisius, Sethus. Joseph, lieber Joseph mein.
Weelkes, Th. Loe countrie sports.
Wilbye, John. Adew, sweet Amarillis.
When shall my wretched life.
Lefèvre, Jacques. Aime-moi, bergère.
Vecchi. Orazio, Leggiadretto Clorino.
Albert, Heinrich. Hasten hither.
Anon. Cuckow.
Wizlav, Prince. Mancher Thor.
Spervogel. Tritt ein reines Weib.
Anon. Das Waldvöglein.
Verdelot, Philippe. I vostr'-acuti dardi.
Goudimel, Claude. Ps. CV.
Wilbye, J. Sweet Love.
Stabile, Annibale. Io non sò.
Bateson, Th. Phillis, farewell.

ARIOSO. Literally 'airy.' Used substantively, it would seem to mean that kind of air which, partaking both of the character of air and recitative, requires rather to be *said* than *sung*. Mendelssohn's two pieces, 'But the Lord is mindful' and 'Woe unto them that forsake Him' are marked 'Arioso,' and are both of the character indicated. J. H.

ARIOSTI, Attilio, a Dominican friar and an operatic composer; was born about the year 1660. [Some works at Upsala, bearing his name, are dated 1663-65, so that if they are really his, his birth must be placed much earlier.] Under a papal dispensation he gave up his ecclesiastical profession for that of music, of which he had from his youth been a regular student. His first opera was 'Dafne,' written to the words of Apostolo Zeno. It was brought out at Venice in 1686. Its success was sufficient to determine the direction of his talent, for thenceforth, with the exception of one oratorio and some cantate to be hereafter mentioned, he wrote only for the stage. In 1690 he became either private composer or maestro di cappella to the Electress of Brandenburg, and from 1698 to 1705 was conductor and composer at the court theatre of Berlin; he remained a member of the Electress's household until 1715, when, at the invitation of the managers of the Italian opera in London, he came to England. This interval, however, he does not seem to have spent altogether at Berlin. Apparently he had paid one visit at least to Italy, and one to Austria, bringing out his 'Nabucodonosor' at Vienna, 1706, his 'La più gloriosa fatica d'Ercole' at Bologna, and his 'Amor tra Nemici' at Venice. His Passion Oratorio was given in 1709 at Vienna, and an earlier treatment of the same subject is dated Modena, 1693. 'La Madre dei Maccabei,' was written for Venice in 1704, and 'La Profezia d'Eliseo' in 1705 for Vienna. His first appearance in London was at the representation of Handel's 'Amadis,' at which he played a solo on the viola d'amore. In 1720 the directors of the opera made formal engagements for a term with Ariosti, Bononcini, and Handel to write operas in turn for the theatre. It was arranged that the first to be produced, which was 'Muzio Scævola,' should be the joint work of the three authors, Ariosti writing the first act. The stipulations of this engagement were rigidly adhered to without the slightest tinge of jealousy or ill-feeling ever having marred the relations of the rival composers. But not the less was it inevitable that the genius of Handel should assert itself, and at the close of the season of 1727 Ariosti and Bononcini were honourably dismissed. Bononcini was subsequently supported by the Marlborough family, but Ariosti, finding himself without a patron, quitted England in 1728, and passed the rest of his life in an obscurity which no biographer has been able to pierce. Fétis says that on the eve of his departure from England he published a volume of Cantate by subscription, and that they realised £1000. It may be hoped that this is a fact, and that the destitution hinted at by other writers was not the absolute condition of his old age.

Ariosti wrote fourteen complete operas, of which the names and dates of publication are as follows :—'Dafne,' 1696; 'Eriphyle,' 1697; 'La Festa d'Imenei,' 1700; 'Atys,' 1700; 'Nabucodonosor,' 1706; 'La più gloriosa fatica d'Ercole,' 1706; 'Amor tra Nemici,' 1708; 'Ciro,' 1721; 'Coriolanus,' 1723; 'Vespasian,' 1724; 'Artaserse,' 1724; Dario,' 1725; 'Lucius Verus,' 1727; 'Teuzone,' 1727. To these are to be added the first act of 'Muzio Scævola'; the Cantate above mentioned, published along with some lessons for the viola d'amore, 1728; and another oratorio 'Radegonda Regina di Francia,' 1693. E. H. P.

ARMES, Philip, son of Philip Armes, schoolmaster and bass singer, was born at Norwich, August 15, 1836. In June 1846, he became a chorister in the cathedral under Dr. Zechariah Buck. Upon the removal of the family to Rochester—his father having obtained a lay clerkship there—young Armes joined the cathedral choir on Christmas Day, 1848, one of his fellow-choristers being J. F. (now Sir Frederick) Bridge. At the end of his choristership the Dean and Chapter presented him with a grand pianoforte as a special mark of their appreciation of his services as solo boy. In 1850 he was articled to Dr. J. L. Hopkins, organist of the cathedral. Four years later he obtained his first organ appointment—Trinity Church, Milton, Gravesend, at a salary of £25. To this succeeded St. Andrew's, Wells Street, London (1857), Chichester Cathedral (1861), and Durham Cathedral, on the death of William Henshaw, Nov. 14, 1862; the last-named office he still (1903) holds.

He took the degree of Mus.B. (Oxford) in 1858 and that of Mus.D. in 1864. He also holds the honorary degrees of Mus.D. and M.A. Durham; he is an Hon. Member of the Royal Academy of Music; an Hon. Fellow of the Royal College of Organists; and has examined for musical degrees at Oxford and for the diplomas of the Royal College of Organists. For ten years, 1873-83, he was honorary conductor of the Durham Musical Society, and now plays first viola in the Durham Orchestral Society. As a lecturer he has been very successful.

Examinations for musical degrees in the University of Durham were instituted by Dr. Armes in Oct. 1890, when eighty-one candidates presented themselves for examination. In 1897 the charter of the University was altered, whereby Dr. Armes was made Professor of Music, an office which he worthily holds.

His compositions include an oratorio 'Hezekiah' (Newcastle, Nov. 9, 1877, and, in a revised and enlarged form, at the Worcester Festival of the following year); two church oratorios, 'St. John the Evangelist' (York Minster, July 7, 1881); and 'St. Barnabas' (Durham Cathedral, July 30, 1891); in addition to services, anthems, many hymn tunes, organ music, and a five-part madrigal, 'Victoria,' which gained the First, or Molineux prize offered by the Madrigal Society and the Society's Medal in 1897. F. G. E.

ARMIDE. One of Gluck's greatest operas, produced (in his sixty-fourth year) on Sept. 23, 1777, at the Académie Royale. The libretto is by Quinault, the same which was set by Lulli in 1686. 'Armide' followed 'Alceste' (1776) and preceded 'Iphigénie in Tauris' (1779). Comparing it with 'Alceste,' Gluck himself says, 'The two operas are so different that you will hardly believe them to be by the same composer. . . . I have endeavoured to be more of the painter and the poet and less of the musician, and I confess that I should like to finish my career with this opera. . . . In "Armide" there is a delicate quality which is wanting in "Alceste," for I have discovered the method of making the characters express themselves so that you will know at once whether it is Armida who is speaking or one of her followers.' The overture was originally written twenty-seven years before for 'Telemacco.'

ARMINGAUD, JULES, born at Bayonne, May 3, 1820, was a violinist in the orchestra of the Paris Opéra. In 1855, with Edouard Lalo, Mas, and Léon Jacquard, he established a string quartet which enjoyed a great reputation, and was subsequently transformed, by the addition of wind-instruments, into the 'Société Classique.' Armingaud, who published some works for violin, died Feb. 27, 1900. G. F.

ARMOURER OF NANTES, THE, an opera in three acts, founded on Victor Hugo's *Mary Tudor*; words by J. V. Bridgman, music by Balfe; produced at Covent Garden, under the Pyne and Harrison management, Feb. 12, 1863.

ARNE, MICHAEL, the son (Burney says the natural son) of Dr. Arne, was born in 1740 or 1741. He was brought on the stage at an early age by his aunt, Mrs. Cibber, who took great pains in teaching him the part of the page in Otway's tragedy, *The Orphan*; and his father was equally assiduous in qualifying him as a singer, and brought him out in that capacity at Marylebone Gardens in 1751. But neither acting nor singing was his vocation. At ten or eleven years of age he had acquired such skill on the harpsichord as to be able to execute, with unusual correctness and rapidity, the lessons of Handel and Scarlatti, and some years later he manifested some ability as a composer. In 'The Flow'ret, a new Collection of English Songs, by Master Arne,' is a song called 'The Highland Laddie,' which attained great popularity, and was in 1775 adapted by Linley to the words 'Ah, sure a pair were never seen,' in Sheridan's opera, 'The Duenna.' In 1763 M. Arne appeared as a dramatic composer with 'The Fairy Tale.' In 1764 he composed, in conjunction with Battishill, the music for the opera of 'Almena,' which was withdrawn after a few nights, not from want of merit in the music, but owing to the dulness of the dialogue. On Nov. 5, 1766, Arne married Miss Elizabeth Wright, a vocalist of some repute. In 1767 he wrote the music for Garrick's dramatic romance, 'Cymon,' which was highly successful, and is his best work. Soon afterwards he gave up his profession and devoted himself to the study of chemistry, and built a laboratory at Chelsea, where he attempted the discovery of the philosopher's stone. Foiled in his object, and ruined by the expenses, he returned to the pursuit of music, and wrote the music for several dramatic pieces—amongst them O'Keeffe's 'Positive Man,' in which is the well-known song, 'Sweet Poll of Plymouth'—and numerous songs for Vauxhall and the other public gardens. [In 1771 and 1772 he travelled in Germany with a pupil, Miss Venables, conducting Handel's 'Alexander's Feast' at Hamburg, Nov. 23, 1771, and the 'Messiah' for the first time in Germany, April 15, 1772 (*Quellen-Lexikon*). At Christmas, 1776, Thomas Ryder engaged Arne to produce 'Cymon' at the Smock Alley Theatre in Dublin. Michael Kelly tells us that Mr. and Mrs. Arne attracted great houses. The composer's love for alchemy reasserted itself, and he took a house near Clontarf for the purpose of pursuing his search for gold. In the summer of 1777 he got into debt and was thrown into a Dublin sponging-house, where he composed 'The Fathers,' and other music. Kelly's father sent him a pianoforte, in return for which Arne gave daily lessons to young Kelly. Ryder made a fresh engagement with Arne in Jan. 1779], and in 1784 and subsequent years he had the direction of some of the Lenten Oratorios at the London theatres. Michael Arne's dramatic compositions were 'The Fairy Tale,' 1763; 'Hymen,' 1763; 'Almena,' 1764; 'Cymon,' 1767; 'The Fathers,' 1778; 'The Belle's Stratagem,' 1780; 'The Choice of Harlequin,' 1781; 'The Positive Man,' 1782; 'Tristram Shandy,' 1783. He died Jan. 14, 1786. [Additional information from Mr. W. H. Grattan Flood.] W. H. H.

ARNE, Thomas Augustine, Mus.Doc., was the son of an upholsterer in King Street, Covent Garden, where he was born March 12, 1710. He was educated at Eton, and being intended by his father for the profession of the law, was on leaving college placed in a solicitor's office for three years. But his love for music predominated, and instead of applying himself to the study of the law, he privately conveyed a spinet to his bedroom, and by muffling the strings with a handkerchief contrived to practise during the night undetected. He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servants' gallery at the opera. He made such progress on the violin as to be able to lead a chamber band at the house of an amateur who gave private concerts. There he was one evening accidentally discovered by his father in the act of playing the first violin. After some fruitless efforts to induce his son to devote himself to the profession for which he had designed him, the father gave up the attempt as hopeless, and permitted the youth to follow the bent of his inclination. Being free to practise openly, Arne soon, by his skill on the violin, charmed the whole family, and finding that his sister, Susanna Maria (who afterwards as Mrs. Cibber became famous as a tragic actress) had an agreeable voice, he gave her such instructions as enabled her to appear in 1732 in Lampe's opera 'Amelia.' Her success was such as to induce her brother to reset Addison's opera 'Rosamond' (see Clayton), and his composition was produced at Lincoln's Inn Fields Theatre, March 7, 1733, Miss Arne performing the heroine, and her younger brother the page. Soon afterwards Arne got Fielding's 'Tragedy of Tragedies' altered into the 'Opera of Operas,' and, setting it to music 'after the Italian manner,' brought it out at the Haymarket Theatre, his young brother representing the hero, Tom Thumb. On Dec. 19, 1733, he produced at the same theatre a masque called 'Dido and Æneas,' which was performed (as then customary) with a harlequinade intermixed. In 1736 he composed some music for Aaron Hill's tragedy of 'Zara,' in which his sister made 'her first attempt as an actress.' In 1736 Arne married Cecilia, the eldest daughter of Charles Young, organist of All-hallows, Barking, a pupil of Geminiani and a singer of eminence, who was frequently engaged by Handel for his performances. In 1738 Arne was engaged to compose the music for Dr. Dalton's adaptation of Milton's 'Comus,' which was brought out at Drury Lane Theatre. This work fully established his reputation, its graceful and flowing melodies making an immediate and lasting impression. In 1740 he reset Congreve's masque 'The Judgment of Paris,' which was performed at Drury Lane. On August 1 in the same year, to celebrate the anniversary of the accession of the House of Hanover, Thomson and Mallet's masque of 'Alfred,' with music by Arne, was performed, for the first time, in a temporary theatre in the garden of Cliveden, Bucks, then the residence of Frederick, Prince of Wales. The work contains some fine songs, but is more especially distinguished by its finale, the famous patriotic song 'Rule Britannia,' a song which will continue to be heard as long as love of country animates the breasts of Englishmen. On Dec. 20, in the same year, Shakespeare's *As You Like It* being performed at Drury Lane Theatre, after having been laid aside for forty years, Arne gave to the world those beautiful settings of the songs 'Under the greenwood tree,' 'Blow, blow, thou winter wind,' and 'When daisies pied,' which seem to have become indissolubly allied to the poetry. After producing some minor pieces, Arne went in Jan. 1742 with his wife to Dublin, where they remained until 1744. During his stay there he produced, besides his former pieces, his important oratorio 'Abel' (see the announcement in *Musical Times*, 1901, p. 715), his operas 'Britannia' and 'Eliza,' and his 'Comus,' and also gave concerts with great success. On his return he was again engaged as composer at Drury Lane, and on the death of Gordon he succeeded him as leader of the band there. In 1745 Arne was engaged as composer to Vauxhall Gardens, and wrote for Mrs. Arne and Lowe the pastoral dialogue 'Colin and Phœbe,' which proved so successful that it was performed throughout the entire season. He held that engagement for many years, during which he composed for the Gardens, as well as for Ranelagh and Marylebone Gardens, an immense number of songs. On a revival of Shakespeare's *Tempest* in 1746 (at Drury Lane), Arne supplied new music for the masque and the song 'Where the Bee sucks,' a composition of perennial beauty. On March 12, 1755, he revived his 'Abel,' in which the simple and beautiful melody known as the Hymn of Eve became exceedingly popular. On July 6, 1759, the University of Oxford created Arne Doctor of Music. In 1760, apparently in consequence of a difference with Garrick, Arne transferred his services to Covent Garden Theatre, where on Nov. 28 his 'Thomas and Sally' was produced, apparently for the first time. On Feb. 2, 1762, he ventured on the bold experiment of placing before an English audience an opera composed after the Italian manner, with recitative instead of spoken dialogue. For this purpose he selected the 'Artaserse' of Metastasio, which he himself translated into English. Departing to a great extent from his former style he crowded many of the airs with florid divisions, particularly those in the part of Mandane, which he composed for his pupil, Miss Brent. The other singers were Teuducci, Peretti, Beard, Mattocks, and Miss Thomas. The success of the work was decided, and 'Artaxerxes' retained possession of the stage for upwards of three-quarters of a century. The part of Mandane was long considered the touchstone of the powers of a soprano singer. The composer sold the copyright for sixty guineas, an insignificant amount compared with the sums which later composers obtained, but probably as much as the then more limited demand for music justified the publisher in giving. The popular ballad-opera, 'Love in a Village,' came out in the same year. On Feb. 29, 1764, Dr. Arne produced his second oratorio, 'Judith' (originally performed at Drury Lane, Feb. 27, 1761) at the Chapel of the Lock Hospital, in Grosvenor Place, Pimlico, for the benefit of the charity. In 1764 he set Metastasio's opera 'Olimpiade,' in the original language, and had it performed at the King's Theatre in the Haymarket. It was represented, however, but twice, owing, it has been supposed, to some petty jealousy of an Englishman composing for an Italian theatre. In 1769 Dr. Arne set such portions of the ode written by Garrick for the Shakespeare jubilee at Stratford-on-Avon, as were intended to be sung, and some other incidental music for the same occasion. In 1770 he presented a garbled version of Purcell's 'King Arthur.' One of his last dramatic compositions was the music for Mason's 'Caractacus' published with an interesting preface, in 1775. Dr. Arne produced numerous glees, catches, and canons, seven of which obtained prizes at the Catch Club, and instrumental music of various kinds. He parodied 'Alexander's Feast' in a publication called 'Whittington's Feast' (see *Concordia*, Jan. 22, 1876). He died March 5, 1778, and was buried at St. Paul's, Covent Garden. Mrs. Arne survived her husband about seventeen years, dying in 1795. It must not be forgotten that Dr. Arne was the first introducer of female voices into oratorio choruses; which he did at Covent Garden Theatre on Feb. 26, 1773, in a performance of his own 'Judith.' Dr. Arne was author as well as composer of 'The Guardian outwitted,' 'The Rose,' 'The Contest of Beauty and Virtue,' and 'Phœbe at Court,' and the reputed author of 'Don Saverio' and 'The Cooper.' A fine portrait of him by Zoffany is in the possession of Alfred H. Littleton, Esq.

The following is a list of Dr. Arne's compositions :—

Oratorios: Abel, 1744. Judith, 1764. Operas and other musical pieces: Rosamond, 1733. The Opera of Operas, or Tom Thumb the Great, 1733. Dido and Æneas, 1733. The Fall of Phaeton, 1736. Music in Zara, 1736. Comus, 1738. An Hospital for Fools, 1739. The Judgment of Paris, 1740. Alfred, 1740. Songs in As You Like It, 1740. Songs in Twelfth Night, 1741. The Blind Beggar of Bethnal Green, 1741. Songs in The Merchant of Venice, 1742, Britannia, 1743. Eliza, 1743. The Temple of Dulness, 1745. King Pepin's Campaign, 1745. Music in The Tempest, 1746. Neptune and Amphitrite, 1746. Don Saverio, 1749. Dirge in Romeo and Juliet, 1750. The Prophetess, 1759. The Sultan, 1759. Thomas and Sally, 1760.(?) Artaxerxes, 1762. Love in a Village (chiefly compiled), 1762. The Birth of Hercules (not acted), 1763. The Guardian outwitted, 1764. Olimpiade (Italian opera), 1764. The Ladies' Frolic, 1770. Additions to Purcell's King Arthur, 1770. The Fairy Prince, 1771. The Cooper, 1772. The Trip to Portsmouth, 1772. Reffley Spring, 1772. Choruses in Mason's Elfrida, 1772. The Rose, 1773. The Contest of Beauty and Virtue, 1773. Achilles in Petticoats, 1773. May Day, 1775. Phœbe at Court, 1776. Music in Mason's Caractacus, 1775. Phillis, 1776. Besides these Arne composed many incidental songs, etc., for other plays, as The Tender Husband, The Rehearsal, The Rival Queens, etc. Collections of songs under the following titles: Lyric Harmony, The Agreeable Musical Choice, Summer Amusement, The Winter's Amusement, The Syren, Vocal Melody, 1733. The Vocal Grove, 1774, and nearly twenty books of songs sung at Vauxhall, Ranelagh, and Marylebone Gardens. Glees, Catches, and Canons: thirteen glees, ten catches, and six canons, are printed in Warren's collections, Ode on Chearfulness, 1750. Ode on Shakespeare, 1769. Sonatas or lessons for the harpsichord. Organ Concertos. Overtures etc. for the orchestra.

[Many corrections in the above article are due to Mr. F. G. Edwards, the author of two articles on Arne in the *Musical Times*, Nov. and Dec. 1901.] W. H. H.

ARNOLD, Johann Gottfried, violoncellist and composer, born Feb. 15, 1773, was the son of the schoolmaster of Niedernhall near Oehringen in Würtemberg. From his earliest childhood he showed such a passion and aptitude for music that his father apprenticed him in his twelfth year to the musical director (Stadtmusikus) of the neighbouring town of Künzelsau. During this time he devoted himself chiefly to the practice of the violoncello, at which, under the influence of a most exacting master, he worked with such diligence as, it is said, permanently to injure his health. In 1789 his term of apprenticeship came to an end, and the following year he took his first regular engagement at Wertheim, where his uncle, Friedrich Adam Arnold, was established as musical director. He continued to study with unabated energy. After making concert tours in Switzerland and Germany, he spent some time at Ratisbon in order to take advantage of the instruction of the able violoncellist Willmann. Making constant improvement, he visited Berlin and Hamburg, at which latter town he had the good fortune to make the acquaintance of Bernard Romberg, whose style and method he studied to great advantage. In 1798 he became attached to the theatre at Frankfort as first violoncellist, where he occupied himself much with composition, and enjoyed a great reputation both as executant and teacher. The career, however, of this young and talented artist was speedily cut short, for he died of an affection of the lungs July 26, 1806, at the early age of thirty-four. Besides compositions and 'transcriptions' for his own particular instrument, he wrote original pieces for the flute and piano, and made quartet arrangements of various operas, etc. Fétis (*Biographie*) gives a list of his compositions, including five concertos for the violoncello; a symphonie concertante for two flutes and orchestra; airs with variations, op. 9 (Bonn); easy pieces for the guitar, etc. T. P. H.

ARNOLD, Samuel, Mus.Doc. Born in London, August 10, 1740, and educated in the Chapel Royal under Bernard Gates and Dr. Nares. His progress was so great that before he had attained his twenty-third year Beard engaged him as composer to Covent Garden Theatre, where in 1765 he brought out the opera of 'The Maid of the Mill.' Many of the songs were selected from the works of J. C. Bach, Galuppi, Jommelli, and other Italian writers. This opera was one of the first, since the time of Purcell, in which concerted music was employed to carry on the business of the stage, and it was used by Arnold with great cleverness. The success of the work decided the composer's future connection with the stage, which he cultivated with such diligence and success, that from 1765 to 1802 he produced no less than forty-three operas, musical afterpieces, and pantomimes. His attention was early directed to sacred music, and his first production of this kind was an oratorio called 'The Cure of Saul,' performed in 1767. This was followed by 'Abimelech,' 1768, 'The Resurrection,' 1773, and 'The Prodigal Son,' 1777, which were performed under his own direction.

In 1769 Arnold took a lease of Marylebone Gardens, then a place of fashionable resort, which he rendered more attractive by composing and producing several burlettas, performed by the principal singers of the time. Ultimately, however, he retired from the speculation with considerable loss, owing to the dishonesty of a subordinate (see Marylebone Gardens). In 1773 Arnold's oratorio of 'The Prodigal Son' was performed at the installation of Lord North as Chancellor of the University of Oxford. On this occasion Arnold was offered the honorary degree of Doctor in Music, but he preferred taking it in the prescribed mode. It is said that Dr. Hayes, the Professor, returned the candidate's exercise unopened, remarking, 'Sir, it is quite unnecessary to scrutinise an exercise written by the composer of "The Prodigal Son."'

Dr. Arnold succeeded Dr. Nares in 1783 as organist and composer to the Chapel Royal, for which establishment he wrote several services and anthems. Shortly afterwards he published a continuation of Boyce's 'Cathedral Music,' in four volumes, a new edition of which was issued in 1847 by the writer of the present article. In 1790 he founded a society of musicians under the title of 'The Graduates' Meeting.' In 1791, in conjunction with Dr. Callcott, he published a work entitled, 'The Psalms of David,' etc. He also published 'An Ode for the Anniversary of the London Hospital.'

In 1786 Dr. Arnold issued proposals for a uniform edition of Handel's works, and the list was headed by George III. as a subscriber for twenty-five copies. He met with sufficient encouragement to carry it on to 168 numbers, or about forty volumes, but not enough to enable him to complete his plan, and the edition is far from perfect in many ways. In 1787, in conjunction with his friend Callcott, he established the Glee Club; and on the death of Stanley he joined Linley as conductor of the oratorios at Drury Lane, for some time a profitable speculation, but at length opposed by Ashley at Covent Garden, who by converting the so-called oratorio into a medley of light compositions, stimulated the public appetite for novelty, and the more classical performance at the rival theatre was deserted. His last oratorio, 'Elisha,' was produced in 1795, but it met with little success, and was not repeated.

In 1789 Dr. Arnold was appointed conductor of the Academy of Ancient Music, a noble institution then in its decline; he retained the post until the termination of the Academy's existence in 1792. In 1793 he succeeded Dr. Cooke as organist of Westminster Abbey, and four years later, on the death of Dr. P. Hayes, was requested to conduct the yearly performance at St. Paul's for the benefit of the Sons of the Clergy. About two years afterwards a fall from the steps of his library occasioned internal injuries and hastened his death. He died Oct. 22, 1802. His remains were deposited near those of his great predecessors, Purcell, Blow, and Croft, in Westminster Abbey.

Dr. Arnold wrote with great facility and correctness, but the demand upon his powers was too varied and too incessant to allow of his attaining great excellence in any department of his art.

The following is a list of his dramatic compositions:—

Maid of the Mill, 1765. Rosamond, 1767. Portrait, 1770. Mother Shipton, 1770. Son-in-Law, 1779. Summer Amusement, 1779. Fire and Water, 1780. Wedding Night, 1780. Silver Tankard, 1780. Dead Alive, 1781. The Agreeable Surprise, 1781. Castle of Andalusia, 1782. Harlequin Teague, 1782. Gretna Green, 1783. Hunt the Slipper, 1784. Peeping Tom of Coventry, 1784. Two to One, 1784. Here, There, and Everywhere, 1784. Turk and No Turk, 1785. Siege of Cuzzola, 1785. Inkle and Yarico, 1787. Enraged Musician, 1788. The Prince of Arcadia, 1788. Battle of Hexham, 1789. New Spain, 1790. Basket Maker, 1790. Surrender of Calais, 1791. Enchanted Wood, 1792. Harlequin Dr. Faustus, 1793. Children in the Wood, 1793. Auld Robin Gray, 1794. Zorinski, 1795. Mountaineers, 1795. Who Pays the Reckoning? 1795. Love and Money, 1795. Bannian Day, 1796. Shipwreck, 1796. Italian Monk, 1797. False and True, 1798. Throw Physic to the Dogs, 1798. The Gipsies, 1798. Cambro-Britons, 1798. Obi, or Three-fingered Jack, 1800. Review, 1801. Corsair, 1801. Veteran Tar, 1801. The Widow of Shunam (oratorio), 1801. Sixty-Third Letter, 1802. Fairies' Revels, 1802.

Many harpsichord compositions, and a set of six overtures in 8 parts, are extant; but the work by which Arnold will be longest remembered is entitled 'Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last 200 years; selected and revised by Dr. Samuel Arnold, Organist and Composer to His Majesty's Royal Chapels.' The Preface is dated 480 Strand, Nov. 1, 1790. The contents are as follows:—

VOL. I.

Patrick. M. and E. Serv. G minor.
Child. M. and E. Serv. E minor.
Do. Full Anth. If the Lord.
Do. F. A. O pray.
Clark. Sanctus.
Kent. F. A. Hearken unto.
Croft. Verse Anth. I will give.
King. F. A. Hear, O Lord.
Do. F. A. Rejoice in the Lord.
Do. M. and E. Serv. B flat.
Croft. M. Serv. B minor.
Aldrich. M. and E. Serv. in A.
Do. 2 Chants.
Purcell. Verse A. Blessed are they.
Tallis. F. A. All people.
Goldwin. M. and E. Serv. in F.
Weldon. Solo A. O God, Thou hast.
Aldrich. F. A. We have heard.
Goldwin. F. A. Behold my servant.
Aldrich. F. A. Not unto us.
Do. F. A. O praise.

VOL. II.

Greene. M. and E. Serv. in C.
Do. Solo A. Praise the Lord.
Do. V. A. Like as the hart.
Croft. V. A. Be merciful.
King. M. and E. Serv. in F.
Do. F. A. O pray.
Greene. V. A. O Lord, I will.
Do. V. A. I will magnify.
King. M. and E. Serv. in A.
Tudway. V. A. Thou, O Lord.
Weldon. F. A. Who can tell.
Greene. V. A. O praise.
Bryan. M. and E. Serv. in G.
Travers. M. Serv. in F.

VOL. III.

Boyce. M. Serv. in A.
Do. Solo A. Lord, what is.
Do. F. A. Save me, O God.
Chants by Savage, Travers, Nares, Kent.
Boyce. Solo A. Lord, teach us.
Tallis. F. A. Hear the voice.
Aldrich. V. A. I am well pleased.
Travers. S. A. Ponder my words.
Nares. M. and E. Serv. in F.
Do. F. A. Blessed is he.
Do. F. A. O Lord, grant.
Do. F. A. Try me.
Do. Chant.
Travers. Te Deum in D.
King. M. and E. Serv. in C.
Do. V. A. Wherewithal.
Greene. V. A. Hear my prayer.
Boyce. S. A. Turn Thee.
Do. F. A. Blessing and glory.
King. M. Serv. in A.
Hall and Hine. Te Deum and Jubilate.
Greene. V. A. O God, Thou hast.
Ayrton. Chant.
Travers. V. A. Ascribe.
Aldrich. E. Serv. in F.
Dupuis. Chant.
Boyce. S. A. Ponder my words.
Greene. S. A. O Lord God.

VOL. IV.

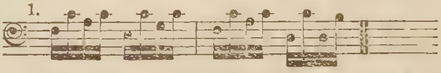
The Organ part to the foregoing.

(*Harmonicon* for 1830; *Old Playbills*; *Biog. Dict. U.K.S.*) [*Dict. of Nat. Biog.*] E. F. R.

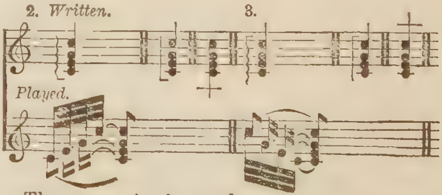
ARNOULD, Madeleine Sophie, a famous actress and singer, and the original Iphigénie in Gluck's opera. Born in Paris, Feb. 14, 1744, in the same room in the Rue de Bethisy in which Admiral Coligny was murdered, August 24, 1572. The Princess of Modena hearing the child sing in the church of Val de Grâce was so charmed that she recommended her to the royal Intendant of Music. Against the will of her mother, Sophie became a member of the Chapelle Royale, and was taught comedy by Mlle. Hippolyte Clairon, and singing by Mlle. Tel. Mme. de Pompadour hearing her on one occasion was so much struck by the young artist that she characteristically said, 'With such talents you may become a princess.' She made her début on Dec. 15, 1757, and remained on the stage till 1778, the most admired artist of the Paris Opéra. In that year she left the boards and retired into private life. Mlle. Arnould was not less renowned for her wit and power of conversation than for her ability as a singer and actor. The *Arnouldiana* contain a host of her caustic and witty speeches. She died in 1803. F. G.

ARPEGGIO (Ital., from *Arpa*, 'the harp'; *Arpeggiare*, 'to play upon the harp'). The employment in vocal or instrumental music of the notes of a chord in succession instead of simultaneously; also, in pianoforte music, the *breaking* or *spreading* of a chord, either upwards or downwards.

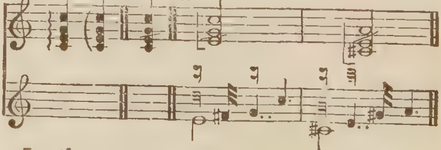
The introduction of the arpeggio as an accompaniment to a melody marks an important epoch in the history of pianoforte music. It is said to have been invented about 1730 by Alberti, a Venetian amateur musician, in whose 'VIII Sonate per Cembalo' are found the earliest signs of emancipation from the contrapuntal form of accompaniment exclusively used up to that time. The simple kind of arpeggio employed by him, which is still known as the 'Alberti bass' (Ex. 1) has since become fully developed, not alone as accompaniment, but also as an essential part of the most brilliant instrumental passages of modern music.



Arpeggio passages such as those alluded to are almost invariably written out in full, but the simple spreading of the notes of a chord (in contradistinction to *concento*, the sounding of all the notes together) is usually indicated by certain signs. According to Türk ('Clavierschule') the signs for the arpeggio, beginning with the lowest note, are as in Ex. 2, those for the descending arpeggio as in Ex. 3. The latter is however only met with in old music; the downward arpeggio, which is but rarely employed in modern music, being now always written in full.

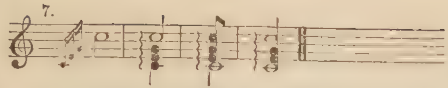


The arpeggio in modern music is usually indicated as in Ex. 4, and occasionally (as for instance in some of Hummel's compositions) by a stroke across the chord (Ex. 5). This is however incorrect, as it may easily be mistaken for the combination of arpeggio with Acciaccatura, which, according to Emanuel Bach, is to be written and played as in Ex. 6.



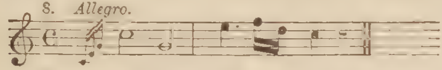
In the arpeggio as above, the notes when once sounded are all sustained to the full value of the chord, with the exception only of the foreign note (the acciaccatura) in Ex. 6. Sometimes, however, certain notes are required to be held while the others are released; in this case the chord is written as in Ex. 7.

7.



The arpeggio should, according to the best authorities, *begin* at the moment due to the chord, whether it is indicated by the sign or by small notes, and there can be no doubt that the effect of a chord is weakened and often spoilt by being begun before its time, as is the bad habit of many inexperienced players. Thus the commencement of Mozart's Sonata in C (Ex. 8) should be played as in Ex. 9, and not as in Ex. 10. Nevertheless it appears to the writer that there are cases in modern music in which it is advisable to break the rule and allow the *last* note of the arpeggio to fall upon the beat, as for instance in Mendelssohn's 'Lieder ohne Worte,' Book v. No. 1, where the same note often serves as the last note of an arpeggio and at the same time as an essential note of the melody, and on that account will not bear the delay which would arise if the arpeggio were played according to rule (see Ex. 11, which could scarcely be played as in Ex. 12).

8. *Allegro.*



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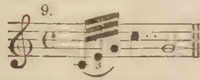

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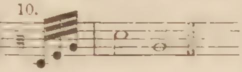

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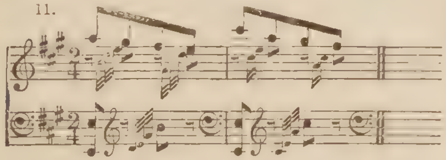

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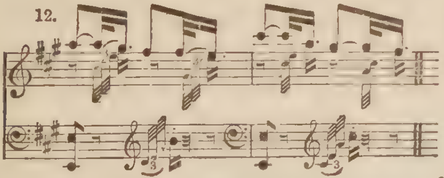
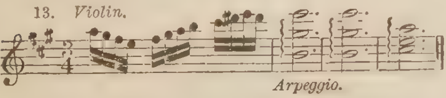
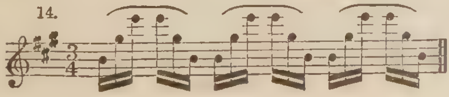


In music of the time of Bach a sequence of chords is sometimes met with bearing the word 'arpeggio'; in this case the order of breaking the chord, and even the number of times the same chord may be broken, is left to the taste of the performer, as in Bach's 'Sonata for Pianoforte and Violin,' No. 2 (Ex. 13), which is usually played as in Ex. 14.

13. *Violin.*

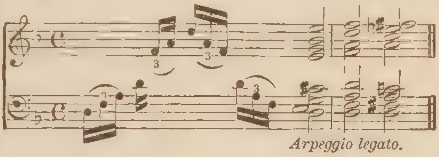


14.

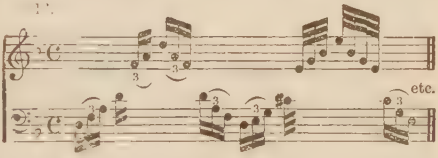


Sometimes the arpeggio of the first chord of a sequence is written out in full, as an indication to the player of the rate of movement to be applied to the whole passage. This is the case in Bach's 'Fantasia Cromatica' (Ex. 15), which is intended to be played as in Ex. 16. Such indications, however, need not always be strictly followed, and indeed Mendelssohn, speaking of the passage quoted, says in a letter to his sister: 'I take the liberty to play them (the arpeggios) with every possible *crescendo* and *piano* and *ff.*, with pedal as a matter of course, and the bass notes doubled as well. . . . N.B.—Each chord is broken *twice*, and later on only once, as it happens.' (Mendelssohn, *Briefe*, ii. 241). In the same letter he gives as an illustration the passage as in Ex. 17.

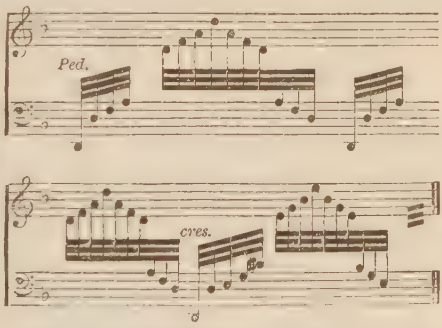
15.



16.

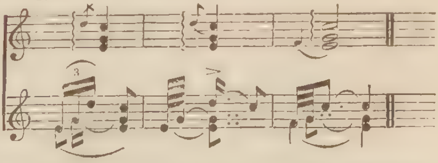


17.



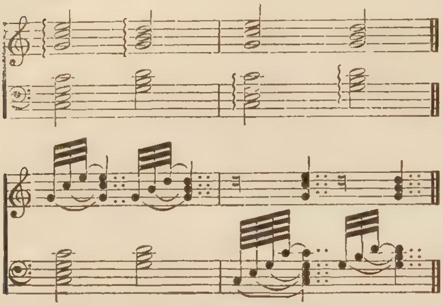
When an appoggiatura is applied to an arpeggio chord, it takes its place as one of the notes of the arpeggio, and occasions a delay of the particular note to which it belongs equal to the time required for its performance, whether it be long or short (Ex. 18).

18.



Chords are occasionally met with (especially in Haydn's pianoforte sonatas) which are *partly* arpeggio, one hand having to spread the chord while the other plays the notes all together; the correct rendering of such chords is as follows (Ex. 19):

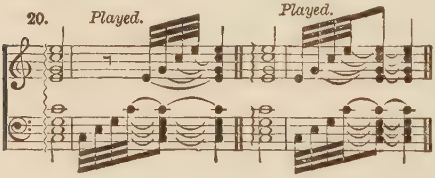
19.



Another instance, where it is of great importance to observe the difference between the arpeggio and the plain chord, is in Brahms's intermezzo in E, op. 116, No. 4.

A distinction is, or ought to be, made between the long arpeggio mark joining both staves, and a separate arpeggio mark for each stave:

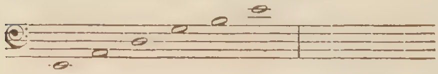
20.



F. T.

ARPEGGIONE, or Guitar Violoncello, a stringed instrument, played with a bow, which was invented by G. Staufer, of Vienna, in 1823, but appears never to have come much into use, and whose very name would probably now be unknown, if it were not for an interesting sonata (in A) for pianoforte and arpeggione by Franz Schubert, written in 1824, published in series 8 of the complete edition by Breitkopf and Härtel.

The arpeggione appears to have been of the size of the viol da gamba, or a small violoncello; the shape of the body something like that of the guitar. The finger-board had frets, and the six strings were tuned thus—



An instruction-book for the arpeggione by Vinc. Schuster, the player for whom Schubert wrote his sonata, has been published by A. Diabelli and Co., of Vienna. P. D.

ARPICORDO. See Harpsichord.

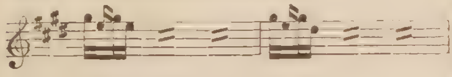
ARRANGEMENT, or ADAPTATION, is the musical counterpart of literary translation. Voices or instruments are as languages by which the thoughts or emotions of composers are made known to the world; and the object of arrangement is to make that which was written in one musical language intelligible in another.

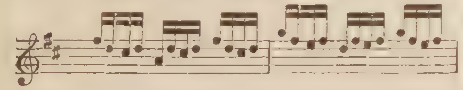
The functions of the arranger and translator are similar; for instruments, like languages, are characterised by peculiar idioms and special aptitudes and deficiencies which call for critical ability and knowledge of corresponding modes of expression in dealing with them. But more than all, the most indispensable quality to both is a capacity to understand the work they have to deal with. For it is not enough to put note for note or word for word or even to find corresponding idioms. The meanings and values of words and notes are variable with their relative positions, and the choice of them demands appreciation of the work generally, as well as of the details of the materials of which it is composed. It demands, in fact, a certain correspondence of feeling with the original author in the mind of the arranger or translator. Authors have often been fortunate in having other great authors for their translators, but few have written their own works in more languages than one. Music has had the advantage of not only having arrangements by the greatest masters, but arrangements by them of their own works. Such cases ought to be the highest order of their kind, and if there are any things worth noting in the comparison between arrangements and originals they ought to be found there.

The earliest things which answered the purpose of arrangements were the publications of parts of early operas, such as the recitatives and airs with merely figured bass and occasional indications of a figure or a melody for the accompaniment. In this manner were published operas of Lulli and Handel, and many now forgotten composers for the stage of their time and before; but these are not of a nature to arouse much interest.

The first arrangements which have any great artistic value are Bach's; and as they are many of them of his own works, there is, as has been before observed, especial reason for putting confidence in such conclusions as can be arrived at from the consideration of his mode of procedure. At the time when his attention was first strongly attracted to Italian instrumental music by the principles of form which their composers had originated, and worked with great skill, he arranged sixteen violin concertos of Vivaldi's for the clavier solo, and three of the same and a first movement for the organ. Bach's concerto for four harpsichords in A minor is an adaptation of a work of Vivaldi's for four violins in B minor, given in the appendix to B.-G. vol. xliii. Of the originals of these it appears from Spitta (Engl. trans. i. 412), that there are six to be found for comparison; but, as Spitta observes, from the freedom with which Bach treated his original in these it is legitimate to infer his treatment of the others. Vivaldi's existing concertos are excellent in form, but his ideas are frequently crude and unsatisfactory, and their treatment is often thin and weak. Bach's object being rather to have good illustrations of beauty of form than substance, he did not hesitate to alter the details of figures, rhythms, and melodies, and even successions of keys, to amplify cadences, and add inner parts, till the whole is transformed into a Bach-commentary on the form-principles of the Italians rather than an arrangement in the ordinary meaning of the term. It is not however an instance to justify arrangers in like freedom, as it is obviously exceptional, and is moreover in marked opposition to Bach's arrangements of his own works.

Some of these are of a nature to induce the expectation that the changes would be considerable; as for instance the arrangement of the prelude to the Solo Violin Sonata in E, as the introduction in D to the Cantata 'Wir danken dir, Gott'[1] for obbligato organ with accompaniment of strings, oboes, and trumpets. The original movement consists almost throughout of continually moving semiquavers embracing many thorough violin passages, and certainly does not seem to afford much material to support its changed condition. But a comparison shows that there is no change of material importance in the whole, unless an accompaniment of masterly simplicity can be called a change. There are immaterial alterations of notes here and there for the convenience of the player, and the figure in the violin sonata, is changed into in the organ arrangement—and so on, for effect, and that is all.

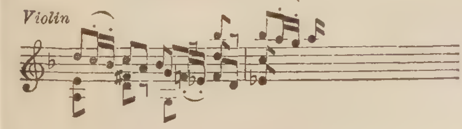


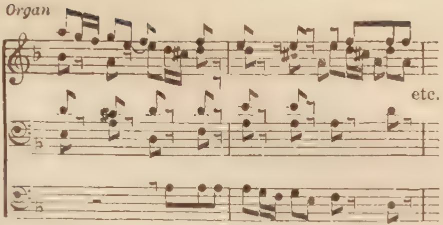


Another instance of a like nature is the arrangement of the fugue from the solo violin sonata in G minor (No. 1) for Organ in D minor (B.-G. vol. xv. p. 148). Here the changes are more important though still remarkably slight considering the difference between the violin and the two manuals and pedals of an organ.

The most important changes are the following:—

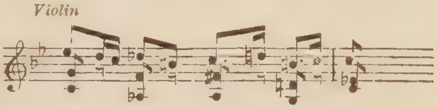
The last half of bar 5 and the first of bar 6 are amplified into a bar and two halves to enable the pedals to come in with the subject in the orthodox manner.

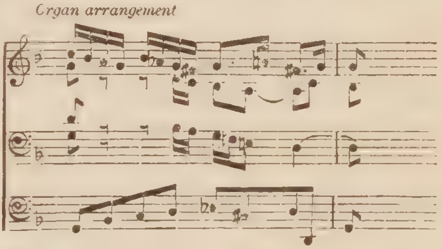




In the same manner two half-bars are inserted in the middle of bar 28, where the pedal comes in a second time with a quotation of the subject not in the original. In bar 16 there is a similar point not in the original, which, however, makes no change in the harmony.

The further alterations amount to the filling up and wider distribution of the original harmonies, the addition of passing notes and grace notes, and the remodelling of violin passages; of the nature of all which changes the following bar is an admirable instance—





Two other arrangements of Bach's, namely that of the first violin concerto in A minor, and of the second in E major (B.-G. xxi. pp. 3 and 21) as concertos for the clavier in G minor and D major respectively (B.-G. xvii. pp. 199 and 81), are not only interesting in themselves, but become doubly so when compared with Beethoven's arrangement of his violin concerto in D as a pianoforte concerto.[2]

The first essential in these cases was to add a sufficiently important part for the left hand, and the methods adopted afford interesting illustrations of the characteristics of the two great masters themselves, as well as of the instruments they wrote for. A portion of this requirement Bach supplies from the string accompaniment, frequently without alteration; but a great deal appears to be new till it is analysed; as, for instance, the independent part given to the left hand in the first movement of the concerto in G minor from the twenty-fifth bar almost to the end, which is as superbly fresh and pointed as it is smooth and natural throughout. On examination this passage—which deserves quotation if it were not too long—proves to be a long variation on the original bass of the accompaniment, and perfectly faithful to its source.

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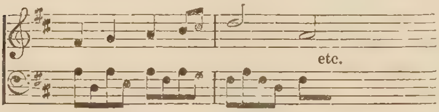
[1] B.-G. vol. v. No. 9.

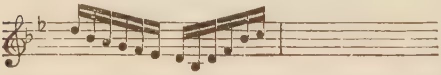
[2] Breitkopf's edition of Beethoven, No. 73.

Bach's principle in this and in other cases of like nature is contrapuntal; Beethoven's is the exact contrary almost throughout. He supplies his left hand mainly with unisons and unisons disguised by various devices (which is in conformity with his practice in his two great concertos in G and E flat, in which the use of unisons and disguised unisons for the two hands is very extensive); and where a new accompaniment is inserted it is of the very simplest kind possible, such as

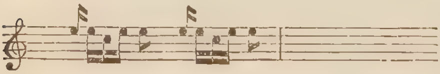


after the cadenza in the first movement; or else it is in simple chords, forming unobtrusive answers to figures and rhythms in the orchestral accompaniment.

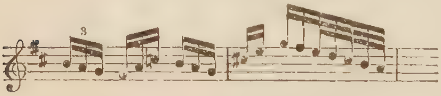
Both masters alter the original violin figures here and there for convenience or effect. Thus Bach, in the last movement of the G minor clavier concerto, puts



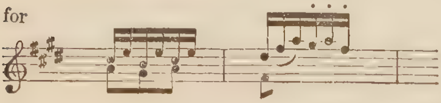
for the violin figure



and in the last movement of the D major puts

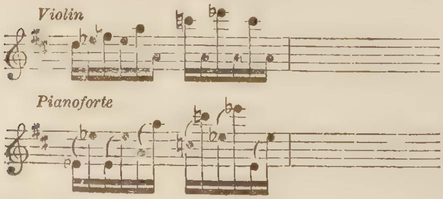


for



in the E major violin concerto.

The nature of Beethoven's alterations may be judged of from the following quotation from the last movement, after the cadenza:—



Another typical alteration is after the coda in the first movement, where, in the thirteenth bar from the end, in order to give the left hand something to do, Beethoven anticipates the figure of smoothly flowing semiquavers with which the part of the violin closes, making the two hands alternate till they join in playing the last passage in octaves. In both masters' works there are instances of holding notes being changed into shakes in the arrangements, as in the 7th and 8th bars of the slow movement of the D concerto of Bach, and the 2nd and 5th bars after the first tutti in the last movement of Beethoven's concerto. In both there are instances of simple devices to avoid rapid repetition of notes, which is an easy process on the violin, but an effort on the pianoforte, and consequently produces a different effect. They both amplify arpeggio passages within moderate bounds, both are alike careful to find a precedent for the form of a change when one becomes necessary, and in both the care taken to be faithful to the originals is conspicuous.

The same care is observable in another arrangement of Beethoven's, viz. the Pianoforte Trio[1] made from his second symphony.

The comparison between these is very interesting owing to the unflagging variety of the distribution of the orchestral parts to the three instruments. The pianoforte naturally takes the substance of the work, but not in such a manner as to throw the others into subordination. The strings are used mostly to mark special orchestral points and contrasts, and to take such things as the pianoforte is unfitted for. Their distribution is so free that the violin will sometimes take notes that are in the parts of three or more instruments in a single bar. In other respects the strings are used to reinforce the accompaniment, so that in point of fact the violin in the trio plays more of the second violin part than of the first, and the violoncello of any other instrument from basso to oboe than the part given to it in the symphony.

The changes made are few and only such as are necessitated by technical differences, and are of the same simple kind with those in the concerto, and originating in similar circumstances. Everything in the distribution of the instruments subserves some purpose, and the re-sorting of the details always indicates some definite principle not at variance with the style of the original.

An illustration of the highest order in more modern works is found in the exquisitely artistic arrangement of the *Midsummer Night's Dream* music for four hands on one pianoforte by Mendelssohn himself.

The step from Beethoven to Mendelssohn embraces a considerable development of the knowledge of the technical and tonal qualities of the pianoforte, as well as of its mechanical improvement as an instrument. This becomes apparent in the different characteristics of Mendelssohn's work, which in matter of detail is much more free than Beethoven's, though quite as faithful in general effect.

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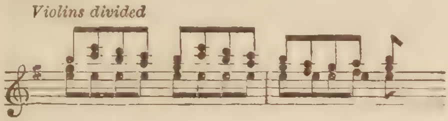
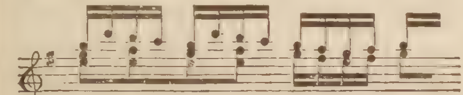
[1] Breitkopf's edition of Beethoven, No. 90.

At the very beginning of the overture is an instance in point, where that which appears in the score as

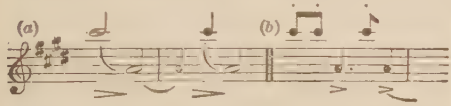


is in the pianoforte arrangement given (in notes of half the original value) as



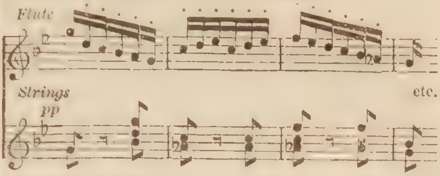
the object evidently being to avoid the repetition and the rapid thirds which would mar the lightness and crispness and delicacy of the passage.

In one instance a similar effect is produced by a diametrically contrary process, where Bottom's bray, which in the original is given to strings and clarinets (*a*), is given in the pianoforte arrangement as at (*b*):—

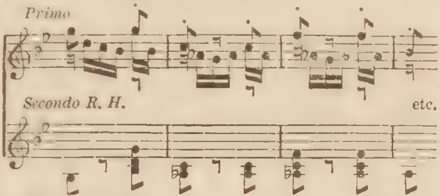


It is to be remarked that the arrangement of the overture is written in notes of half the value of those of the orchestral score, with twice the amount in each bar; except the four characteristic wind-chords—tonic, dominant, sub-dominant, and tonic—which are semibreves, as in the original, whenever they occur; in all the rest semiquavers stand for quavers, quavers for crotchets, crotchets for minims, etc., as may be seen by referring to the above examples. The change may possibly have been made in the hope that the players would be more likely to hit the character of the work when playing from the quicker-looking notes; or it may have been a vague idea of conforming to a kind of etiquette noticeable in music, church music affecting the longer-looking notes, such as semibreves and minims, while orchestral music has the faster-looking notes, such as quavers (overtures to 'Coriolan,' 'Leonore,' 'Fidelio,' 'Jessonda,' etc.), and pianoforte music descends to semiquavers—as though to mark the relative degrees of dignity.

The pianoforte arrangement of the scherzo of the *Midsummer Night's Dream* abounds with happy devices for avoiding rapid repetitions, and for expressing contrasts of wind and strings, and imitating the effect of many orchestral parts which it would be impossible to put into the arrangement in their entirety. One of the happiest passages in the whole work is the arrangement of the passage on the tonic pedal at the end of this movement.



(*G pedal, pizzicati bassi, and Corni and Trombe on first beat of each bar.*)

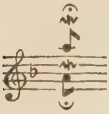


Mendelssohn often takes the freedom of slightly altering the details of a quick passage in order to give it greater interest as a pianoforte figure; which seems to be a legitimate development of the theory of the relative idiomatic modes of expression of different instruments, and its adaptation to details.

A still further development in this direction is found in the arrangement by Brahms of his pianoforte quintet in F minor (op. 34) as a sonata for two pianofortes. In this the main object seems to have been to balance the work of the two pianofortes. Sometimes the first pianoforte, and sometimes the second has the original pianoforte part for pages together, and sometimes for a few bars at a time, but whenever the nature of the passages admits of it, the materials are distributed evenly between the two instruments. There are some changes—such as the addition of a bar in two places in the first movement, and the change of an accidental in the last—which must be referred to critical considerations, and have nothing to do with arrangement. The technical changes in the arrangement are the occasional development of a free inner part out of the materials of the original without further change in the harmonies, the filling up of rhythm-marking chords of the strings, frequent reinforcement of the bass by doubling, and, which is especially noticeable, frequent doubling of both melodies and parts of important figures. It is this latter peculiarity which especially marks the adaptation of certain tendencies of modern pianoforte-playing to arrangement,—the tendency, namely, to double all the parts possible, to fill up chords to the utmost, and to distribute the notes over a wider space, with greater regard to their tonal relations than formerly, and by every means to enlarge the scope and effective power of the instrument, at the same time breaking down all the obstructions and restrictions which the old dogmas of style in playing placed in the way of its development. [Brahms's arrangement of Joachim's overture to 'Henry IV.,' for two pianofortes, may be referred to, although the original is not available for comparison.]

Another admirable instance of this kind is the arrangement by Brahms of a gavotte of Gluck's in A; which however in its new form is as much marked by the personality of the arranger as that of the composer—a dangerous precedent for ordinary arrangers.

A very remarkable instance of the adaptation of the resources of modern pianoforte-playing to arrangement, is that by Tausig of Bach's toccata and fugue for the organ in D, 'zum Conzertvortrag frei bearbeitet.' The difficulty in such a case is to keep up the balance of the enlarged scale throughout. Tausig's perfect mastery of his art has carried him through the ordeal unscathed, from the first bar, where



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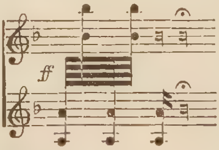
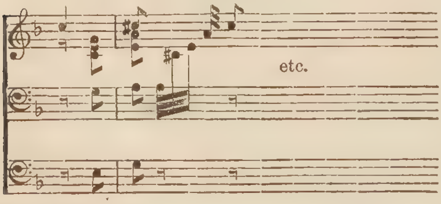


down to the end, where Bach's



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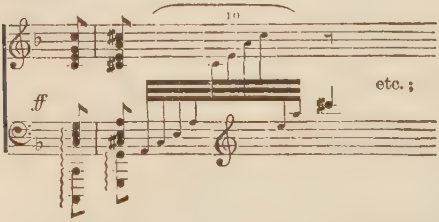


and the result in the hands of a competent performer is magnificent.

The point which this arrangement has in common with the foregoing classical examples, is its remarkable fidelity to the materials of the original, and the absence of irrelevant matter. The tendency of high-class modern arrangements is towards freedom of interpretation; and the comparison of classical arrangements with their originals shows that this is legitimate, up to the point of imitating the idioms of one instrument by the idioms of another, the effects of one by the effects of another. Beyond that lies the danger of marring the balance of the original works by undue enlargement of the scale of particular parts, of obscuring the personality of the original composer, and of caricature,—that pitfall of ill-regulated admiration,—instances of which may be found in modern 'transcriptions,' which are the most extreme advance yet achieved in the direction of freedom of interpretation.

The foregoing is very far from exhausting the varieties of kinds of arrangement; for since these are almost as numerous as the possible interchanges between instruments and combinations of instruments, the only course open is to take typical instances from the best sources to illustrate general principles—and these will be found to apply to all arrangements which lay claim to artistic merit. To take for instance an arrangement of an orchestral work for wind band: the absent strings will be represented by an increased number of clarinets of different calibres and corni di bassetto, and by the bassoons and increased power of brass. But these cannot answer the purpose fully, for the clarinets cannot take the higher passages of the violin parts, and they will not stand in an equally strong degree of contrast to the rest of the band. Consequently the flutes have to supplement the clarinets in places where they are deficient, and the parts originally belonging to them have to be proportionately modified; and in order to meet the requirements of an effect of contrast, the horns, trombones, etc., for lower parts, have to play a great deal more than in the original, both of melody and accompaniment. The part of the oboes will probably be more similar than any other, though it will need to be modified to retain its relative degree of prominence in the band. On the whole a very general interchange of the parts of the instruments becomes necessary, which is done with due respect to the peculiarities of the different instruments, both as regards passages and relative tone qualities, in such a manner as not to mar the relevancy and balance of parts of the whole work.

Of arrangements of pianoforte works for full orchestra, of which there are a few modern instances, it must be said that they are for the most part unsatisfactory, by reason of the marked difference of quality between pianoforte and orchestral music. It is like trying to spread out a lyric or a ballad over sufficient space to make it look like an epic. Of this kind are the arrangements of Schumann's 'Bilder aus Osten' by Reinecke, and of Weber's 'Invitation à la Valse' by Berlioz. Arrangements of pianoforte accompaniments are more justifiable, and Liszt's scoring of the accompaniment to Schubert's hymn 'Die Allmacht,' and his development of an orchestral accompaniment to a Polonaise of Weber's out of the materials of the original, without marring the Weberish personality of the work, are both greatly to the enhancement of the value of the works for concert purposes. The question of the propriety of eking out one work with portions of another entirely independent one—as Liszt has done in the Introduction of his version of this Polonaise—belongs to what may be called the *morale* of arrangement, and need not be touched upon here. Nor can we notice such adaptations as that of Palestrina's 'Missa Papæ Marcelli'—originally written for 6 voices—for 8 and 4, or that by Vincent Novello of Wilbye's 3-part madrigals for 5, 6, and 7 voices.

As might be anticipated, there are instances of composers making very considerable alterations in their own works in preparing them for performance under other conditions than those for which they were originally written, such as the arrangement, so-called, by Beethoven himself of his early Octet for wind instruments in E♭ (op. 103) as a quintet for strings in the same key (op. 4), and Mendelssohn's edition of the scherzo from his Octet in E♭ (op. 20) for full orchestra, introduced by him into his symphony in C minor—which are rather new works founded on old materials than arrangements in the ordinary sense of the term. They are moreover exceptions even to the practice of composers themselves, and do not come under the head of the general subject of arrangement. For however unlimited may be the rights of composers to alter their own works, the rights of others are limited to redistribution and variation of detail; and even in detail the alterations can only be legitimate to the degree which is rendered indispensable by radical differences in the instruments, and must be such as are warranted by the quality, proportions, and style of the context.

It may be convenient to close this article with a list of adaptations of their own works by the composers themselves as far as they can be ascertained:—

1. Bach's arrangements of his own works are numerous. Some of them have already been noticed, but the following is a complete list of those in the edition of the Bach-Gesellschaft.

Concerto in G for violin and two flutes with 5tet acct. (B.-G. xix. p. 85) appears also as a clavier concerto in F, with acct. of two flutes and quartet.—Concerto in G minor for clavier with 5tet acct. (*ib.* xvii. p. 199), as concerto in A minor for violin with 4tet acct. (xxi. p. 3).—Concerto in D major for clavier with 4tet acct. (xvii. p. 81), as concerto for violin in E major with 4tet acct. (xxi. p. 21).—The Prelude and Fugue in A minor for clavier solo (xxxvi. p. 91) appear, with much alteration, as 1st and 3rd movements of concerto for clavier, flute, and violin in same key, with 5tet acct. (xvii. p. 223). The slow movement of the same concerto, in C, is taken from the third organ sonata, where it stands in F (xv. p. 32).—The fugue in G minor for violin solo, from Sonata 1 (xxvii. p. 4), appears in D minor, arranged for the organ (xv. p. 149).—Sonata 2 for violin solo in A minor (xxvii. p. 19) appears in D minor for clavier solo (xlii. p. 3).—The third partita for violin solo in E (xxvii. p. 48) is arranged for clavier alone (xlii. p. 16).—The prelude in E from the same partita is arranged for organ and full orchestra in D, as 'sinfonia' to the Rathswahl cantata 'Wir danken dir, Gott,' No. 29 of the 'Kirchencantaten' (v. p. 273), and the first movement of the 5th Sonata for Violin in C (xxvii. p. 24) appears as a separate movement for clavier in G (xlii. p. 27).—The first movement of the concerto in E for clavier (xvii. p. 45) appears in the Introduction to the cantata 'Gott soll allein' (xxxiii. No. 169); and the two first movements of the concerto in D minor (xvii. pp. 3 and 275) appear in the cantata 'Wir müssen durch viel Trübsal' (xxx. No. 146).

2. Handel was very much in the habit of using up the compositions both of himself and others, sometimes by transplanting them bodily from one work to another—as his own Allelujahs from the Coronation Anthems into 'Deborah,' or Kerl's organ Canzona, which appears nearly note for note as 'Egypt was glad' in 'Israel in Egypt'; and sometimes by conversion, as in the 'Messiah,' where the choruses 'His yoke' and 'All we' are arranged from two of his own Italian Chamber duets, or in 'Israel in Egypt,' where he laid his organ Fugues and an early Magnificat, possibly of his own, under large contribution. In other parts of 'Israel,' and in the 'Dettingen Te Deum' he used the music of Stradella and Urio with greater or less freedom. But these works come under a different category from those of Bach, and will be better examined under their own heads. More to the present purpose are his adaptations of his orchestral works, such as the 2nd, 3rd, 4th, and 5th of the 2nd set of Organ Concertos, which are mere adaptations of the 11th, 10th, 1st, and 6th of the 12 Concerti Grossi (op. 6). No. 1 of the same set of Organ Concertos is partly adapted from the 6th Sonata or Trio (op. 5). See also a series of articles by J. S. Shedlock in the *Musical Times*, July to Nov. 1901.

3. Beethoven. The arrangements of the seventh and eighth symphonies for two hands, published by Steiner at the same time with the scores, although not by Beethoven himself, were looked through and corrected by him. He arranged the grand fugue for string quartet (op. 133) as a duet for piano. No other pianoforte arrangements by him are known; but he is said to have highly approved of those of his symphonies by Mr. Watts. Beethoven, however, rearranged several of his works for other combinations of instruments than those for which he originally composed

them. Op. 1, No. 3, pianoforte trio, arranged as string quintet (op. 104). Op. 4, string quintet (two violins), arranged from the octet for wind instruments (1796), published later as Op. 103. Op. 14, No. 1, pianoforte sonata in E, arranged as a string quartet in F. Op. 16, quintet for pianoforte and wind instruments, arranged as a pianoforte and string quartet. Op. 20, the septet, arranged as a trio for pianoforte clarinet or violin, and violoncello (op. 38). Op. 36, symphony No. 2, arranged as a pianoforte trio. Op. 61, violin concerto, arranged as pianoforte concerto. The above are all that are certainly by Beethoven. Op. 31, No. 1, Pianoforte Sonata—G, arranged as a string quartet, is allowed by Nottebohm to be probably by the composer. So also his Op. 8, Notturno for string trio arranged for pianoforte and tenor (op. 42), and Op. 25, Serenade for flute, violin, and tenor, arranged for pianoforte and flute (op. 41), were looked over and revised by him.

4. Schubert. Arrangement for four hands of overture in C major 'in the Italian style' (op. 170), overture in D major, and overture to 'Rosamunde'; and for two hands of the accompaniments to the Romance and three choruses in the same work. The song 'Der Leidende,' in B minor, is an arrangement for voice and piano of the second trio (in B♭ minor) of the second Entr'acte of 'Rosamunde.'

5. Mendelssohn. For four hands: the Octet (op. 20); the *Midsummer Night's Dream* overture and other music; the 'Hebrides' overture; the overture for military band (op. 24); the andante and variations in B♭ (op. 83*a*), originally written for two hands. For two hands: the accompaniments to the Hochzeit des Camacho, and to the 95th Psalm (op. 46). He also arranged the scherzo from the string octet (op. 20) for full orchestra to replace the minuet and trio of his symphony in C minor on the occasion of its performance by the Philharmonic Society, as noticed above.

6. Schumann. For four hands: Overture, scherzo, and finale; Symphony No. 2 (C major); Overture to 'Hermann und Dorothea.' Madame Schumann arranged the quintet (op. 44) for two pianofortes, and the accompaniments to the opera of 'Genoveva' for two hands.

7. Brahms arranged Nos. 1, 3, and 6 of his 'Ungarische Tänze,' originally published as piano pieces for four hands, for full orchestra. He also arranged his piano string quintet (op. 34) as a 'sonata' for four hands on two pianos, and his two orchestral serenades for piano, à quatre mains. The version of the variations on a theme of Haydn, made for two pianos, is so far above the usual standard of arrangement that it is dignified with a number, 56*b*, in the composer's works, the orchestral version being 56*a*. C. H. H. P.

ARRIAGA Y BALZOLA, Juan Crisostomo Jacobo Antonio, born at Bilbao, Jan. 27, 1806, a violinist and composer of great promise. When a mere child, without having learnt even the elements of harmony, he wrote a Spanish opera, and in 1821 was sent to the Conservatoire at Paris to study the violin under Baillot and harmony under Fétis. In two years he became a learned contrapuntist, and wrote an 'Et vitam venturi' in eight parts, which Cherubini is said to have pronounced a masterpiece. (Fétis.) On his premature death, of decline, at Marseilles in Feb. 1825, this gifted artist left three string quartets (Paris, 1824)—compositions deserving to be better known—an overture, a symphony, and many other unpublished works. M. C. C.

ARRIGONI, Carlo, a lutenist, born at Florence at the beginning of the 18th century, whose only claim to notice is his possible antagonism to Handel. He is said by Fétis and Schoelcher to have been engaged, with Porpora, as composer to the theatre at Lincoln's Inn, which was started as an opposition to Handel in 1734, and to have produced there in that year an opera called 'Fernando' without success; but it is impossible to discover on what this is grounded. That Arrigoni was in London at or about that date is possible, and even probable, since a volume of his *Cantate da Camera* was published there in 1732; and in Arbuthnot's satire *Harmony in an Uproar*, the 'King of Arragon' is mentioned amongst Handel's opponents, a name which Burney (*Commemoration*) explains to mean Arrigoni. But, on the other hand, the impression he made must have been very small, and his opera becomes more than doubtful, for the names neither of Arrigoni nor Fernando are found in the histories of Burney or Hawkins, in the MS. Register of Colman, in the newspapers of the period, nor in any other sources to which the writer has had access. It is in accordance with this that Arrigoni is mentioned by Chrysander in connection with Arbuthnot's satire only (*Händel*, ii. 343).

In 1738, taking a leaf out of his great antagonist's book, he produced an oratorio called 'Esther,' at Vienna, in the title of which he is styled 'compositore di camera del granduca di Toscana.' He is supposed to have died in Tuscany about 1743. G.

ARSIS and THESIS. Terms used both in music and in prosody. They are derived from the Greek. Arsis is from the verb *αἴρω* (*tollo*, 'I lift or raise'), and marks the elevation of the voice in singing, or the hand in beating time. The depression which follows it is called *θέσις* (*depositio* or *remissio*).

When applied to beating time, arsis indicates the strong beat, and thesis the weak; for the ancients beat time in exactly the reverse way to ours, lifting the hand for the strong beat and letting it fall for the weak, whereas we make the down beat for the strong accents, and raise our hand for the others.

When applied to the voice, a subject, counterpoint, or fugue is said to be 'per thesin' when the notes ascend from grave to acute; 'per arsin' when they descend from acute to grave, for here again the ancient application of the ideas of height or depth to music was apparently the reverse of our own.

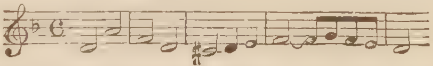
A fugue 'per arsin et thesin' is the same thing as a fugue 'by inversion,' that is to say, it is a fugue in which the answer to the subject is made by contrary motion. (See Fugue, Canon, Inversion, and Subject.) The terms arsis and thesis may be regarded as virtually obsolete, and are practically useless in these days. F. A. G. O.

ARTARIA. A well-known music-publishing firm in Vienna, the founders of which were Cesare, Domenico, and Giovanni Artaria, three brothers from Blevio on the Lake of Como, who settled in Vienna about the end of the year 1750. In 1769 the privilege of the Empress was granted to Carlo, the son of Cesare, and his cousins, Francesco, Ignazio, and Pasquale, to establish an art business in Vienna. To the sale of engravings, maps, and foreign music, was added in 1776 a music printing press, the first in Vienna, from which two years later issued the first publications of the firm of Artaria and Co. At the same time appeared the first of their catalogues of music, since continued from time to time. From the year 1780 a succession of works by Haydn, Mozart, Beethoven, and other composers, were published by the firm, which is in full activity at the present day. A branch house was founded at Mayence in 1793 by the brothers of Pasquale Artaria, Domenico and Giovanni Maria; this was afterwards extended to Mannheim, in conjunction with the bookselling house of Fontaine, under the name of Domenico Artaria. In 1793 the Vienna firm united with Giovanni Cappi and Tranquillo Mollo, who, however, shortly afterwards dissolved the association, and started houses of their own, Cappi again subsequently joining with Tobias Haslinger, and Mollo with Diabelli. In 1802 the business came into the hands of Domenico, a son-in-law of Carlo. Under his management the business reached its climax, and the house was the resort of all the artists of the city. His valuable collection of autographs by Mozart, Haydn, Beethoven, and other famous composers, was known far and wide, though in course of time in great measure dispersed. Domenico died on July 5, 1842, and the business was carried on under the old name by his son August, who died Dec. 4, 1893. His two sons, C. August and Dominik, are the present partners. Haydn was for many years in most intimate relations with Artaria and Co. What they published for Beethoven may be seen in the fullest detail in Nottebohm's catalogue of the great composer's works. C. F. P.

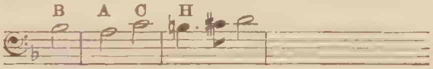
ARTAXERXES, an opera in three acts composed by Dr. Arne, the words translated from Metastasio's 'Artaserse' by Arne himself. Produced at Covent Garden Theatre Feb. 2, 1762, and long a favourite piece on the London boards. It was given in Dublin as late as 1877.

ARTEAGA, Stefano, a learned Jesuit, born about 1750 at Madrid. On the suppression of the order he went to Italy and became a member of the Academy of Padua. He afterwards resided at Bologna, and there made the acquaintance of Padre Martini, at whose instance he investigated the rise and progress of the Italian stage. His work, entitled *Rivoluzioni del teatro musicale Italiano, dalla sua origine fino al presente* (two vols. 1783) is of importance in the history of music. A second edition, in three vols., appeared at Venice in 1785. He also left behind him a MS. treatise on the rhythm of the ancients, of which, however, all traces have disappeared. He died Oct. 30, 1799. F. G.

ART OF FUGUE, THE (*Die Kunst der Fuge*), a work of Sebastian Bach's, in which the art of fugue and counterpoint is taught, not by rules but in examples. It was written in 1749, the last year of his life, and is therefore the last legacy of his immense genius and experience. The work consists of fourteen fugues—or in Bach's language 'counterpoints'—four canons, and two fugues for two claviers, all on one theme



in every variety of treatment; and closes with a fugue on three new subjects, in the same key as before, the third being the name of Bach (according to the German notation):—



This fugue leaves off on a chord of A, and is otherwise obviously unfinished, interrupted, according to Forkel, by the failure of Bach's eyes, and never resumed. On the other hand the writing of the autograph (Berlin Library), though small and cramp, is very clear, and not like the writing of a half-blind man. We learn on the same authority that it was the master's intention to wind up his work with a fugue on four subjects, to be reversed in all the four parts; of this, however, no trace exists. The *Art of Fugue* was partly engraved (on copper) before Bach's death, and was published by Marpurg in 1752, first at five then at four thalers, with the addition at the end of a Chorale, 'Wenn wir in höchsten Nothen sind,' in four parts in florid counterpoint, which is said to have been dictated by the master to his son-in-law, Altnikol, very shortly before his departure, and is thus his 'Nunc dimittis.' This chorale, which has no apparent connection with the preceding portion, is in G major; it is omitted in the editions of Nägeli and Peters, but will be found in the B.-G. edition, xxv^2. p. 145.

Thirty copies only of the work were printed by Marpurg, and the plates, sixty in number, came into the hands of Emanuel Bach, who on Sept. 14, 1756, in a highly characteristic advertisement, offered them for sale at any reasonable price. What became of them is not known. There are three modern editions—that of Nägeli of Zürich (1803), published at the instigation of C. M. von Weber, a splendid oblong folio, with the fugues engraved both in score and in compressed arrangement; that of Peters (1839), edited by Czerny; and that of the B.-G. None of these has the Chorale; but the second contains the 'Thema regium' and the 'Ricercar' from the 'Musikalisches Opfer.' An excellent analysis of the work is Hauptmann's 'Erläuterungen,' etc., originally prefixed to Czerny's edition, but to be had separately (Peters, 1841). [See Spitta's *Bach*, Engl. tr. iii. 197-204, and a paper by James Higgs in the *Proceedings of the Musical Association*, Feb. 5, 1877.] G.

ARTE MUSICALE IN ITALIA, L'. A series of finely-printed volumes published by Ricordi and Co., edited by Signor Luigi Torchi, and including compositions, both sacred and profane, from the 14th to the 18th centuries. The first of the two volumes of vocal music that have already appeared is confined to the 14th to 16th centuries, the second to the 16th only.

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  - Jubilate Deo, a 8.
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The third volume (published 1903) contains compositions for the organ or harpsichord, dating from the 16th, 17th, and 18th centuries.

- **Gerlamo Cavazzoni.** Ricercari, canzoni, inni, 2 magnificats.
- **Antonio Valente.** Versi.
- **Vincenzo Pellegrini.** 2 canzoni.
- **Bertoldo Sperindio.** 2 ricercari.
- **Andrea Gabrieli.** Ricercare, fantasia, pass' e mezzo, and toccata.
- **Annibale Padovano.** 2 ricercari.
- **Claudio Merulo.** 4 toccatas.
- **Giovanni Gabrieli.** Intonazioni, toccata.
- **Giovan Paolo Cima.** Ricercare.
- **Ascanio Majone.** Ricercare.
- **Luzzasco Luzzaschi.** 2 ricercari and toccata.
- **Costanzo Antegnati.** 3 ricercari.
- **Gabriel Fatorini.** 2 ricercari.
- **Girolamo Diruta.** Ricercare, 2 toccatas.
- **Antonio Romanini.** Toccata.
- **Paolo Quagliati.** Toccata.
- **Vincenzo Bell' Haver.** Toccata.
- **Gioseffo Guami.** Toccata.
- **Agostino Soderini.** 2 canzoni.
- **Giovanni Cavaccio.** Toccata, ricercare, and canzona.
- **Fabrizio Fontana.** 3 ricercari.
- **Girolamo Frescobaldi.** Componimenti per cembalo (12 pieces).
  - Partite, corrente, passacagli, capriccio pastorale, 2 toccatas, 3 canzoni, 2 fugues.
- **Ercole Pasquini.** Canzona francese.
- **Bernardo Pasquini.** Pastorale, toccata and sonata.
- **Michelangelo Rossi.** 10 toccatas for harpsichord, and 10 correnti for harpsichord or organ.
- **Pollaroli.** Sonata.
- **Tarquinio Merula.** Sonata cromatica.
- **Adriano Banchieri.** Ricercare and componimenti for organ (9 pieces).
- **Gio. Maria Trabaci.** 7 pieces.
- **Domenico Zipoli.** Sonate for organ or harpsichord (13 pieces).
- **Floriano Arresti.** Elevazione and ricercare.
- **Giuseppe Bencini.** Fugue and sonata for organ or harpsichord.
- **Giovan Maria Casini.** 2 pensieri.
- **Nicola Porpora.** Fugue.
- **Bernardo Sabadini.** Grave.

M.

ARTÔT, ALEXANDRE JOSEPH MONTAGNEY, born Jan. 25, 1815, at Brussels, was the son of Maurice Artôt[1] (1772-1829) first horn-player at the theatre there, by his wife Theresa Eva, daughter of Adam and cousin of Ferdinand Ries. He received instruction in music and on the violin from the former, and at the age of seven played at the theatre a concerto of Viotti. He received further instruction from Snel, principal first violin at the theatre, and afterwards at the Paris Conservatoire from Rodolphe and August Kreutzer, and in 1827 and 1828 he obtained the second and first violin prizes respectively. According to Fétis, Artôt then played in concerts in Brussels and London with the greatest success, and became for a time player in the various Parisian orchestras. He became famous as a soloist, and made tours through Belgium, Holland, Italy, Germany, etc. On June 3, 1839, on the same occasion that Mario first appeared in England, Artôt played at the Philharmonic a fantasia of his own for violin and orchestra, and was well received, rather on account of the delicacy and feeling of his playing and his remarkable execution, than from his tone, which was very small.[1] We do not find that he played at any other public concert, and this is borne out by a letter of August 6 of the same year from Berlioz to Liszt, wherein details are given concerning musical taste in London at the time, received from Batta, who had just returned from there, and whose mutual conversation he reports at length: 'I arrived too late, and it is the same with Artôt, who, despite his success at the Philharmonic, despite the incontestable beauty of his talent, has a tedious time of it.'[2] In 1843 he went to America, Cuba, etc., on a concert tour with Mme. Cinti-Damoreau, and while there he showed the first symptoms of a lung disease. He never recovered, but died July 20, 1845, at Ville d'Avray, near Paris.

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[1] His real surname was Montagney, but he adopted professionally the name of Artôt instead, which name was retained by all his family.

Artôt's compositions for the violin include a concerto in A minor, various fantasias and airs with variations with piano or orchestral accompaniment, and in MS. string quartets, and a quintet for piano and strings. 'He was, perhaps, the most finished and the most elegant of all the Rubini school of players; one of the handsomest men in our recollection; and much beloved, we are told, among his comrades for his gentleness and amiability' (*Athenæum*, August 2, 1845). A. C.

ARTÔT, Marguérite Josephine Désirée Montagney, born July 21, 1835, in Paris, daughter of Jean Désiré Montagney Artôt, horn professor at the Brussels Conservatoire, niece both of the above and of Baugniet the Belgian portrait-painter. She was taught singing by Mme. Viardot-Garcia, and first appeared in concerts in Belgium, Holland, and England, viz. at a state concert June 19, 1857. In 1858 she was engaged at the Paris Opera, through Meyerbeer, where on Feb. 5 she made her début with great success as Fidès, and subsequently played the heroine in a condensed version of Gounod's 'Sapho.' In spite of praise lavished on her by many critics, among others by Berlioz in the *Débats*, Feb. 17, she abandoned the French in favour of the Italian stage. In 1859 she sang in opera in Italy, and at the end of the year at Berlin, on the opening of the Victoria Theatre, as a member of Lorini's Italian company. In that city she made a furore in the 'Barbiere' and 'Cenerentola,' in 'Trovatore,' and even in the small part of Maddalena in 'Rigoletto,' from which time the greater part of her career was passed in Germany both in Italian and German opera, she having in the meantime abandoned the mezzo for soprano parts. In 1859-60 she sang with great applause at the Philharmonic and at other concerts. In 1863 she sang at Her Majesty's as Maria ('La Figlia') in which she made her début, May 19, as La Traviata, and as Adalgisa to the Norma of Titiens. In 1864 and 1866 she sang at the Royal Italian Opera in the first two parts, in 'Faust,' 'Figaro,' and the 'Barbiere,' but in spite of the great impression she invariably made, being an admirable and very complete artist, she never reappeared in England. On Sept. 15, 1869, she married at Sèvres the Spanish baritone Padilla-y-Ramos,[3] and sang with him in Italian opera in Germany, Austria, Russia, and elsewhere, until her retirement. Among other parts she has played in German with great success the heroines in 'Domino Noir' and 'Les Diamants.' On March 22, 1887, she appeared with her husband in a scene from 'Don Juan,' performed for the Emperor's birthday at the Schloss at Berlin, in which city she settled as a teacher of singing until 1889, when she went to live in Paris. A. C.

ARTUSI, Giovanni Maria, born at Bologna in the second half of the 16th century, was a canon of San Salvatore, Venice, a learned musician, and a conservative of the staunchest order, whose life was devoted to combating the innovations of the then 'music of the future.' His *Arte del contrapunto ridotta in tavole* was published in 1586 and 1589 (translated into German by Frost), but his principal works are controversial, *Delle imperfezioni delle musica moderna*, 1600 and 1603, directed against Monteverde's use of unprepared sevenths and ninths; *Difesa ragionata delle sentenze date di Ghisilino Dankerts*; *Impresa del Zarlino*, 1604; *Considerazione Musicali*, 1607. Artusi was active also as a composer; he published 'Canzonette' for four voices, 1598, and a 'Cantate Domino' of his will be found in the Vincenti collection dedicated to Schieti. He died August 18, 1613. F. G.

ASANTSCHEWSKY, Michel von, born 1838 at Moscow, completed his education in counterpoint and composition under Hauptmann and Richter at Leipzig between the years 1861 and 1864, and lived during some years subsequently, alternately at Paris and at St. Petersburg, being director of the Conservatorium in the latter city from 1870 to 1876. He died at Moscow, Jan. 24, 1881. He acquired a reputation among book-collectors as the possessor of one of the finest private libraries of works upon music in Europe. Among his printed compositions the following should be noted: op. 2, Sonata in B minor for pianoforte and violoncello; op. 10, Trio in F sharp minor for piano and strings; op. 12, Fest-Polonaise for two pianofortes; Passatempo for piano *à quatre mains*. E. D.

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[1] *Athenæum*, June 8, 1839.

[2] Berlioz, *Correspondance Inédite* (1879), p. 124.

[3] Padilla-y-Ramos, born 1842 at Murcia, studied under Mabellini of Florence, and has sung in Italian opera ever since. On Oct. 1, 1881, he first appeared with success in England as Hoel in 'Dinorah,' at a winter season at the Lyceum. He played in 1886 in the short but disastrous season at Her Majesty's, in the autumn with Mapleson in the provinces, and in 1887 at Covent Garden Theatre.

ASCHENBRENNER, CHRISTIAN HEINRICH, violinist, born Dec. 29, 1654, at Altstettin, was the son of the ducal capellmeister at Wolfenbüttel. Amongst his teachers were Schütz, Theile, and finally Schmelzer of Vienna. Although he held at intervals some good appointments, and played on one occasion (in 1690) before the Emperor of Austria, to whom he dedicated six violin sonatas, his existence was, throughout, a very struggling one, and he died in straitened circumstances at Jena, Dec. 13, 1732. His most important appointments were in the ducal chapels of Zeitz and Merseburg (first violin in the former, 1677-81, and musical director 1695-1713; first violin at Merseburg 1683-90 and capellmeister 1713-19), Duke Wilhelm of Merseburg eventually allowing him a very small pension. His best-known work has the following title, 'Gast und Hochzeitfreude, bestehend in Sonaten, Präludien, Allemanden, Couranten, Balletten, Arien, Sarabanden, mit drei, vier und fünf Stimmen, nebst dem basso continuo,' 1673. It is uncertain, according to Fétis, if the above-mentioned six violin sonatas were ever published. W. W. C.

ASCHER, JOSEPH, was born at Groningen, Holland, June 4, 1829, died in London, June 20, 1869. A fashionable pianist, and composer of drawing-room pieces. He was taught by Moscheles, and followed his master to the Conservatorium at Leipzig. His successful career began in Paris, where he was nominated court pianist to the Empress Eugénie. His compositions amount to above a hundred *salon* pieces—mazurkas, galops, nocturnes, études, transcriptions, etc.—well written and effective, of moderate difficulty, and rarely if ever without a certain elegant grace and finish. Among the best are 'La perle du Nord' and 'Dozia,' both mazurkas, and 'Les gouttes d'eau,' an étude. Ascher believed in himself, and in his earlier compositions at least, offered his best; but the dissipated habits he gradually fell into ruined both his health and his taste. E. D.

ASHDOWN AND PARRY. See WESSEL.

ASHE, ANDREW, was born at Lisburn in Ireland, about the year 1759. Before he had completed his ninth year he was sent to England to an academy near Woolwich, where he remained more than three years, when Count Bentinck, a colonel in the army, took the boy under his protection. Ashe accompanied his patron to Minorca, where he received instruction on the violin. He next went with the Count through Spain, Portugal, France, and Germany, and lastly to Holland, where he was educated in order to become his benefactor's confidential agent in the management of his estates. But Ashe's mind was too strongly attracted towards music to suffer him to attend to anything else, and the Count perceiving it permitted him to follow the bent of his inclination. He acquired a general knowledge of several wind-instruments, and pursued the study of the flute so assiduously that in the course of a few years he became the admiration of Holland. Quitting the roof of Count Bentinck he engaged himself as chamber musician at Brussels, first to Lord Torrington, and next to Lord Dillon. About 1778 he obtained the post of principal flute at the opera-house of Brussels. About 1782 he returned to Ireland, where he was engaged at the concerts given at the Rotunda, Dublin. In 1791 Salomon engaged him for the concerts given by him in Hanover Square, at which Haydn was to produce his grand symphonies, and he made his appearance at the second concert, on Feb. 24, 1792, when he played a concerto of his own composition with decided success. He soon became engaged at most of the leading concerts, and on the resignation of Monzani was appointed principal flute at the Italian opera. In 1799 he married Miss Comer, a pupil of Rauzzini, who, as Mrs. Ashe, was for many years the principal singer at the Bath concerts, the direction of which after the death of Rauzzini in 1810, was confided to Ashe. After conducting these concerts with considerable ability for twelve years, Ashe relinquished the direction in 1822, having, during the last four years of his management, been a considerable loser by them. Mrs. Ashe first appeared at the Concert of Ancient Music in 1807, and also sang in the oratorios. Two of Ashe's daughters, one a harpist and the other a pianist, performed in London in 1821. W. H. H.

[Ashe went to Dublin in 1823, and lived there in retirement until his death in 1838. W.H.G.F.]

ASHLEY, JOHN, a performer on the bassoon at the end of the 18th century. In 1784 he was assistant conductor, under Joah Bates, at the commemoration of Handel in Westminster Abbey. [The 'Mr. Ashley of the Guards' who played the double bassoon on that occasion was most probably a brother of John Ashley's named Jane, who was born in 1740, and died April 5, 1809.] In 1795 he undertook the direction of the Lent 'oratorios' at Covent Garden. These performances, which took place on the Wednesdays and Fridays in Lent, were originated by Handel, under whose direction, and afterwards that of Smith and Arnold, they were correctly designated—that is, they consisted of an entire oratorio or musical drama. Under Ashley's management this character was lost, and the performances (with few exceptions) were made up of selections, including every class of music, sacred and secular, 'in most admired disorder.' [The first performance in England of Mozart's 'Requiem' and Haydn's 'Creation' took place at these concerts, and] it was here that Braham obtained celebrity by his fine rendering of sacred music. For many years Ashley and his four sons visited different parts of England, giving what they called 'Grand Musical Festivals.' The father and sons performed themselves, and with some popular singer, and a little provincial help, they contrived to interest the public, and to fill their own pockets. On the death of Dr. Boyce, Ashley bought the plates of his 'Cathedral Music,' and the second edition (1788) bears his name as the publisher. He died March 2, 1805.

ASHLEY, GENERAL CHARLES, his eldest son, born about 1770, was a pupil of Giardini and Barthélemon, and a fair performer on the violin, of which instrument he was considered an excellent judge. He was scarcely known out of his father's orchestra. He took part with two of his brothers in the Handel Commemoration, and there got into trouble by nailing the coat of some Italian violinist to his seat, and filling his violin with halfpence. (*Dict. of Nat. Biog.*) He died August 21, 1818. ASHLEY, CHARLES JANE, born in 1773, was a performer of considerable excellence on the violoncello. In conjunction with his brother, 'the General' (as he was always called), he carried on the oratorios after his father's death. He had great reputation as an accompanist, and was considered second only to Lindley. He was one of the founders of the GLEE CLUB in 1793, an original member of the Philharmonic Society, and for some years Secretary to the Royal Society of Musicians. Nearly twenty years of his life were passed in the rules of the King's Bench Prison. In the latter part of his career (when nearly seventy), he became the proprietor of the Tivoli Gardens, Margate, the anxieties of which undertaking hastened his death, which occurred on August 29, 1843. Another of Ashley's sons, JOHN JAMES, born 1772, was a pupil of Johann Schroeter, and a good organ and pianoforte player. He was for some time organist at Covent Garden Theatre. He is remembered as an excellent singing-master, numbering among his pupils Mrs. Vaughan, Mrs. Salmon, Master Elliot (afterwards the glee composer), Charles Smith, etc. He died Jan. 5, 1815.

ASHLEY, RICHARD, was a viola performer, connected with the principal orchestras in London and the provinces. Nothing is known of his career. He was born in 1775, and died in 1836. E. F. R.

ASHLEY, JOHN, known as 'Ashley of Bath,' was, for upwards of half a century, a performer on the bassoon, and a vocalist in his native city. He is chiefly remembered as the writer and composer of a large number of songs and ballads (between the years 1780 and 1830), many of which acquired considerable popularity. He is also deserving of notice as the author of two ingenious pamphlets in answer to Mr. Richard Clark's work on the origin of our National Anthem:—'Reminiscences and Observations respecting the Origin of God save the King,' 1827; 'A Letter to the Rev. W. L. Bowles, supplementary to the Observations, etc.' 1828, both published at Bath. He died in 1830. E. F. R.

ASHTON, ALGERNON BENNET LANGTON, third son of Charles Ashton, a tenor lay-clerk in Durham Cathedral, was born at Durham, Dec. 9, 1859. The family went to reside at Leipzig, where the boy's talent enlisted the interest of Moscheles. His first teachers were Franz Heinig and Iwan Knorr. He entered the conservatorium at the age of fifteen and studied under Karl Reinecke, E. F. Richter, Jadassohn, Papperitz, and Coccius. On leaving the institution (in 1879) he obtained the Helbig prize for composition. After a visit to England he studied under Raff at Frankfort (1880-81). He subsequently settled in London, and in 1885 was appointed a professor of the pianoforte at the Royal College of Music, a post he still (1903) holds.

Mr. Ashton has claims to be regarded as a voluminous composer. His published works number 130; to these must be added 25 compositions in manuscript and about 50 productions of his youthful period (1872-76). These creations include symphonies, overtures, a suite, concertos (violin, pianoforte), quintet for wind instruments, quartets, trios, sonatas, and other music for the pianoforte, organ music, many songs, etc.

With the exception of a set of English Dances for four hands, few of these have attained great success, a fact which is no doubt due to a certain want of spontaneity and geniality in the themes themselves, not to any shortcomings in the way they are treated.

Mr. Algernon Ashton has obtained some notoriety in the pursuit of his favourite hobby—seeking out and keeping in repair the graves of distinguished persons. F. G. E.

ASHTON, HUGH. See ASTON.

ASHWELL, THOMAS, English composer of the first half of the 16th century. Morley names him in his *Plain and Easy Introduction*, 1597, among the practitioners in his list of authors. One song by him 'She may be called' was printed in Wynkyn de Worde's Song-Book, 1530. The following compositions exist in MS.:—Two Masses a 6 ('Jhesu Christe,' and 'Ave Maria') are in the Oxford Music School Collection; another incomplete Mass ('God save

King Herry') is in the University and St. John's College Libraries, Cambridge. Single parts of a 'Stabat Mater' and of a 'Te Matrem' are in the British Museum (*Harl. MS.* 1709).
G. E. P. A.

ASIOLI, Bonifacio, born at Correggio, August 30, 1769; began to study at five years of age. Before eight he had written several masses, and a concerto for pianoforte. At ten he went to study at Parma under Morigi. After a journey to Venice, where he enjoyed his first public success, he was made maestro di cappella at his native town. By eighteen he had composed five masses, twenty-four pieces for the church and the theatre, and a number of instrumental pieces. In 1787 he changed his residence to Turin, where he remained nine years, composing five cantatas and instrumental music. In 1796 he accompanied the Duchess Gherardini to Venice, and remained there till 1799, when he removed to Milan, where in 1808 he was appointed censor of the newly established Conservatorio. In 1810 he went to Paris in the service of the Empress Marie Louise, returning to Correggio on the fall of the empire; he died there May 18, 1832. Besides his compositions, for a list of which see the *Quellen-Lexikon*, he published a book of 'Principi elementari di musica' (1809, etc.), which went through seven editions, and was translated into French, English, German, and Dutch; a 'Trattato d'armonia' (1813); a book of dialogues on the same (1814); 'Osservazioni sul temperamento,' etc. (1816); and 'Disinganno' on the same. His principal work is 'Il Maestro di composizione' (posth. 1832). All these works are written with accuracy and a clear and brilliant style. Asioli's biography was written by Coli, a priest of Correggio, under the title of *Vita di B. Asioli*, etc. (Milan, Ricordi, 1834). F. G.

ASOLA, or ASULA, Giovanni Matteo, born at Verona in the latter half of the 16th century; priest and composer of church music and madrigals. He was one of the first to use figured basses. He was maestro di cappella at Treviso in 1578 and at Vicenza in 1581. A list of his very numerous compositions is in the *Quellen-Lexikon*. In 1592 he joined other composers in dedicating a collection of Psalms to Palestrina. Riemann gives Oct. 1, 1609, as the date of his death.

ASPULL, George, born at Manchester, in June 1813, at a very early age manifested an extraordinary capacity as a pianoforte player. At eight years of age, notwithstanding that the smallness of his hands was such that he could not reach an octave, so as to press down the two keys simultaneously, without great difficulty, and then only with the right hand, he had attained such proficiency as to be able to perform the most difficult compositions of Kalkbrenner, Moscheles, Hummel, and Czerny, besides the concertos of Handel, and the fugues of Bach and Scarlatti, in a manner almost approaching the excellence of the best professors. He first appeared at a concert in Jan. 1822. In the following year he played to Clementi in London, and on Feb. 20, 1824, before George IV. at Windsor. He played Weber's Concertstück for the first time in England at a concert at Brighton. After a visit to Paris in April 1825 he undertook a number of concert tours throughout Great Britain and Ireland. The high hopes of his friends were disappointed by his death from a pulmonary disease, at the age of eighteen, the result of a cold caught at the funeral of Clementi. He died August 19, 1832, at Leamington, and was buried two days afterwards at Nottingham. Aspull left several manuscript compositions for the pianoforte, which were subsequently published, with his portrait prefixed, under the title of 'George Aspull's posthumous Works for the Pianoforte.' See the *Mus. World*, Feb. 14, 1839, the *Harmonicon*, 1832, p. 212, the *Dictionary of Nat. Biog. s.v.*; and the *Quarterly Musical Review*, vol. vi. pp. 240, 241. W. H. H.

ASSAI (Ital.), 'Very'; *e.g.* 'Allegro assai,' very fast; 'Animato assai,' with great animation; 'Maestoso assai,' with much majesty, etc.

ASSMAYER, Ignaz, born at Salzburg, Feb. 11, 1790; in 1808 organist of St. Peter's in that city, where he wrote his oratorio 'Die Sündfluth' (The Deluge), and his cantata 'Worte der Weihe.' In 1815 he removed to Vienna; in 1824 became organist to the Scotch church; in 1825 Imperial organist; in 1838 vice, and in 1846 second capellmeister to the court. He died August 31, 1862. His principal oratorios—'Das Gelübde' (The Vow); 'Saul und David,' and 'Saul's Tod'—were frequently performed by the 'Tonkünstler-Societät,' of which Assmayer was conductor for fifteen years. Besides these larger works he composed fifteen masses, two requiems, a Te Deum, and various smaller church pieces, as well as nearly sixty secular compositions. These last are all published. His music is correct and fluent, but wanting in invention and force. C. F. P.

ASSOCIATION ARTISTIQUE D'ANGERS, L', an orchestral institution founded in 1875 by Michel, Jules Bordier, and Comte Louis de Romain, for the cultivation of orchestral music in Angers and the neighbourhood. In spite of many difficulties, which almost compelled the association to cease its work, it has won an honoured place, and has made known a great number of modern French works, as well as compositions of other schools. On March 23, 1902, the association gave its 500th concert; on that occasion the Comte de Romain, who has been sole president since the deaths of Michel, and Jules Bordier (1846-96), received the cross of the Légion d'honneur. G. F.

ASTON, Hugh (whose name also appears in MSS. as Ashton, Aystoun, and Austen), was one of the leading English pre-Reformation composers (fl. c. 1500-20). His identity with an ecclesiastic of this name (for whom see the *Dict. Nat. Biog.*) cannot be proved. Among the MS. copies of his church music are a Mass a 6 ('Videte manus meas') and a Mass a 5 ('Te Deum') in the Oxford Music School Collection; a Te Deum a 5 in the Bodleian Libr. (*MS. Mus.* e 1-5); and the following Motets: 'Ave Maria divæ Matris,' 'Ave Maria ancilla,' 'Gaude Virgo,' 'O Baptista,' all in the Peterhouse Library, Cambridge; 'Ave Domina sancta Maria' (incomplete), *B. M. Harl.* 7578; 'Te Matrem Dei' (incomplete), University and St. John's Coll. Libraries, Cambridge. A hornpipe for the Virginals by him (*Brit. Mus. Royal MSS.* App. 58) is interesting as an early example of this kind of music. 'Hugh Aston's Grownde' was used by later composers as a theme for variations. A composition for the Virginals by Byrd is found under this name in Lady Nevell's *Virginal Book;* the same piece called Treg(ian's) Ground is in the *Fitzwilliam Virginal Book* (ed. Fuller Maitland and Squire, vol. i. p. 226). A composition by Whytbroke called 'Hugh Aston's Maske' (Ch. Ch. Library, Oxford) is apparently based upon the same ground. G. E. P. A.

ASTORGA, Emanuele, Baron d', born at Naples, Dec. 11, 1681. He began the serious business of life by witnessing the execution of his father, the Marchese Capece da Roffrano, who was captain of a mercenary troop, and perished in 1701 on the scaffold along with several Sicilian nobles after an unsuccessful resistance to the power of Spain. In the agony of this terrible occasion his mother actually died, and the youth himself fainted away. After a time the orphan attracted the notice of the Princess Orsini, maid of honour to the wife of Philip V., who placed him in the convent of Astorga in Spain. In this asylum it was that he completed the musical education which there is reason to believe he had commenced under Francesco Scarlatti at Palermo. He quitted it after a few years, and on his entrance into the world obtained, through the influence of his patroness, the title of Baron d'Astorga. In 1704 he was sent on a diplomatic mission to the court of Parma. There he soon became a favourite for his music's sake and for his personal gifts, for he was a handsome man, composed with ease and ability, and sang with extraordinary finish and feeling his own graceful and original melodies. It is not otherwise than consonant with a character of which we have only slight and not very trustworthy glimpses, to hear that on the termination of his mission he still lingered at the court of Parma, forgetful of his Spanish ties, and fettered by a secret love affair with his pupil Elisabetta Farnese, the niece of the reigning duke. Nor is it surprising that his entertainer should soon have found means to transfer so dangerous an ornament of his palace to some distant capital. Accordingly we find Astorga dismissed, early in 1705, with a letter of recommendation to Leopold I. at Vienna. The emperor yielded at once to the fascinations of his visitor, and would have attached him to his person had not his own death too rapidly interrupted his intentions. Astorga remained in or returned to Vienna during the reigns of Joseph I. and Charles VI., and for many years led a romantic life of travel and adventure, in the course of which he visited and revisited Spain, Portugal, England, and Italy, reconciling himself on his way to the neglected protectress of his boyhood. In 1712 he was in Vienna, and acted as godfather to the daughter of his friend Caldara, whose register (May 9) may still be seen at St. Stephen's. In 1720 he reappeared there for a short time, and thence he finally retired to Bohemia, where he died, August 21, 1736, in the Schloss Raudnitz, which had been given up to him by its owner, the prince of Lobkowitz, and the archives of which contain evidence of the fact.

Among Astorga's compositions are his renowned 'Stabat Mater,' for four voices and orchestra, probably composed for the 'Academy of Antient Musick' of London, and executed at Oxford in 1713, MS. copies of the score of which are to be found in the British Museum and the imperial libraries of Berlin and Vienna; and a pastoral opera 'Dafni' (not 'Dafne'), composed and performed at Barcelona in June 1709, and to be found in the royal collection at Dresden. His name is also known by his beautiful cantatas, of which a great number are extant. The Abbé Santini had no less than 98 of these, 54 for soprano, and 44 for contralto, with accompaniment for figured bass on the harpsichord, besides ten composed as duets for the same two voices. See list in *Quellen-Lexikon*. The work is published (with pianoforte accompaniment) in the Peters Edition, and has been re-instrumented by Franz and issued by Leuckhart. C. F. P.

A TEMPO (Ital.), 'In time.' When the time of a piece has been changed, either temporarily by an *ad libitum*, *a piacere*, etc., or for a longer period by a *più lento*, *più allegro*, or some similar term, the indication *a tempo* shows that the rate of speed is again to be that of the commencement of the movement.

ATHALIA. The third of Handel's oratorios; composed next after 'Deborah.' Words by Humphreys. The score was completed on June 7, 1733. First performed at Oxford, July 10, 1733. Revived by Sacred Harmonic Society June 20, 1845.

ATHALIE. Mendelssohn composed overture, march, and six vocal pieces (op. 74) to Racine's drama. In the spring of 1843 the choruses alone (female voices), with pianoforte. In May or June 1844, in London, the overture and march. Early in 1845, choruses re-written and scored for orchestra. First performed at Berlin, Dec. 1, 1845; in England, Windsor Castle (in French), Jan. 1, 1847; Philharmonic, March 12, 1849.

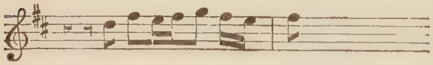
ATKINS, Ivor Algernon, born at Cardiff, Nov. 29, 1869, received his first musical instruction from his father, the organist of St. John's Church, Cardiff, and afterwards was a pupil of C. Lee Williams, whose assistant he became at Truro Cathedral in 1885, following him to Hereford in the same capacity in 1890. In 1893 he became organist of Ludlow Parish Church, and in 1897 was appointed to Worcester Cathedral; he conducted the Three Choir Festivals of 1899 and 1902 with great success. M.

ATTACCA, *i.e.* 'begin' (Ital.), when placed at the end of a movement—as the Scherzo of Beethoven's C minor Symphony, or the first three movements of Mendelssohn's Scotch Symphony—signifies that no pause is to be made, but that the next movement is to be joined immediately to the preceding.

ATTACCO (verbal substantive, from *attacare*, 'to unite,' 'to bind together'). A short phrase, treated as a point of imitation; and employed, either as the subject of a fugue, as a subordinate element introduced for the purpose of increasing the interest of its development, as a leading feature in a motet, madrigal, full anthem, or other choral composition, or as a means of relieving the monotony of an otherwise too homogeneous part-song.

A striking instance of its employment as the subject of a fugue will be found in book ii. No. 3, *Das Wohltemperirte Clavier.*

When used merely as an accessory, it almost always represents a fragment of the true subject; as in 'Ye House of Gilead,' from Handel's 'Jephthah.'



In the madrigal, and motet, a new Attacco is usually introduced with each new paragraph of the verbal text; in the glee, properly so called, the part played by the Attacco is less important; while, in the part-songs, its appearance as a prominent feature is still less frequent. Exception to the rule will, however, be found in Dr. Callcott's 'Go, plaintive Breeze,' in Mendelssohn's 'Setze mir nicht, du Grobian,' and in other well-known modern compositions. [See Andamento and Soggetto.] W. S. R.

ATTACK. A technical expression for decision and spirit in beginning a phrase or passage. An orchestra or performer is said to be 'wanting in attack' when there is no firmness and precision in their style of taking up the points of the music. This applies especially to quick *tempo.* It is equivalent to the *coup d'archet,* once so much exaggerated in the Paris orchestras, and of which Mozart makes such game (Letter, June 12, 1778).

The *chef d'attaque* in France is a name for the leader of the first violin, or what we in England call the leader of the orchestra.

ATTAIGNANT, or ATTAINGNANT, Pierre, a music printer of Paris in the second quarter of the 16th century, 'demourant en la rue de la Harpe devant le bout de la rue Mathurins près de l'église de Sainct Cosme.' He is said to have been the first in Paris to print music from movable types, using the newly-devised type of Pierre Hautin, in which fragments of the stave were for the first time combined with the note. In an Avignon catalogue of 1778 a 'Chansons nouvelles de musique à quatre parties' of 1527 is cited as a publication of Attaignant, but the earliest dated book now extant bearing his imprint is 'Trente et quatre chansons musicales à quatre parties,' of which there is a copy in the National Library at Paris, dated Jan. 23, 1528.

A list of Attaignant's publications is given in the *Quellen-Lexikon.* They are very numerous and include, besides detached collections of songs, motets, and masses, an Introduction to the Lute (1529), 18 basse-dances in tablature for the lute (1529), 9 basse-dances, 2 branles, 25 pavans and 15 galliards (1530), a splendid folio volume containing 7 books of masses (1532), 13 books of motets (1534-35) and 35 books of songs (1539-49). This last series contains no fewer than 927 songs in four parts by French and Flemish composers. There is a complete set in the Munich Library, from which Eitner has recently published sixty selected specimens. One of the earlier collections, 'Trente et une chansons musicales à quatre parties' (1529), has been reprinted by M. Henry Expert in the series entitled 'Les Maîtres Musiciens de la Renaissance Française.' All the leading composers of the period, Arcadelt, Certon, Clemens non papa, Consilium, Courtois, Fevin, Gombert, Jacotin, Jannequin, Josquin, Le Jeune, Mouton, Richafort, Sandrin, Sermisy, Willart and many others, are represented in Attaignant's collections. The latest date appearing on his title-pages is Dec. 3, 1549, and on the 20th of the following January Nicholas du Chemin issued the first of *his* series of 'Chansons à quatre parties.' There is, however, no certain evidence of Attaignant's death before 1553, in which year his widow's name appears on the title-page of a collection of songs. J. F. R. S.

ATTAQUE DU MOULIN, L', opera in three acts, libretto by Louis Gallet, founded on a story in Zola's *Soirées de Meudon.* Music by Alfred Bruneau. First performed at the Opéra Comique, Paris, Nov. 23, 1893 (the action of the piece being transferred from the period of the war with Germany to the Napoleonic period); at Covent Garden, with the action restored to the date of the Franco-Prussian war, July 4, 1894.

ATTERBURY, Luffman, originally a carpenter, became one of the musicians-in-ordinary to George III., and composed numerous catches and glees. Between 1778 and 1780 he obtained from the Catch Club prizes for three glees and two catches. He also composed an oratorio called 'Goliah,' which was performed for the first time at the Haymarket Theatre on Wednesday, May 5, 1773, being announced as 'for that night only.' It was again performed in West Wycombe church on August 13, 1775, on the occasion of the singular ceremony of depositing the heart of Paul Whitehead, the politician and versifier, enclosed in a marble urn, as directed by his will, in the mausoleum there of his patron, Lord Le Despencer. He sang in the Handel Commemoration of 1784, and about 1790 he published 'A Collection of Twelve Glees, Rounds,' etc. Eleven glees and nineteen catches by him are included in Warren's collections. His glee, 'Come, let us all a-Maying go,' still retains its popularity. He died in Marsham Street, Westminster, June 11, 1796, during one of a series of concerts given in aid of his reduced finances. W. H. H.

ATTEY, John, a composer of part-songs, who flourished in the first quarter of the 17th century. He appears to have been patronised by the Earl and Countess of Bridgewater, to whom he dedicates his 'First Booke of Ayres of Foure Parts, with Tableture for the Lute,' in 1622. On the title-page of this work he calls himself 'Gentleman and Practitioner of Musicke.' It contains fourteen songs in four parts, which may be sung as part-songs or as solos by a soprano voice, accompanied by the lute, or the lute and bass-viol. As no second collection appeared, it is probable that the composer did not meet with sufficient encouragement in all cases. The madrigalian period was rapidly declining. He died at Ross about 1640. E. F. R.

ATTWOOD, Thomas, the son of a trumpeter, viola-player, and coal-merchant, was born in London, Nov. 23, 1765. At nine years of age he became a chorister in the Chapel Royal, where he had for his masters successively Dr. Nares and Dr. Ayrton, and where he remained about five years. In his sixteenth year, performing in a concert at Buckingham House, he attracted the attention of the Prince of Wales (afterwards George IV.), who sent him to Italy to study. In 1783 he went to Naples, where he remained for two years under the tuition of Filippo Cinque and Gaetano Latilla. From Naples he went to Vienna, and studied under Mozart—who expressed a highly favourable opinion of his talent (Kelly's *Reminiscences*, i. 228)—until February 1787, when he accompanied the Storaces to England. He became organist [or more probably deputy to F. C. Reinhold, organist] of St. George the Martyr, Queen Square, and a member of the Prince of Wales's chamber band. He was appointed musical instructor to the Duchess of York in 1791, and to the Princess of Wales in 1795. In 1796, on the decease of John Jones, organist of St. Paul's Cathedral, Attwood became his successor; and in June 1796, on the death of Dr. Dupuis, he was appointed Composer to the Chapel Royal. In 1821 he was nominated organist of George IV.'s private chapel at Brighton. Attwood was one of the original members of the Philharmonic Society on its establishment in 1813, was treasurer in 1820, and for some years occasionally conducted its concerts. On the foundation of the Royal Academy of Music in 1823, he was one of the professors. In 1836, on the decease of John Stafford Smith, he succeeded him as organist of the Chapel Royal. Attwood died at his residence in Cheyne Walk, Chelsea, on March 24, 1838. He was buried in St. Paul's Cathedral, under the organ. In the early part of his life Attwood was much engaged in dramatic composition, in which he was very successful.

The pieces set by him were—

The Prisoner, 1792; The Mariners, 1793; Caernarvon Castle, 1793; The Adopted Child, 1795; The Poor Sailor, 1795; The Smugglers, 1796; The Mouth of the Nile, 1798; The Devil of a Lover, 1798; A Day at Rome, 1799; The Castle of Sorrento, 1799; The Red Cross Knights, 1799; The Old Clothesman, 1799; The Magic Oak, 1799; True Friends, 1800; Harlequin's Tour, 1800; The Domination of Fancy, 1800; The Escapes, or The Water Carrier (partly selected from Cherubini's 'Les Deux Journées,' and partly original), 1801; St. David's Day, 1801; Il Boudocani, 1802; Adrian and Orilla, 1806, and The Curfew, 1807. He also contributed two songs to 'Guy Mannering,' 1816.

Later in life Attwood devoted his attention more to cathedral music. A volume of his church compositions, containing four services, eight anthems, and nine chants, was published about fifteen years after his death, under the editorship of his godson, Dr. Thomas Attwood Walmisley. Besides these compositions Attwood produced a fifth service in B flat (unpublished), two anthems with orchestral accompaniments; one, 'I was glad' (a remarkably fine composition), for the coronation of George IV., and the other, 'O Lord, grant the King a long life,' for that of William IV.; and he had commenced a third, intended for the coronation of Queen Victoria, when his career was closed by death. [Nine other anthems are mentioned in the long and valuable article in the *Musical Times*, 1900, p. 788, etc.] He also, following the example of Matthew Lock, composed a 'Kyrie eleison,' with different music for each repetition of the words. Attwood produced many sonatas and lessons for the pianoforte, and numerous songs and glees. Of his songs, 'The Soldier's Dream' long maintained its popularity; and of his glees, 'In peace Love tunes the shepherd's reed,' and 'To all that breathe the air of Heaven,' are still well known to all admirers of that species of music. Attwood's compositions are distinguished by purity and taste as well as by force and expression.

It is interesting to notice that Attwood, a favourite pupil of Mozart, was one of the first among English musicians to recognise the genius of the young Mendelssohn. A friendship sprang up between the two composers which was only broken by the death of the elder. Thus the talented Englishman appears as a connecting link between the two gifted Germans. Several of Mendelssohn's published letters were written from Attwood's villa at Norwood, his three Preludes and Fugues for the organ are dedicated to him, and the autograph of a Kyrie eleison in A minor is inscribed 'For Mr. Attwood; Berlin, March 24, 1833.' W. H. H.

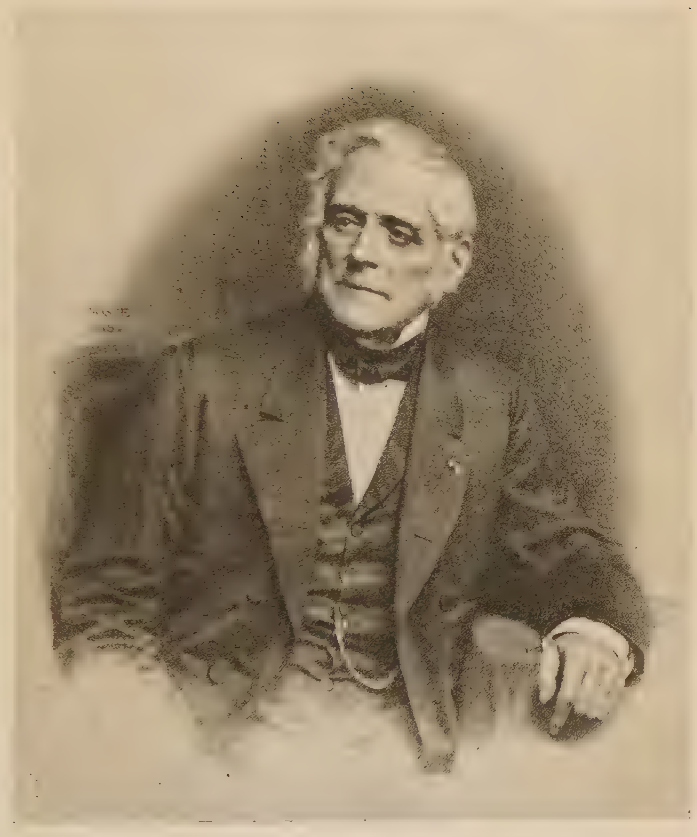
AUBADE. A French term (from *aube*, 'the dawn'), the counterpart of nocturne or serenade. It was originally applied to music performed in the morning, and apparently to concerted music (Littré); this condition is fulfilled in Lalo's charming work in G minor for five wind instruments and five strings. Stephen Heller and Schulhoff have written pianoforte pieces bearing this title.

AUBER, DANIEL-FRANÇOIS-ESPRIT, was born Jan. 29, 1782, at Caen, where his parents were on a visit. The family, although of Norman origin, had been settled in Paris for two generations, and that metropolis was always considered as his home by our composer. In his riper years he hardly ever left it for a single day, and not even the dangers of the Prussian siege could induce the nonagenarian to desert his beloved city. Although destined by his father for a commercial career, young Auber began to evince his talent for music at a very early period. At the age of eleven he wrote a number of ballads and 'Romances,' one of which, 'Bonjour,' is said to have been very popular at the time. A few years later we find Auber in London, nominally as commercial clerk, but in reality more than ever devoted to his art. Here also his vocal compositions are said to have met with great success in fashionable drawing-rooms; his personal timidity however—a feature of his character which remained to him during his whole life—prevented the young artist from reaping the full benefit of his precocious gifts. In consequence of the breach of the Treaty of Amiens (1804) Auber had to leave England, and on his return to Paris we hear nothing more of his commercial pursuits. Music had now engrossed all his thoughts and faculties. His début as an instrumental composer was accompanied by somewhat peculiar circumstances. Auber had become acquainted with Lamarre, a violoncello player of considerable reputation; and to suit the peculiar style of his friend, our composer wrote four concertos for his instrument, which originally appeared under Lamarre's name, but the real authorship of which soon transpired. The reputation thus acquired Auber increased by a violin-concerto written for and first played by Mazas at the Conservatoire with signal success; it was introduced to London by M. Sainton. His first attempt at dramatic composition was of a very modest kind. It consisted in the re-setting of an old opera-libretto called 'Julie' for a society of amateurs (in 1811). The orchestra was composed of two violins, two violas, violoncello, and double-bass. The reception of the piece was favourable. Cherubini, the ruler of the operatic stage at that time, was amongst the audience, and recognising at once the powerful though untrained genius of the young composer, he offered to superintend his further studies. To the instruction of this great composer Auber owed his mastery over the technical difficulties of his art. As his next works, we mention an opera 'Jean de Couvin' (1812), a mass written for the private chapel of the Prince de Chimay, from which the beautiful *a cappella* prayer in 'Masaniello' is taken. His first opera publicly performed was 'Le séjour militaire,' 1813, at the Théâtre Feydeau. Its reception was anything but favourable, and so discouraged was the youthful composer by this unexpected failure that for six years he refrained from repeating the attempt. His second opera, 'Le Testament, ou les Billets-doux,' brought out at the Opéra Comique in 1819, proved again unsuccessful, but Auber was now too certain of his vocation to be silenced by a momentary disappointment. He immediately set to work again, and his next opera, 'La bergère châtelaine,' first performed in 1820, to a great extent realised his bold expectations of ultimate success. The climax and duration of this success were, to a great extent, founded on Auber's friendship and artistic alliance with Scribe, one of the most fertile playwrights and the most skilful librettist of modern times. To this union, which lasted unbroken till Scribe's death, a great number of both comic and serious operas owe their existence, not all equal in value and beauty, but all evincing in various degrees the inexhaustible productive power of their joint authors. The list of his operas is as follows:—

Julie, 1811.
Jean de Couvin, 1812.
Le séjour militaire, 1813.
Le testament, 1819.
La bergère châtelaine, 1820.
Emma, 1821.
Leicester, 1822.
La neige, 1823.
Vendôme en Espagne (with Hérold), 1823.
Les trois genres (with Boieldieu), 1824.
Le concert à la cour, 1824.
Léocadie, 1824.
Le maçon, 1825.
Le timide, 1826.
Fiorilla, 1826.
La muette de Portici, 1828.
La fiancée, 1829.
Fra Diavolo, 1830.
Le Dieu et la Bayadère, 1830.
La marquise de Brinvilliers, 1831, (with 8 other composers).
Le philtre, 1831.
Le serment, 1832.
Gustave III, 1833.
Lestocq, 1834.
Le cheval de bronze, 1835.
Actéon, 1836.
Les chaperons blancs, 1836.
L'ambassadrice, 1836.
Le domino noir, 1837.
Le lac des fées, 1839.
Zanetta, 1840.
Les diamants de la couronne, 1841.
Carlo Broschi, 1842.
Le duc d'Olonne, 1842.
La part du Diable, 1843.
La Sirène, 1844.
La barcarolle, 1845.
Haydée, 1847.
L'enfant prodigue, 1850.
Zerline, 1851.
Marco Spada, 1852.
Jenny Bell, 1855.
Manon Lescaut, 1856.
Magenta, 1859.
La Circassienne, 1861.
La fiancée du roi des Garbes, 1864.
Le premier jour de bonheur, 1868.
Le rêve d'amour, 1869.

In 1857, 'Le Cheval de Bronze' and 'Marco Spada' were expanded into grand ballets.

Auber's position in the history of his art may



DANIEL-FRANÇOIS-ESPRIT AUBER

be defined as that of the last great representative of opéra comique, a phase of dramatic music in which more than in any other the peculiarities of the French character have found their full expression. In such works as 'Le Maçon' or 'Les Diamants de la Couronne,' Auber has rendered the chivalrous grace, the verve, and amorous sweetness of French feeling in a manner both charming and essentially national. It is here that he proves himself to be the legitimate follower of Boieldieu and the more than equal of Hérold and Adam. With these masters Auber shares the charm of melody founded on the simple grace of the popular *chanson*, the piquancy of rhythm and the care bestowed upon the distinct enunciation of the words characteristic of the French school. Like them also he is unable or perhaps unwilling to divest his music of the peculiarities of his own national type. We have purposely cited the 'Diamants de la Couronne' as evincing the charm of French feeling, although the scene of that opera is laid in Portugal. Like George Brown and the 'tribu d'Avenel' in Boieldieu's 'Dame Blanche,' Auber's Portuguese are in reality Frenchmen in disguise; a disguise put on more for the sake of pretty show than of actual deception. In comparing Auber's individual merits with those of other masters of his school, of Boieldieu for instance, we should say that he surpasses them all in brilliancy of orchestral effects. He is, on the other hand, decidedly inferior to the last-mentioned composer as regards the structure of his concerted pieces. Auber here seems to lack that firm grasp which enables the musician, by a distinct grouping of individual components, to blend into a harmonious whole what seems most contradictory, yet without losing hold of the single parts of the organism. His ensembles are therefore frequently slight in construction; his style indeed may be designated as essentially homophonous; but he is (perhaps for the same reason) a master in the art of delineating a character by touches of subtlest refinement.

Amongst his serious operas it is particularly one work which perhaps more than any other has contributed to its author's European reputation, but which at the same time differs so entirely from Auber's usual style, that without the most indubitable proofs one would hardly believe it to be written by the graceful and melodious but anything but passionately grand composer of 'Le Dieu et la Bayadère' or 'Le Cheval de Bronze.' We are speaking of 'La Muette de Portici,' in England commonly called, after its chief hero, 'Masaniello.' In it the most violent passions of excited popular fury have their fullest sway; in it the heroic feelings of self-surrendering love and devotion are expressed in a manner both grand and original; in it even the traditional forms of the opera seem to expand with the impetuous feeling embodied in them. Auber's style in 'Masaniello' is indeed as different as can be imagined from his usual elegant but somewhat frigid mode of utterance, founded on Boieldieu with a strong admixture of Rossini. Wagner, who was undoubtedly a good judge in the matter, and certainly free from undue partiality in the French master's favour, acknowledges in this opera 'the bold effects in the instrumentation, particularly in the treatment of the strings, the drastic grouping of the choral masses which here for the first time take an important part in the action, no less than original harmonies and happy strokes of dramatic characterisation.' Various conjectures have been propounded to account for this singular and unique flight of inspiration. It has been said for instance that the most stirring melodies of the opera are of popular Neapolitan origin, but this was contradicted emphatically by the composer himself. The solution of the enigma seems to us to lie in the thoroughly revolutionised feeling of the time (1828), which two years afterwards was to explode the established governments of France and other countries. This opera was indeed destined to become historically connected with the popular movement of that eventful period. It is well known that the riots in Brussels began after a performance of the 'Muette de Portici' (August 25, 1830), which drove the Dutch out of the country, and thus in a manner acted the part of 'Lilliburlero.' There is a sad significance in the fact that the death (May 12-13, 1871) of the author of this revolutionary inspiration was surrounded and indeed partly caused by the terrors of the Paris Commune.

About Auber's life little remains to be added. He succeeded Gossec as member of the Académie in 1829: and he received marks of highest distinction from his own and foreign sovereigns. Louis Philippe made him Director of the Conservatoire in 1842, and Napoleon III. added the dignity of Imperial Maître-de-Chapelle in 1857. He however never acted as conductor, perhaps owing to the timidity already alluded to. Indeed he never was present at the performance of his own works. When questioned about this extraordinary circumstance, he is said to have returned the characteristic answer, 'Si j'assistais à un de mes ouvrages, je n'écrirais de ma vie une note de musique.' His habits were gentle and benevolent, slightly tinged with epicureanism. He was a thorough Parisian, and the bon-mots related of him are legion. A useful memoir by Ad. Kohut appeared in 1895. F. H.

AUBERT, Jacques ('le vieux'), an eminent French violinist and composer, born towards the end of the 17th century. He was violinist in the royal band, the orchestra of the Opéra, and the Concerts Spirituels. In 1747 he was nominated leader of the band and director of the Duc de Bourbon's private music. He retired in 1752, and died at Belleville near Paris, May 19, 1753.

The catalogue of his published compositions contains five books of violin sonatas with a bass; twelve suites ('concerts de simphonies'); various works for musette, vielles, violins, flute and oboe; many airs and minuets for two violins and bass; an opera 'La Reine des Péris' (1725), and several ballets. All these works are of good, correct workmanship, and some movements of the sonatas are certainly not devoid of earnest musical feeling and character.

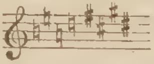
His son LOUIS, born May 15, 1720, was also violinist at the Opéra (from 1731) and the Concert Spirituel, and succeeded his father at the former in 1755, retiring in 1771. He published a number of violin compositions and some ballets, which, however, are very inferior to his father's works. He was still living in 1798. P. D.

AUBERT, PIERRE FRANÇOIS OLIVIER, violoncellist, born at Amiens in 1763, for twenty-five years member of the orchestra of the Opéra Comique at Paris. His chief merit is having published two good instruction books for the violoncello at a time when a work of that kind was much needed. He wrote also sonatas and duets for violoncello, and a pamphlet entitled 'Histoire abrégée de la musique ancienne et moderne,' 1827. T. P. H.

AUDRAN, EDMOND, was born April 11, 1842, at Lyons, and received his musical education at the École Niedermeyer, Paris, where he obtained in 1859 the prize for composition. In 1861 he became organist of the church of St. Joseph, Marseilles. His compositions include a Funeral March on the death of Meyerbeer, played at the Grand Theatre, Marseilles; a Mass produced in 1873 at the above church, and later at St. Eustache, Paris; a motet, 'Adoro te,' Paris (1882); 'Cour d'Amour,' song in Provençal dialect, and other songs. He is best known, however, as an 'opéra bouffe' composer, and among such works may be named 'L'Ours et le Pacha,' Marseilles (1862), his first work, founded on Scribe's well-known vaudeville of that name; 'La Chercheuse d'Esprit,' Marseilles (1864), revived at the Bouffes, 1882, a new setting of an opera of Favart (1741), 'Le Grand Mogol,' Marseilles (1876), at Gaîté, Paris, Sept. 19—in English, at the Comedy Theatre, London, Nov. 17, 1884; 'Les Noces d'Olivette,' Bouffes, Nov. 13, 1879—in English at the Strand as 'Olivette,' Sept. 18, 1880; 'La Mascotte,' Bouffes, Dec. 29, 1880—in English, Sept. 19, at Brighton, and Oct. 15, 1881, at the Comedy Theatre; 'Gillette de Narbonne,' Bouffes, Nov. 11, 1882, plot founded on Boccaccio's story, used by Shakespeare for 'All's Well that Ends Well'; and 'La Cigale et le Fourmi,' Gaîté, Oct. 30, 1886—in English, Lyric Theatre, Oct. 9, 1890; ['Miss Helyett' (1890)—in English as 'Miss Decima,' Criterion, July 23, 1891; 'L'Œuf rouge' (1890); 'L'Oncle Célestin' (1891); 'Article de Paris' (1892); 'Sainte Freya' (1892); 'Madame Suzette' (1893); 'Mon prince' (1893); 'L'enlèvement de la Toledad' (1894); 'La Duchesse de Ferrare' (1895, not very successful); 'Photis' (Geneva, 1896); 'La Poupée' (1896)—in English at Prince of Wales's Theatre, Feb. 24, 1897; 'Monsieur Lohengrin' (1896); Les Petites Femmes' (1897). Audran died at Paris, Aug. 16, 1901.] A. C.

AUER, LEOPOLD, born June 7, 1845, at Veszbrem in Hungary, an eminent violin-player, was a pupil of Dont at the Vienna Conservatorium, 1857-58, and afterwards of Joachim. From 1863 to 1865 he was leader of the orchestra at Düsseldorf, from 1866 to 1867 at Hamburg, and since 1868 he has lived at St. Petersburg as solo-violinist to the court. He is at the present day a very prominent figure in the musical life of St. Petersburg, where he has held the post of professor at the Conservatoire since the death of Wieniawski, and where he frequently acts as conductor of the Symphony concerts given by the Imperial Musical Association. In the latter capacity he has introduced many important works to the Russian public, amongst them the 'Requiem' of Berlioz and the 'Manfred' music of Schumann with complete text translated into the Russian language. One of his functions as court violinist is to perform the violin solo in the Ballet at the Imperial Opera House, for which special work he receives from the Czar an annual stipend, equivalent to about £300 of our money. It has been a traditional custom at St. Petersburg to engage a famous violinist for this purpose, Herr Auer's predecessors being Wieniawski and Vieuxtemps, and as a consequence, Tchaikovsky and other composers of ballet music have written some very fine numbers for violin solo. He plays all the classical concertos, as well as that of Tchaikovsky which was composed for him, and has founded a quartet of which Davidov was the violoncellist until his (Davidov's) death in 1890. He interprets chamber music with much distinction. Indeed for nobility of style he is second only to Joachim. That he no longer visits London must be the regret of all amateurs who heard him at Ella's Musical Union Concerts in the seventies. It is precisely such art as his which is becoming scarce in the concert room. W. W. C.

AUFLÖSUNGSZEICHEN, the German name of the sign for the natural, the sharp and the flat, when these are used to restore the original form of notes to which accidentals have been applied. Strictly speaking, as the accidental affects only the bar in which it appears, after a bar-line, no sign for restoration is needed, but such signs are usually added to make the composer's meaning clear. If the key-signature alters from one that requires a number of sharps to one requiring a number of flats, it is usual to place naturals on the stave in the positions occupied by the signs in the earlier movement; thus a change from A flat to C sharp minor would be indicated thus :—



M.

AUFTAKT (German), 'Up-beat.' The musical phrases which begin exactly on the first note of the bar are very few; the great majority of melodies begin on the last beat of an imperfect bar, and the accurate performance of the passage from the up-beat to the down-beat is one of the surest signs of musical instinct. Dr. Riemann, in his *Musikalische Dynamik und Agogik* (1884), and in the various issues of his *Phrasierungsausgabe* makes the importance of the Auftakt so prominent to the eye that it can hardly escape attention. M.

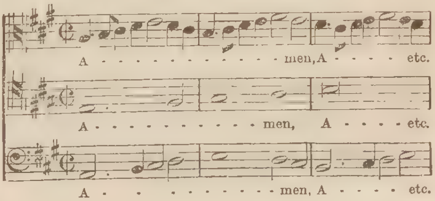
AUGARTEN. The well-known public garden on the Au, or meadow, between the Danube and the Donau-Canal, in the Leopoldstadt suburb of Vienna, interesting to the musician from its having been, like our own Vauxhall and Ranelagh, the place of performance—often first performance—of many a masterpiece. It was dedicated to the public by the Emperor Joseph II., and was opened on April 30, 1775. At first it appears to have been merely a wood; then a garden—'the Tuileries garden of Vienna'—but after a time a concert-room was built, and in 1782 summer morning concerts were started by Martin, a well-known entrepreneur of the day, in association with Mozart, then at the height of his genius. Mozart mentions the project in a letter (May 18, 1782) to his father, and the first series of the concerts opened on May 26, under brilliant patronage, attracted alike by the novelty of music so nearly in the open air, by the beauty of the spot, and by the excellence of the music announced. The enterprise changed hands repeatedly, until, about the year 1799, the concerts were directed by Schuppanzigh, the violin-player, of Beethoven notoriety. They did not, however, maintain their high character or their popularity, but had to suffer the inevitable fate of all similar institutions which aim over the heads of those whom they wish to attract. In 1813 they were in the hands of the 'Hof-Traiteur' and Wranitzky the musician. By 1830 performers of eminence had ceased to appear, then the performances in the Augarten dwindled to one on May 1, a great annual festival with the Viennese; and at length they ceased altogether in favour of other spots more fashionable or less remote, and the garden reverted to its original use as a mere place for walking and lounging. But its musical glories cannot be forgotten. Here Mozart was to be seen and heard in at least one series of concerts, at each of which some great symphony or concerto was doubtless heard for the first time; and here Beethoven produced one (if not more) of his masterpieces—the Kreutzer sonata, which was played there (May 1803) by Bridgetower and himself, the two first movements being read from autograph and copy dashed down only just before the commencement of the concert. Besides this, his first five symphonies, his overtures, and three first pianoforte concertos were stock pieces in the programmes of the Augarten. The concerts took place on Thursday mornings, at the curiously early hour of half-past seven, and even seven. Mayseder, Czerny, Stein, Clement, Linke, Moscheles, and many other great artists were heard there. (The above information is obtained from Hanslick's *Concertwesen in Wien*, and Ries's *Notizen*.) G.

AUGENER. The music-publishing business of Augener & Co. was founded at 86 Newgate Street, London, in 1853. Later on branch warehouses were established at 1 Foubert's Place, 22 Golden Square, and 81 The Quadrant, Regent Street. The retail business is now carried on at 199 Regent Street, the premises at 81 Regent Street being confined to school and library work.

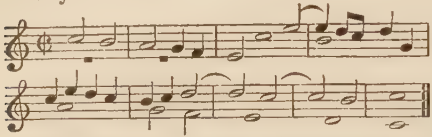
Augener & Co.'s Catalogue contains upwards of 6000 works, of which nearly 1000 are cheap volumes; among these is a comprehensive collection of pianoforte classics edited by Professor Ernst Pauer, as well as various important series of educational works edited by him, by John Farmer, and other well-known musicians.

In the last twenty years Augener & Co. have introduced the works of some of the most important composers of the Neo-German school, including Xaver Scharwenka, Jean L. Nicodé, and Moszkowski. They have a large and varied stock of music, and the sole agency for this country of the famous Peters Edition published at Leipzig. The *Monthly Musical Record* is published by this firm, and has among its contributors prominent names in English musical literature. Its circulation is about 6000. [See MUSICAL PERIODICALS.] A. J. H.

AUGMENTATION. This term is used to express the appearance of a musical theme in notes of double the original value, *e.g.* crotchets for quavers, minims for crotchets, etc., and is thus the opposite to DIMINUTION. Or it is a kind of imitation, or canon, where the same thing takes place. Dr. Benjamin Cooke's

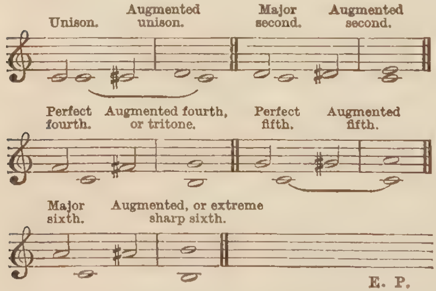

A - - - - - - - - - - - - men, A - - - - etc.
A - - - - - - - - - - - men, A - - - - etc.
A - - - - - - - - - - men, A - - - - etc.

celebrated canon by double augmentation (engraved on his tombstone) begins as above, and is perhaps the best instance on record. We subjoin, by way of example, one of a simpler kind by Cherubini.



When introduced into the development of a fugue, augmentation often produces a great effect. As examples we may cite the latter part of Handel's chorus 'O first created beam' in 'Samson'; the concluding chorus of Dr. Hayes' anthem 'Great is the Lord'; Dr. Croft's fine chorus 'Cry aloud and shout'; Leo's 'Tu es Sacerdos' in F, in his 'Dixit Dominus' in A; and several of J. Sebastian Bach's fugues in his 'Wohltemperirtes Clavier.' The old Italian church composers were very fond of introducing augmentation, especially towards the end of a choral fugue, and in the bass. They would call it 'La fuga aggravata nel Basso.' Fine examples are found in 'Amens' by Leo, Bonno, and Cafaro, in Novello's Fitzwilliam music. F. A. G. O.

AUGMENTED INTERVAL. An interval which is extended by the addition of a semitone to its normal dimension. The following examples show the augmentations of intervals commonly used: —



E. P.

AUGUEZ, Numa, eminent French baritone, born at Saleux (Somme) in 1847, entered the Paris Conservatoire in 1867, and sang at the Grand Opéra from 1871 to 1881. He sang in Italy in 1883 and 1884, and when Lamoureux made his brief but famous experiment of producing 'Lohengrin' at the Eden Théâtre he sang the part of the herald with phenomenal success. It was at concerts that he made his greatest effect, and all over France his beautiful voice, excellent style, and perfect diction were universally admired. He sang often in Paris in the Ninth Symphony of Beethoven and Berlioz's 'Damnation de Faust.' He was appointed one of the professors of singing at the Paris Conservatoire in 1899 in succession to Archaimbaud. He died in Paris, Jan. 27, 1903. G. F.

AULIN, Tor, born in 1866 at Stockholm, is the most distinguished of the Scandinavian violinists since Ole Bull. He has led the opera band at Stockholm since 1889, and founded in 1887 the 'Aulin Quartet,' a combination heard at its best in chamber music of a national character. He has recently been appointed conductor of a newly-established orchestral society in Stockholm, called the Philharmonic, and employed chiefly in music by Scandinavian composers. W. W. C.

AULOS (Greek), generally translated flute, but apparently referring quite as often to a reed instrument. See Flute.

AUSDRUCK. See Expression.

AUSGEWÄHLTE MADRIGALE und Mehrstimmige Gesänge berühmter Meister des 16-17 Jahrhundert. The name of a series of madrigals, etc., edited by W. Barclay Squire, and published by Breitkopf and Härtel. The following is a list of the numbers already issued:—

1. J. P. Sweelinck. 'Poi che voi non volete.'
2. J. P. Sweelinck. 'Madonna con questi occhi.'
3. J. Dowland. 'Shall I seek?'
4. J. Ward. 'Hope of my heart.'
5. G. Gastoldi. 'Al mormorar.'
6. T. Bateson. 'Have I found her?'
7. Bateson. 'Sister, awake.'
8. H. C. Haiden. 'Mach mir ein lustigs Liedelein.'
9. O. di Lasso. 'Quand mon mari.'
   Claude le Jeune. 'O Vilanella.'
10. T. Tomkins. 'See, the Shepherds' Queen.'
11. H. L. Hassler. 'Luce negl' occhi.'
   J. Dowland. 'Say, Love, if ever thou didst find.'
12. W. Byrd. 'I thought that Love had been a boy.'
13. J. Wilbye. 'Down in a valley.'
14. H. Waelrant. 'Musiciens qui chantez.'
15. T. Morley. 'I will no more come to thee.'
16. L. Marenzio. 'Scendi dal Paradiso Venere.'
17. T. Morley. 'Come, lovers, follow me.'
18. C. Jannequin. 'Petite nymphe folastre.'
   C. Le Jeune. 'O occhi manza mia.'
19. Giaches de Wert. 'Chi a salira per me.'
20. T. Tomkins. 'Fusca, in thy starry eyes.'
21. O. Gibbons. 'What is our life?'
22. J. Arcadelt. 'Il bianco e dolce Cigno.'
23. O. Vecchi. 'Il bianco e dolce Cigno.'
24. L. Marenzio. 'Scaldava il Sol.'

AUSWAHL VORZÜGLICHER MUSIK-WERKE, a collection of ancient and modern music in strict style, published with the countenance of the *Königliche Akademie der Künste* of Berlin in 1840 (8vo, Trautwein). It contains:—

1. Graun. Fugue, 'Tu Rex.'
2. Fasch. Do. 'Meine Zunge.'
3. J. Haydn. Do. from 4tet, F min.
4. Handel. Do. 'Halleluja.'
5. Naumann. Do. 'Di l' alimenta.'
6. W. F. Bach. Do. for Org., G minor.
7. C. P. E. Bach. Fugue, 'Auf, dass wir.'
8. Fesca. Do. 'Lobet seinen Namen.'
9. Kirnberger. Do. for Piano, B♭.
10. Fux. Canon, Kyrie.
11. J. S. [J. C.] Bach. Fig. Choral, Ich lasse.
12. Clementi. Fugue for Piano in F.
13. Keiser. Do. 'Gott ist offenbaret.'
14. Lotti. Kyrie.
15. Marpurg. Fugue for Piano, D minor.
16. J. C. Bach. Do. 2 choirs, 'Durch denselbigen.'
17. Graun. Christe.
18. Telemann. Fugue for Piano, A min.
19. Hasse. Do 'Christe.'
20. M. Haydn. Do. 'Quam olim.'
21. Mozart. Do. for Piano in C.
22. H. Schütz. Motet, 'Was betrübst.'
23. Zelter. Fig. Choral, 'Ewiger Lob.'
24. Pachelbel. Fugue for Org. in C.
25. F. Schneider. Kyrie.
26. Spohr. Fugue, 'Lasst uns.'
27. Kelz. Do. for 4tet in C.
28. Palestrina. Motet (a 6) 'Tu es Petrus.'
29. Horsley. Canon, 'Sanctus' and 'Hosanna.'
30. Pasterwitz. Fugue for Organ, in B♭.
31. Salieri. Benedictus, etc.
32. Rungenhagen. Fugue, 'Tu ad dexteram.'
33. Albrechtsberger. Do. for Org., B♭.
34. Homilius. Motet, 'Hilf Herr.'
35. Jommelli. Fugue, 'Tunc imponent.'
36. Gassmann. Do. for 4tet, A min.
37. Marcello. Do. 'Mai non turbarsi.'
38. Klein. 'Ave Maria.'
39. Henning. Fugue, for 4tet in C.
40. Vierling. Do. 'Timentibus.'
41. Caldara. Do. 'Et in sæcula.'
42. Frescobaldi. Do. for Organ (4 subj.).
43. Astorga. 'Eja mater.'
44. Reissiger. Fughetta, 'Cum Sancto.'

45. M. G. Fischer. Introd. and Fugue for Org.
46. J. A. Perti. Motet, 'O d' immenso.'
47. G. Harrer. Fugue, 'Halleluja.'
48. N. Le Begue. Do. for Piano, in F.

Some copies have an Appendix:

Durante. Aria, 'Ingemisco.'
J. S. Bach. Do. Agnus.
Steffani. Duet, 'Occhi perché.'
Pergolesi. 'Salve Regina.'
Handel. 'O my Irene' (Theodora).
C. P. E. Bach. Chorus and Air (Israeliten).
Reichardt. Duet and Chorus (Morgengesang).
Do. Solo and Chorus. (Do.)
Hasse. Aria, 'Pietà Signore.'
Naumann. Scena (Davidde pen.).
Leo. Trio, 'Dominus.'
F. Feo. 'Gratias' and 'Deus Pater.'

AUTHENTIC. Such of the ecclesiastical modes are called authentic as have their sounds comprised within an octave from the final. See Modes.

AUTOMATIC APPLIANCES CONNECTED WITH MUSIC. The earliest instance of mechanical music-making seems to be the Carillon, which is described under its own heading, as it could be played either by the hand or by mechanism. For the same reason, see Apollonicon for a description of that instrument. The oldest of the ordinary appliances seems to be that of the

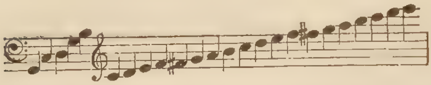
(i) Barrel Organ. A musical instrument, of all others the most easy of manipulation, as it requires nothing beyond the regular rotary motion of a handle to keep it playing. In some examples even this power is applied mechanically, either by means of clock-work, or by weights. These instruments are of the most various capacities, from the simple street organ—the 'barrel organ' of ordinary parlance—to large and complicated machines representing the full orchestra. But the principle of action is the same in all. A wooden cylinder, or barrel, placed horizontally, and armed on its outside circumference with brass staples or pins, slowly revolves, in the direction from back to front; and in doing so the pins raise certain trigger-shaped keys, which correspond with simple mechanism communicating with valves that on being opened allow wind to enter the required pipes. In this way either melody or harmony is produced. The wind is produced by bellows which are worked by the same motion that turns the barrel. The most simple kind of instrument of this nature is the small 'bird organ,' used, as its name implies, for teaching bullfinches to pipe—which plays the simplest music in melody only.

It is not positively known when barrel organs were first made, but they are supposed to date from about the beginning of the 18th century. An organ-builder of the name of Wright, the great-grandfather of the present firm of Robson, made a barrel organ for Fulham Church, which alone would carry the date a long way back. Mr. Flight of Exeter Change, the grandfather of the present builder of that name, was also a celebrated maker of barrel organs in his day. The finest and most elaborate specimen of a 'Finger and Barrel' organ that was ever made, was the Apollonicon (which see). The firms of Flight and Robson, and of Bryceson, father of the present builder of that name, made perhaps the greatest number of barrel organs, a kind of instrument in much demand many years ago, for churches and chapels, though now seldom met with. These were set with psalm and hymn tunes, chants, and occasionally with voluntaries.

A church barrel organ had rarely a chromatic compass of notes, but usually only a greater or less approximation thereto. Thus it would generally have either 8, 14, 17, 21, 27, 28, or 31 keys. In the case of one having 14 keys, two diatonic scales, of short range, would be presented, namely G and D, into which all the tunes 'marked' upon the barrel would be transposed, and a few pipes at somewhat large intervals apart would be supplied by way of bass, such as D and G. In organs with more keys, the G♯ would be inserted, allowing the scale of A to be used. In organs having a further increased number of keys the D♯ would be introduced, permitting the scale of E to be employed; and so on. Strange to say, scales with flats were never planned unless specially ordered; nor was there much provision for tunes in the minor mode in organs with comparatively but few 'keys.'

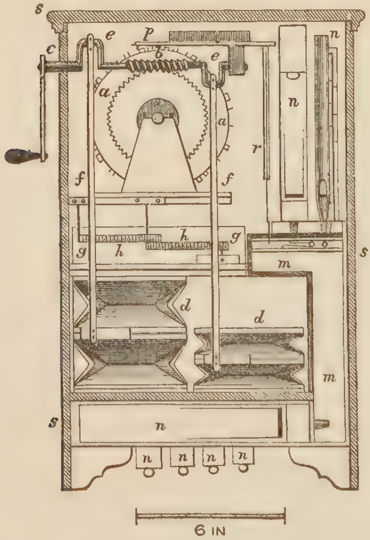
Some organs are made having the complete compass and with all the chromatic semitones, and are 'marked' to play overtures, movements of symphonies, selections from operas, sets of waltzes, and other music of that class in the most beautiful manner. The place occupied in the making of these instruments by John Robson has been taken by Messrs. Imhof and Mukle of London, who supply a large number of mechanical organs to private houses in the country at prices ranging from £100 to £1500. One of the completest of these instruments contains 8 ordinary stops, ranging through a complete chromatic scale of 5½ octaves, and six solo stops; with a swell of three stops in addition to drums, triangle, cymbals, and castanets—in fact a representation of the entire orchestra. Three machines work the whole of this elaborate apparatus. The barrels can be changed very rapidly, and as each barrel takes 11½ minutes to complete its revolution there are few movements of the great symphonies and few overtures which cannot be performed, and in fact the best machines contain barrels for such movements as well as for the operatic selections more usually found on them. The mechanical contrivances in these instruments are highly ingenious, the music, as already remarked, is often of the best, and the effect in a suitable space and under proper circumstances is very pleasing. Instruments of this character are occasionally furnished with a manual, and are then known as 'Barrel and Finger Organs.'

The ordinary street organ was first made by a builder named Hicks at the beginning of the 19th century. At present the smallest kind has 24 keys, sounding the following notes:—



In the second size the *a* is added, and a *c′*♯ in the treble; in the third size the *f‴*, *f‴*♯, *g‴*, and *a‴*; and in the fourth, the largest of all, the scale is continued up to *e⁗*, and *c″*♯ is added. The effect even of simple modulations with such imperfect means will be easily understood. In fact the 'setting' the barrels of a street organ—like the hearing them—must be a constant struggle with difficulties. There are 2 stops, an open (rarely of metal) and a closed (wood). The barrel is set to play 9 or 10 tunes. These instruments weigh from 40 to 56 lbs., and cost from £18 upwards. The pipes and all other parts are made at the factory of the firm already mentioned, in the Black Forest, but the barrels are 'set'—*i.e.* the pins are inserted—and the whole put together in London. Street organs are chiefly used in England, but are also largely exported to South America, the West Indies, and other places.

The annexed illustration shows a cross section of an ordinary barrel organ. *a* is the barrel, 'set' round its circumference with 'pins,' at the various intervals, and of the various lengths, necessary for the music, and turned by the worm *b* on the shaft *c*; *d d* are the bellows worked by the cranks *e e* on the shaft and the connecting rods *f f*, and delivering the wind into an air chamber *g*, which runs to the further end of the case, and is kept at a uniform pressure by the spiral springs *h h*. The air vessel again delivers the wind into the wind-chest *m*, which communicates with the pipes *n n*. Each pipe has its valve *o*, which is kept closed by a spring until the corresponding pin on the barrel raises the trigger *p*, and forcing down the connecting wire *r*, opens the valve and admits wind to the pipe. *s s* is the case. Space being very valuable in these instruments, the pipes are packed together very closely, and are often bent in shape to fit the demands of the case. In the diagram one is shown lying beneath the floor of the bellows.



The barrel is made of staves, about 2½ inches wide, of the best pine wood without knots or sap, and seasoned for many years before being used. At each end of the barrel, and sometimes also in the middle, is a circular piece of hard mahogany called a barrel-head, to which the staves are glued and pegged. The barrel is then handed to the turner, who makes it perfectly cylindrical, and it is then covered with cartridge paper and sometimes painted. At one end of the barrel the 'head' is furnished with a circle of teeth for the *worm* connected with the handle to work in when slowly rotating the barrel. Projecting from this 'head' is the notch-pin. The number of notches in the pin corresponds to the number of tunes played by the barrel. A knife lowered into the notch prevents the barrel from shifting its position. The simplest arrangement is for the barrel to play a tune completely through in the course of a single revolution.

The keys are usually ⅞ths of an inch apart, and the intervening space upon the barrel may be filled either with pins for producing fresh tunes to the number of nine or ten, or with a continuation of the original piece lasting for the same number of revolutions of the barrel. In the latter case the 'notches' are arranged in a spiral so as to allow the barrel to shift horizontally to left or right at the end of each revolution without the intervention of the hand.

Barrel organs have been made with three and four barrels in a circular revolving iron frame. The first of the kind, containing four barrels, was made by Mr. Bishop, sen., the father of the present organ-builder of that name, for Northallerton Church, Yorkshire, about the year 1820. Many years later Messrs. Gray and Davison made grinder organs with three barrels in one frame.

E. J. H.

(ii) PIANO MÉCANIQUE. An invention of M. Debain of Paris (died 1877), for the mechanical performance of musical compositions upon a pianoforte without disturbing its keyboard, or its capability for manual performance. To manage this the pinned barrel employed in the street pianos and barrel-organs has to give place to a novel and ingenious apparatus invented and adapted to his 'Piano mécanique' by Debain, about the year 1850. To an ordinary upright piano he supplied a second set of hammers working the reverse way to the ordinary ones, that is, from above. These hammers are set in motion by iron levers, the further ends of which are tempered hard, and project as 'beaks' through a comb of four or five inches long, into which space five octaves of the keyboard are ingeniously compressed. The comb crosses transversely a smooth iron plate fixed along the top of the instrument. 'Planchettes,' or small boards upon which the piece to be played is pinned (as on a barrel), are by simple machinery connected with a handle, made to travel along this plate, the pins doing the work of the fingers upon the levers. The dynamic shades of piano and forte, accent, etc., are produced by varying the height of the pins. In this way a mechanical substitute for expression is obtained. The planchettes may be endless, and are sold by the mètre or yard. Perhaps the greatest merit of Debain's invention is that his upper system of hammers has the same 'striking-place' (*i.e.* measured division of the string for the impact of the hammers) that the keyboard hammers have. This is achieved by moving the latter forward when the mechanical apparatus comes into play. The great defect of the contrivance is the want of damping during performance, but the dampers can be brought down bodily upon the strings by a stop adjacent to the 'beaks' when the playing is over. The additional cost of the planchette mechanism is 25 guineas; it does not disfigure the instrument. When applied by Debain and Co. to the organ or harmonium it is styled 'Antiphonal.'

The mechanical pianos called 'Handle-pianos' that are so much used in and about London, come principally from Italy. According to particulars supplied by Messrs. Imhof and Mukle of Oxford Street, London, there are about 400 of these instruments in daily use in the metropolis, ranging in value from £16 to £100. Some are let upon hire by masters who charge from 8s. to 18s. a week for them; but in most instances they are the property of the Italians who take them about, the price having been paid by instalments. These instruments are strongly made, to stand hard work and weather; the felt hammers have leather coating, and there are three, and in the treble often four, strings to each note. The action is of the simplest kind, the pin of the barrel pressing down a crank, which gives the blow; a spring causing the immediate return of the hammer. There are no dampers excepting in a few instances in the lowest bass notes, and no attempt to regulate the pinning of the barrel to produce louder or softer notes. Messrs. Imhof and Mukle make superior mechanical pianos with chromatic scale; the perambulating 'handle-pianos' having at best a diatonic scale, with one or two accidentals. A. J. H.

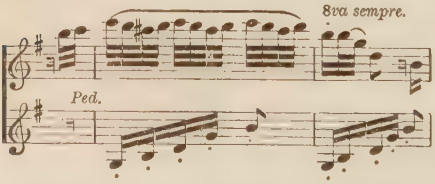
(iii) PIANOLA, etc. Of late years a refined form of mechanical piano has come into extraordinary vogue for domestic use. A patent was taken out in the United States as early as 1860 for a keyboard piano-player, and the first pneumatic keyboard instrument was made in France in 1863. The main principles of the action are much the same in all these attachments. A roll of cardboard pierced with openings corresponding to the duration and pitch of the notes in the composition to be repeated, passes over a cylinder furnished with small apertures, through which a puff of air is drawn or pushed as often as the passage is left free by the occurrence of one of the openings in the cardboard roll. This puff of air, by an extremely ingenious mechanical contrivance, sets in motion a series of hammers which act as substitutes for the human fingers; the movement of the roll, and the force with which the notes are struck, are regulated by pedals like those of the harmonium, with the assistance of certain handles by which the speed and force of the apparatus can be more or less rapidly changed. In the article on Piano in the supplement to the ninth edition of the *Encyclopædia Britannica*, an excellent diagram of the mechanism of the Pianola is given and minutely explained. It is not necessary to discuss the relative merits of the various inventions which are now before the public; all of them claim that the performer can put an individual interpretation into music for which his manual technique would be quite insufficient, and that one person's manner of manipulating the instruments will be altogether different from another's. It is claimed for each and all that they have an important influence in musical education, in so far that their popularity tends to bring music of all kinds under the notice of some who might otherwise have no opportunity of becoming practically acquainted with the music. When passages of the most formidable technical difficulty can be perfectly executed by a machine, the popularity of the mere virtuoso must needs wane to a certain extent, and greater value will be put upon the qualities which neither the virtuoso nor the mechanical contrivance can give.

It must suffice to enumerate a few of the peculiarities of the most prominent of the instruments: the Æolian or Orchestrelle is practically the action of the Pianola applied to an organ or harmonium; the Angelus, patented in 1897, contains a few harmonium or American organ stops which can be combined with the pianoforte if required; the Apollo, patented 1900, has an arrangement for transposing the music; the Cecilian approaches nearer than any other of the contrivances to the solution of the difficult problem of bringing one part into the prominence it would have in real music, by a device for making either the treble or the bass half of the keyboard softer or louder than the other; the Pianola, patented 1898, seems at present to be the most popular of the rivals, and to possess a larger library of the rolls than any of the others; the Pianotist has the advantage that the keys of the piano to which it is attached are not covered by the machine, but in order to attain this result the piano employed must be opened below the keys so as to allow the machine to be adjusted; the Simplex, as its name implies, is extremely easy to manipulate, as the force required for its working is not entirely supplied by the feet, which are thus only employed to regulate the speed and force. Until the problem above referred to is satisfactorily solved, and one part can be made prominent above the rest the kind of music which can be effectively played by these attachments must be more or less limited, and their artistic work very slight. M.

(iv) MUSICAL SNUFF-BOX. A mechanical invention which has given pleasure to thousands from the peculiar—what for want of a better expression we may call Æolian—charm arising from the production of harmonics in the solid part of the steel comb which provides the necessary reinforcement to the sounds emitted by the teeth of the comb. The motive power is a pinned cylinder resembling the barrel of a mechanical organ, and made to shift on the same principle; the working power is a spring; the mechanism and rotation are closely allied to those of a watch or clock; and the teeth of the comb which produce the notes are measured to scale.

Musical boxes were invented about the beginning of the 19th century, probably in Switzerland, the chief seat of their production, where there are now some twenty principal manufactories. About 30,000 are said to be made annually, half of which are below the selling value of 50 francs each. The original musical boxes are small and not unlike a snuff-box in appearance. They are now made of all sizes, the cost ranging from 20s. to £50.

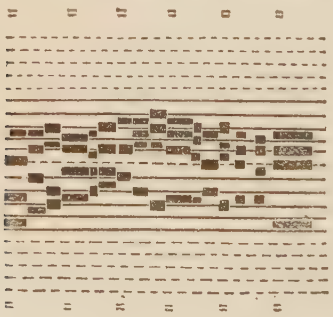
About 1830 a very favourite composition with amateurs of the pianoforte was the 'Snuff-box Waltz,' the composer of which preserved his anonymity under the initials M. S. Such a passage as the following illustrates the kind of imitation that was possible:—



Bells, drums, castagnettes, free reeds worked by bellows, and more recently a 'zither,' produced by a sheet of thin paper resting on the teeth of the comb, have been introduced, and have not raised the musical value of the instrument, any more than similar introductions early in the 19th century raised the value of the pianoforte. As pointed out by Mr. Moonen in his Report on the Melbourne Exhibition, the real improvements have been in the mechanical portion, by the accurate 'pointing' or adjustment on the cylinder of as many as 36 airs; the obtaining a constant movement for an hour and a half without requiring to wind up the spring during that time; the possibility of shifting the barrel in such a manner that an air 'noted' may be played without the necessity of going through all the others in rotation, and the important one of the interchange of barrels made to fit any box. A. J. H.

(v) EXTEMPORISING MACHINE. An invention for printing the notes of an extemporaneous performance, by means of mechanism connected with the keyboard of a pianoforte or organ. The idea of being able to preserve the improvisations of great musicians is certainly an attractive one, and has often engaged the attention of mechanicians, but without any very practical result. The earliest endeavour in this direction appears to have been made by an English clergyman named Creed, who wrote a 'Demonstration of the Possibility of making a machine that shall write Extempore Voluntaries or other Pieces of Music as fast as any master shall be able to play them upon an Organ, Harpsichord, etc.' This was communicated by John Freke to the Royal Society, after Creed's death, and was published in the Philosophical Transactions for 1747, vol. xliv. part ii. p. 445. A similar invention, called the Melograph, was conceived by Euler the mathematician, and was constructed according to his directions by Hohlfeld of Berlin, about 1752. It consisted of two revolving cylinders with a band of paper passing over them, on which the notes were marked by means of pencils attached to the action of a pianoforte, their duration being shown by the relative length of the lines formed. The machine was placed in the Academy of Arts and Sciences at Berlin, but was subsequently destroyed in a fire. The priority of invention of the Melograph was disputed by Unger, of Einbeck, who, in a long correspondence with Euler (afterwards published), states that the idea occurred to him as early as 1745. There have also been several more modern inventions for the same end, notably one by Pape of Paris in 1824; in 1827 M. Carreyre exhibited before the French Institute a 'Melographic piano,' in which the music played was represented by certain signs impressed on a thin plate of lead. A committee was appointed to examine the apparatus, but inasmuch as they never reported, the machine was doubtless not a success. M. Boudouin afterwards read before the same body a paper concerning another scheme of this kind, but nothing is known of his plan. In 1836 an English patent was taken out on behalf of M. Eisenmenger of Paris for an apparatus of the depressed stylus and carbonised paper type, and it is notable as showing the first attempt made to measure off the bars. The inventor suggested that this could be accomplished by the performer's beating time with his foot on a pedal; mechanism connected with this punctured the moving band of paper, dividing it into regulated spaces. It is uncertain whether a machine was ever made on this plan. Towards the close of 1840, M. Duprat de Tressog patented at Paris an apparatus of this kind, but no description of the plan has been published. In 1856 I. Merzolo, an Italian engineer, applied for a provisional patent for an apparatus to give an 'identical repetition with types like those used in ordinary printing.' The specification is very brief, and too vague to indicate how the desired object could be accomplished. In 1863 electricity is first mentioned in connection with this subject, a patent being taken out by Mr. F. B. Fenby of Worcester, for 'The Electro-Magnetic Phonograph' (the same word which Edison employed some sixteen years later). The main principle of Fenby's instrument was identical with that which underlies all telegraphic operations, viz. the making a bent piece of soft iron into a temporary magnet by passing an electric current round it; by the motion so obtained from its armature a small inked wheel was pressed against a band of moving paper. The scheme seems to be complicated, and there is no evidence that the machine was ever made. In 1864 Mr. E. S. Endres applied for a patent, but it was refused him. His chimerical proposal was to have as many type-wheels as there were pianoforte keys; on the periphery of these wheels there were cut notes of various values, from a semibreve to a demisemiquaver. Upon the finger rising from a note struck, the intention was, that the revolving wheel should print on paper an ordinary note of the exact time-value of the sound played. Pedals had to be depressed when accidentals were used. An examination of the mechanism drawn shows that the idea was quite impracticable. In 1880 Schwetz a German, Hoyer a Frenchman, in 1884 Allen an Englishman, and in 1885 Greiner of New York, amongst others, took out patents for apparatuses of the depressed pencil order. At the Paris Exhibition of 1881, M. J. Charpentier exhibited 'La Mélographie Répétiteur,' attached to a small harmonium. Its inventor stated that it was to write down ordinary music played extemporaneously on the instrument *dans le langage de Jacquard*. The process was to be effected by means of electro-magnets connected with the keys putting into action a series of cutters which cut slits in a band of moving paper, the slits corresponding to the length and position of the notes. By an after arrangement the perforated paper allows the wind to pass through its slits, and thus reproduces the music previously played. M. Charpentier was enthusiastic enough to believe he could also make his machine print the music executed in the ordinary notation, but avowed that this was only a project. The apparatus shown did not appear to be in working order. In 1887 M. Charpentier took out another patent, in which metal styles attached to the under part of the keys acted on the balanced ribs of a revolving cylinder; these were kept inked, and marked the paper as it gradually unwound. He also provided for depressing by electro-magnets or pneumatic agency. In 1880 Mr. H. J. Dickenson proposed to apply the principle of the Casselli electro-chemical telegraph to recording music played on the piano; from the meagre account of his plan printed in the specification it is impossible to describe its mechanism. In 1881 M. A. P. Hodgson, an engineer of Paris, took out a patent (No. 573) for an 'Apparatus for correctly transcribing musical compositions.' The instrument is termed by the inventor the 'Pianograph Metronome.' To judge from the specification and drawings attached to the patent, this apparatus was of the most complicated description. The machine was furnished with a metronome for governing the rate of motion at which a cylinder should revolve, and so regulating the time; this had to be mathematically exact, otherwise the mechanism would not synchronise with the performance. If all went right, the machine was supposed to print on a huge band of paper about four feet broad, lines representing in their length the duration of the notes held down. As no provision was made for indicating any variation of the time-measure, or for *accelerandos*, *ritardandos*, etc., M. Hodgson's machine would not have proved of much utility, even if it could have been constructed; he had so little idea of music that he directed the player 'to end his composition by a perfect chord in the key of F, and not by the tonic a third or a fifth.'

In 1881 Herr J. Föhr showed at the Stuttgart Exhibition of that year an excellent contrivance which accomplishes the object aimed at in a more complete way than before. The apparatus was exhibited in action in London, and a paper was read upon the subject by the present writer at the June meeting 1882, of the Musical Association; it is described at length in the 1881-82 volume of the society's proceedings. The machine was also shown in operation before the members of the College of Organists. The mechanism of this *Electro-chemischer Notenschreib-apparat* is simple. The apparatus is contained in a small pedestal which may be placed at the side of a piano, and connection is made with the instrument through a cable of wires attached to a long frame resting on the keyboard of the instrument. This is furnished with a series of studs each one touching the back of the ivories and ebonies just in front of the usual name board; these studs, by means of insulated wires, are in connection with platinum points which press on a band of paper, five inches broad, unwound from a drum by means of clockwork. The paper, as it passes through the mechanism, is saturated with a solution of ferrocyanide of potassium, ammonia, sulphuric acid and water; it is afterwards ruled by means of an aniline inking roller with the five lines of the stave, and some dotted ledger-lines are added above and below. On the pianoforte key being depressed, the circuit is completed and the current runs from a Leclanché battery, passing through the saturated paper by the particular style or styles in connection with the keys struck, and staining it a bluish colour; the electric current decomposing the salts with which the paper is charged. The length of the stain depends upon the time the key is held down; a semibreve, for instance, appearing as a long streak, while a quaver would be but a dash, and a demisemiquaver a mere dot. The blank spaces on the paper represent the periods of silence; thus, marks are formed by the passing current, and rests are indicated by its absence. The stains representing the white notes ▬ are twice as broad as those standing for the black ones —. A pedal serves to indicate the bar lines. On depressing this (as in the ordinary mode of beating time) the position of the first beat in the bar is indicated by short double lines = stained at the moment of depression on the top and bottom of the stave. The rate of motion of the paper is governed by a sliding lever, which also serves to start and stop the clockwork arrangement. Herr Föhr's apparatus is simple in design, and the musical shorthand it produces is translatable without much difficulty. It is worked upon much the same plan as that of the electro-chemical telegraph of Bain. In 1872 Mr. Alexander A. Rossignol took out a patent (No. 990) for an 'Apparatus for tracing music,' and his scheme is substantially the same as that of Herr Föhr. The only modification would seem to be that M. Rossignol employed styles made of two different metals which severally stain the saturated paper red and blue, representing the black and white keys of the piano. There is no record of this instrument having been constructed. As it is stated that Herr Föhr's design dates from many years ago, and that he has been long working it out, the question as to priority of invention is uncertain. The foregoing illustration is a reduced representation of the first section of 'God Save the King,' as produced by Herr Föhr's contrivance; it is in the key of A and in four parts, 3-4 time.



In 1886 Mr. H. H. Muir took out a patent for recording music, the principle of which was practically the same as that of Herr Föhr. T. L. S.

[In Oct. 1901 there was exhibited at the Queen's Hall an invention for recording music in a perfectly readable form, patented by a Mr. Neale and called the Pianotype. The apparatus was contained in a cabinet placed at any desired distance from the piano, and connected with the keys by electricity. Another invention of much the same kind was described in 1903 in the specification of inventions, No. 7045.]

AUXCOUSTEAUX, Arthur d', born in Picardy at Beauvais (Magnin) or St. Quentin (Gomart). His family coat of arms contains a pun on his name; it is 'Azur à trois cousteaux, d'argent garnis d'or.' About 1627 he was a singer in the church of Noyon, of which fact there is a record in the library of Amiens. Then he became 'Maistre de la Sainte Chapelle' at Paris, and, as appears from the preface to a psalter of Godeau's published by Pierre le petit, 'haut contre' in the chapel of Louis XIII. He died in 1656, the year of publication of the psalter just mentioned. Three masses, two books of psalms, and quatrains, noëls, and chansons, are mentioned in the *Quellen-Lexikon*. His style is remarkably in advance of his contemporaries, and Fétis believes him to have studied the Italian masters. F. G.

AVERY is the name of one of the English practitioners in music, whose works Thomas Morley 'diligently perused for finding the true use of the moods.' The organ part of a Te Deum by 'Master Avere' is preserved in Add. MS. 29,996 at the British Museum. He lived about the middle of the 16th century, and is probably to be identified with the 'Avery Burton' whose mass for five voices 'Ut Re Mi Fa Sol La' is included in the Forrest-Heyther collection at Oxford. J. F. R. S.

AVERY, John. A celebrated organ-builder, who built a number of instruments, ranging between 1775 and 1808. Nothing whatever is known of his life: he died in 1808, while engaged in finishing the organ of Carlisle Cathedral. The organs he is recorded to have built, are—St. Stephen's, Coleman Street, 1775; Croydon Church, Surrey, 1794 (destroyed by fire in 1866); Winchester Cathedral, 1799; Christ Church, Bath, 1800; St. Margaret's Church, Westminster, 1804; King's College Chapel, Cambridge, 1804 (some of the earlier work of Dallam's organ was, no doubt, incorporated in this instrument, but the case is the original one, erected by Chapman and Hartop in 1606); Sevenoaks Church, Kent, 1798; Carlisle Cathedral, 1808. E. F. R.

AVISON, CHARLES, born at Newcastle-upon-Tyne, about 1710. When a young man he visited Italy for the purpose of study, and after his return to England became a pupil of Geminiani. On July 12, 1736, he was appointed organist of the church of St. Nicholas, in his native town. In addition to his musical attainments, he was a scholar, and a man of some literary acquirement. In 1752 he published the work by which he is best known, 'An Essay on Musical Expression.' It contains some judicious reflections on the art, and throughout the work we find the highest encomiums on Marcello and Geminiani, frequently to the disparagement of Handel. In the following year it was answered anonymously by Dr. W. Hayes, the Oxford professor, in a pamphlet entitled 'Remarks on Mr. Avison's Essay on Musical Expression.' Hayes points out many errors against the rules of composition in the works of Avison; and infers from thence that his skill in the science was not very profound. He then proceeds to examine the book itself, and seldom fails to establish his point, and prove his adversary in the wrong. Before the conclusion of the same year, Avison republished his Essay, with a reply to these Remarks, in which he was assisted by the learned Dr. Jortin, who added 'A Letter to the Author, concerning the Music of the Ancients.' In 1757 Avison joined John Garth, organist of Durham, in editing an edition of Marcello's Psalms, adapted to English words. He prefixed to the first volume a Life of Marcello, and some introductory remarks.

As a composer, Avison is known, if at all, by his concertos. Of these he published five sets (50 concertos in all) for a full band of stringed instruments, some quartets and trios, and three volumes of sonatas for the harpsichord and two violins—a species of composition little known in England until his time. The once favourite air, 'Sound the loud timbrel,' is found in one of the concertos. Geminiani held his pupil in high esteem, and in 1760 paid him a visit at Newcastle. Avison died May 9, 1770, and was buried in the churchyard of St. Andrew there. He was succeeded as organist of St. Nicholas by his son and grandson. The former died in 1793; the latter in 1816. (Hawkins, *Hist.*; Kippis, *Biog. Brit.*; Brand, *Newcastle*, etc.) E. F. R.

AVOGLIO, SIGNORA, was one of those who accompanied Handel in his visit to Ireland, at the end of 1741. In the newspapers of the time she is called 'an excellent singer,' and she had the honour of sharing with Mrs. Cibber the soprano music of the 'Messiah' at its first and succeeding performances in Dublin. Handel, in a letter to Jennens, Dec. 29, 1741, says—'Sig^{ra} Avolio, which I brought with me from London, pleases extraordinary.' She sang again in the 'Messiah,' when given in London, after Handel's return from Dublin, dividing the soprano part with Mrs. Clive. Before this time, she had sung with success in the 'Allegro, Penseroso, and Moderato'; and she appeared subsequently in 'Semele' and in 'Samson,' 1743. In this last she sang the famous 'Let the bright Seraphim' at the first performance of the oratorio, Feb. 18. J. M.

AYLWARD, THEODORE, Mus.Doc., was born in 1730. Of his early career but little information can be gleaned. We find him in 1755 composing for the Church, and in 1759 for the theatre. He became organist of Oxford Chapel, London, about 1760; of St. Lawrence, Jewry, in 1762; and of St. Michael's, Cornhill, 1768. In 1769 the Catch Club awarded him the prize medal for his serious glee, 'A cruel fate,' a surprising decision, as one of the competing compositions was Arne's fine glee, 'Come, shepherds, we'll follow the hearse.' On June 5, 1771, Aylward was appointed Professor of Music in Gresham College. In 1784 he was nominated one of the assistant directors of the Commemoration of Handel. In 1788 he succeeded William Webb as organist and master of the choristers of St. George's Chapel, Windsor. On Nov. 19, 1791, he took the degree of Bachelor of Music at Oxford, and two days afterwards proceeded to that of Doctor. He died in London, Feb. 27, 1801, aged 70, and was buried at St. George's Chapel, Windsor. Dr. Aylward published 'Six Lessons for the Organ, Op. 1': 'Elegies and Glees, Op. 2'; 'Six Songs in Harlequin's Invasion, Cymbeline, Midsummer Night's Dream,' etc.; and 'Eight Canzonets for two soprano voices.' Two glees and a catch by him are included in Warren's collections. His church music, with the exception of two chants, remains in manuscript. Dr. Aylward is said (on the authority of Bowles, the poet) to have been a good scholar, and possessed of considerable literary attainments. Hayley, the poet, inscribed some lines to his memory (see West's *Cath. Org.* p. 133). Dr. Aylward's great-great-nephew, **THEODORE EDWARD AYLWARD**, born at Salisbury, 1844, was a pupil of S. S. Wesley, and was appointed organist of Llandaff Cathedral in 1870, of Chichester Cathedral, 1876, and of St. Andrew's Church and the Public Hall, Cardiff, 1886. He edited the *Sarum Hymnal* in 1870 (West's *Cath. Org.* p. 18). W. H. H.

AYRTON, EDMUND, Mus.Doc., was born at Ripon in 1734, and educated at the grammar school there. His father, a 'barber chirurgion' there, a magistrate of the borough, and mayor in 1760, intended him for the Church, but his strong predilection for music induced his father to let him study for that profession. An elder brother, William, born 1726, was organist of Ripon Cathedral, 1748-79, and was succeeded by his son, W. F. M. Ayrton (1778-1850), the post being held from 1802 to 1822 by another son of William Ayrton's named Thomas, born

1782. Edmund was placed under Dr. Nares, organist of York Minster, and made such rapid progress that in 1754 he was elected organist, auditor, and *rector chori* of the collegiate church of Southwell, where he remained until 1764, when he was appointed a gentleman of the Chapel Royal. In 1767 he was installed as a vicar-choral of St. Paul's, and in 1780 became one of the lay clerks of Westminster Abbey. In 1780 he was promoted by Bishop Lowth to the office of Master of the children of His Majesty's chapels, on the resignation of Dr. Nares. In 1784 the University of Cambridge created him Doctor in Music, and he was admitted *ad eundem* by the University of Oxford in 1788. The anthem by which he obtained his degree, 'Begin unto my God with timbrels,' was performed in St. Paul's Cathedral, July 28, 1784, the day of general thanksgiving for the termination of the American revolutionary war, and was afterwards published in score. In 1805 he relinquished the mastership of the children of the chapel, having been allowed during many years to execute the duties of his other offices by deputy. He died May 22, 1808, and his remains were deposited in the north cloister of Westminster Abbey. Dr. Ayrton's contributions to the Church consist of two complete morning and evening services, and several anthems. (*Mus. Periodicals; Biog. Dict. U.K.S.*) [with additions from *Dict. of Nat. Biog.* and West's *Cath. Org.*] E. F. R.

AYRTON, **William**, son of the preceding, was born in London, Feb. 24, 1777. He was educated both as a scholar and musician, and was thus qualified to write upon the art. He married in 1803, a daughter of Dr. S. Arnold, a circumstance which introduced him into musical society, and he became a fashionable teacher. Upon the death of Dr. Aylward, in 1801, he was a candidate for the office of Gresham Professor of Music, but was unsuccessful, on account of his youth. In the palmy days of the *Morning Chronicle* Ayrton was its honorary musical and literary critic from 1813-26; and he wrote the reviews of the Ancient Concerts and Philharmonic Society in the *Examiner* from 1837-51, also gratuitously. He was a Fellow of the Royal and Antiquarian Societies, and an original member of the Athenæum Club. He was one of the promoters and members of the Philharmonic Society at its foundation in 1813, and subsequently a director. More than once he held the important post of musical director of the King's Theatre, and in that capacity had the merit of first introducing Mozart's 'Don Giovanni' to an English audience in 1817, and afterwards others of Mozart's operas. According to a writer of the period he twice, if not oftener, regenerated that theatre, when its credit was weakened by repeated failures. In 1823 he commenced, in conjunction with Mr. Clowes the printer, the publication of the *Harmonicon*, a monthly musical periodical, which was continued for eleven years. Independently of the valuable essays, biography, and criticism in this work, it contains a choice selection of vocal and instrumental music. The writing of this journal and its criticisms upon the art were much in advance of anything that had previously appeared in England. This was followed in 1834 by the *Musical Library*, a collection of vocal and instrumental music, consisting of songs, duets, glees, and madrigals, and a selection of pianoforte pieces and adaptations for that instrument, and extending to eight volumes. A supplement containing biographical and critical notices, theatrical news, etc., was issued monthly, making three extra volumes. He wrote the musical articles for the *Penny Cyclopædia;* the chapters on music in Knight's *Pictorial History of England;* and the musical explanations for the *Pictorial Shakespeare.* His latest work was a well-chosen collection of 'Sacred Minstrelsy,' published by J. W. Parker, in two vols. He died at Bridge Street, Westminster, March 8, 1858 (*Imp. Dict. of Biog.; Private Sources*). E. F. R.

AYTON, **Fanny**, born 1806 at Macclesfield, was taught singing by Manielli at Florence, and first appeared in Italy, so successfully that Ebers engaged her for the season of 1827 at the King's Theatre, at a salary of £500. She made her appearances there as Ninetta in 'La Gazza' (Feb. 23), and as Fiorilla in 'Il Turco in Italia.' In the same year she sang at Drury Lane in an English version of 'Il Turco' and as Rosetta in 'Love in a Village.' She also played in the provinces, and sang in concerts with fair success. In 1829 she sang at the Birmingham Festival in opera with Malibran and Michael Costa. In 1831 she sang again at the King's Theatre for the season, as Creusa, in 'Medea' (Simon Mayr), and she played Isabel in a mutilated version of 'Robert' ('The Dæmon, or the Mystic Branch,' Feb. 21, 1832), after which she disappears from view. She had considerable execution; a piquancy and taste of her own, a certain ease on the stage, and a great fluency in Italian. But she had the misfortune to compete with some of the greatest Italian singers, and her intonation gave way after her first season. (Chorley). A portrait of her, drawn and engraved by B. Holl, was published in July 1828. A. C.

AZOR AND ZEMIRA, or The Magic Rose, in three acts; the English version of Spohr's opera Zemire und Azor, produced at Covent Garden Theatre, April 5, 1831.

AZZOPARDI, **Francesco**. A learned Italian theorist of the latter half of the 18th century, from whose work, *Il musico prattico*, published in the form of a French translation only (Paris, 1786) Cherubini quotes some interesting examples in his *Course of Counterpoint and Fugue.* Azzopardi held the appointment of maestro di cappella in Malta. W. S. R.

B

B. The name of the seventh degree of the natural scale of C. In French and Italian it is called *Si*, and in German *H* (*Ha*), the name *B* being given to our B♭. The reason of this anomalous arrangement is explained in the article Accidentals.

In the Hexachordal system it was found necessary to lower the note B by a semitone in the third hexachord beginning on F, in order to avoid a succession of three whole tones and the interval of an augmented fourth. In the fourth hexachord beginning on G no such alteration was necessary, and the natural B was retained. The flattened B was termed *B molle* and the unflattened B *B durum*. For the purpose of distinction in notation the two B's were made of different shapes, the *B molle* round, ♭ (*B rotundum*), and the *B durum* square, ♮ (*B quadrum* or *quadratum*). The former is the origin of our modern *flat*, which is still called in German a *B*, and in French a *Bémol*, and the latter of our modern *natural*, which is still called in French a *Bécarre*.

In the Gamut of twenty notes the *B molle* and *B durum* were counted as one note only, constituting a *fa* in the F or soft hexachord, and a *mi* in the G or hard hexachord.

The importance of the juxtaposition of the two forms of B in the Gamut can hardly be overrated. It led by slow degrees to the general admission of accidentals, at first by the unwritten conventions of *Musica Ficta* (*q.v.*) and afterwards by the insertion of the letter B in its round or square form before other notes of the scale. In short it laid the foundation of all chromaticism in music. In modern German the terms *B dur* and *B moll* have nothing to do with the older Latin names, but represent the major and minor forms of the modern scale of B flat.

B♭ is the key in which one of the clarinets in use in the orchestra is set. The bulk of the clarinets in a military band are also pitched in B♭, and it is the natural key of the larger number of the brass instruments, both in military and brass bands.

The letter *B.* or *col B.* in a score is an abbreviation of *Basso*, or *col Basso* (see also Accidentals, Alphabet). J. F. R. S.

BABAN, Gracian, a Spanish composer, musical director in the cathedral of Valencia 1657-75. Two Lamentations for two choirs and organ are in the Hofbibliothek at Munich (*Quellen-Lexikon*). A Psalm of his is given by Eslava.

BABBINI, Matteo, a celebrated Italian tenor, was born at Bologna, Feb. 19, 1754. He was intended for the practice of medicine; but, on the death of his parents, took refuge with an aunt, the wife of a musician named Cortoni. The latter instructed him, and cultivated his voice, making him a good musician and first-rate singer. His début was so brilliant that he was at once engaged for the opera of Frederick the Great. After staying a year at Berlin, he went to Russia, into the service of Catherine II. In 1785, he sang with success at Vienna; and in the next season in London, with Mara, when he took, though a tenor, the first man's part, there being no male soprano available. As far as method and knowledge went, he was a very fine singer, but he did not please the English *cognoscenti*; his voice was produced with effort, and was not strong enough to have much effect. He sang again, however, the next year (1787), and returning to Italy in 1789, appeared in Cimarosa's 'Orazi,' and was afterwards engaged at Turin. In 1792, the King of Prussia recalled him to Berlin, where he distinguished himself in the opera of 'Dario.' During the next ten years he sang at the principal theatres of Italy, and appeared in 1802, at Bologna, though then fifty years old, in the 'Manlj' of Niccolini, and Mayr's 'Misteri Eleusini.' He now retired from the stage and settled in his native town, where he lived generally esteemed and honoured for the noble use he made of his riches; and died Sept. 22, 1816. His friend, Doctor Pietro Brighenti, published *Elogio di Matteo Babbini*, Bologna, 1822. J. M.

BABELL, William, the son of a bassoon-player, was born about 1690, and instructed in the elements of music by his father, and in composition by Dr. Pepusch. He was celebrated for his proficiency on the harpsichord, and was also a good performer on the violin. He was a member of the royal band, and for some years organist of All Hallows, Bread Street. Taking advantage of the rise and popularity of the opera in England, he was the first to arrange the favourite airs as lessons for the harpsichord. In this he was highly successful, and his arrangements of 'Pyrrhus and Demetrius,' 'Hydaspes,' 'Rinaldo,' etc., were standard works of their class at the beginning of the 18th century. Babell's fame reached even to Germany, where some of his works were printed. He was the author of several 'Suits of the most celebrated Lessons, collected and fitted to the Harpsichord or Spinnet'; 'Twelve Solos for a Violin or Hautboy'; 'Twelve Solos for the German Flute or Hautboy'; 'Six Concertos for small Flutes and Violins,' and a MS. concerto grosso for two violins with string accompaniment, in the town library at Hamburg. He died at Canonbury, Sept. 23, 1723, and was buried in the church of which he had been organist (Hawkins, *Hist.*; *Private Sources*). E. F. R.

BACCUSI, Ippolito, an Italian monk and musical composer of the 16th century. The

(bahk)

date of his birth is unknown, but he is to be traced at Ravenna in 1570. He was maestro di cappella at the church of Sant' Eufemia at Verona in 1572, and from 1584 at the cathedral of Mantua. He must have returned to Verona as maestro di cappella before 1596, and he died there 1609 (*Quellen-Lexikon*). Baccusi was one of the first composers who introduced into his accompaniments to church music instrumental parts in unison with the voice, in order to support the singers. The works in which he applied this system are printed; the first is intituled *Hippolyti Baccusi, Eccl. Cath. Veronæ musicæ magistri, missæ tres, tum vivâ voce tum omni instrumentorum genere cantatu accommodatissimæ, cum octo vocibus, Amadino,* Venice, 1596. The other is a volume containing the psalms used at vespers, with two Magnificats, Venice, 1597. It has a frontispiece occupied by an analogous inscription of even greater length and, if possible, of even less elegant latinity. The rest of his compositions consist principally of masses, madrigals, motetti, and psalms, and were published for the most part during his lifetime by Venetians such as Gardano, Vincenti, and Rampazetti. Isolated pieces of his are found in several miscellaneous publications of the period. Perhaps the most interesting of these is that contributed by him to the volume dedicated by fourteen different Italian composers to their great contemporary, Palestrina. E. H. P.

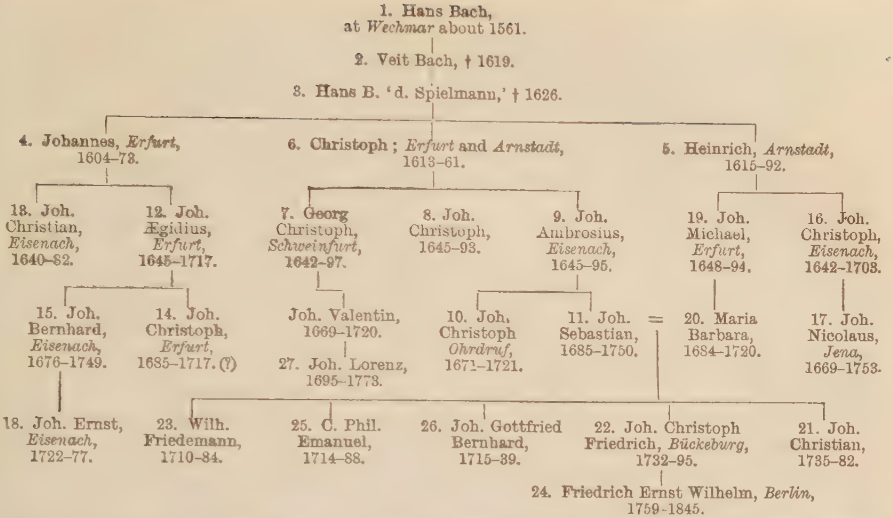
BACH. The name borne by a very numerous family of musicians who occupied not merely honourable but prominent places in the history of their art through a period of nearly two hundred years. In this family musical talent was as it were bequeathed, and it seems almost like a law of nature that the scattered rays of the gift should, after a hundred years, finally concentrate in the genius of JOHANN SEBASTIAN. The history of the Bach family is not only a guide towards a just appreciation of the greatness of Sebastian, but it has an independent interest of its own through the eminence of some of its individual members. Born and bred in Thuringia, the family for the most part remained there throughout two centuries; the sons of Sebastian being the first to spread to more distant parts. This stationary condition naturally produced a strong family feeling. According to tradition, meetings of all the members took place for the purpose of social intercourse and musical recreation. The Bachs always learned from one another, for they rarely had means for seeking their education elsewhere; thus the artistic sense and capacity of the family was, as we have said, hereditary, and by its undisturbed activity during a whole century became an important element in the development of Johann Sebastian. To this family unity also we may ascribe the moral excellence and cultivation of the Bachs.

Fully to appreciate the importance of these qualities in the development of the race, we must consider that these predecessors of Johann Sebastian lived in the miserable time of the Thirty Years' War, and in the midst of the moral indifferentism and collapse of intellectual power which distinguished that unhappy period. Yet the house of Bach exhibits an almost uniform example of moral worth, together with a constant endeavour after the highest ideals—qualities which are all the greater because in the circumstances of the time they could hardly meet with recognition or encouragement.

In course of time the towns of Arnstadt, Erfurt, and Eisenach became the centres of the family; there we find its most important representatives, and an uninterrupted sequence through several generations filling the same office; so that, for instance, in Erfurt the town musicians were known as 'the Bachs,' even though there had ceased to be any Bach among them. Another proof of the strong family feeling (and a valuable source of information) is the genealogy of the Bach family, begun by the great Sebastian himself, and added to by his son Carl Philip Emanuel. It contains fifty-three male members of the family, and gives the origin and dates of birth and death of each, and the most important events in their lives. This genealogical table soon became circulated amongst the family, and a copy of it in Emanuel's handwriting is to be found in the Royal Library at Berlin. For an account of the Bach-literature see the article on JOHANN SEBASTIAN.

The following table exhibits the chief members of this remarkable family, and contains all those whose lives are touched on below. The same numeral is affixed to each in both genealogy and biography. The references in brackets are to the English translation of Spitta's *Bach.*

The earliest notices go back to the beginning of the 16th century, and mention four distinct branches, of which the last only is of general interest, because it is that from which Johann Sebastian is descended. This, the actual musical branch, lived in Wechmar, a small place near Gotha. HANS BACH [1] (Sp. i. 4), the eldest of the Bachs, is mentioned as a *Gemeinde-Vormundschaftsglied* there in 1561. Then comes VEIT [2] (Sp. i. 5), possibly the son of the former, born between 1550 and 1560, and generally considered the progenitor of the race. He is said to have been a baker, and to have moved into Hungary with many other Evangelicals for protection from persecution. But under the Emperor Rudolf II. the Catholic reaction gave the Jesuits the upper hand, and this caused Veit to return home and settle at Wechmar as a baker and miller. The genealogy states that he loved and practised music; his chief delight was in a 'Cythringen' (probably a zither), upon which he used to play while his


1. Hans Bach, at *Wechmar* about 1561.
2. Veit Bach, † 1619.
3. Hans B. 'd. Spielmann,' † 1626.
4. Johannes, *Erfurt*, 1604–73.
6. Christoph; *Erfurt* and *Arnstadt*, 1613–61.
5. Heinrich, *Arnstadt*, 1615–92.
13. Joh. Christian, *Eisenach*, 1640–82.
12. Joh. Ægidius, *Erfurt*, 1645–1717.
7. Georg Christoph, *Schweinfurt*, 1642–97.
8. Joh. Christoph, 1645–93.
9. Joh. Ambrosius, *Eisenach*, 1645–95.
19. Joh. Michael, *Erfurt*, 1648–94.
16. Joh. Christoph, *Eisenach*, 1642–1703.
15. Joh. Bernhard, *Eisenach*, 1676–1749.
14. Joh. Christoph, *Erfurt*, 1685–1717. (?)
Joh. Valentin, 1669–1720.
27. Joh. Lorenz, 1695–1773.
10. Joh. Christoph *Ohrdruf*, 1671–1721.
11. Joh. Sebastian, 1685–1750.
=
20. Maria Barbara, 1684–1720.
17. Joh. Nicolaus, *Jena*, 1669–1753.
18. Joh. Ernst, *Eisenach*, 1722–77.
23. Wilh. Friedemann, 1710–84.
25. C. Phil. Emanuel, 1714–88.
26. Joh. Gottfried Bernhard, 1715–39.
22. Joh. Christoph Friedrich, *Bückeburg*, 1732–95.
21. Joh. Christian, 1735–82.
24. Friedrich Ernst Wilhelm, *Berlin*, 1759-1845.

mill was at work. He died March 8, 1619. But the real musical ancestor of the family was Hans [3] (Sp. i. 7), the son of Veit, born somewhere about 1580, and mentioned as 'the player'—that is to say, a professional musician. He was also a carpet-weaver, and is said to have been of a cheerful temperament, full of wit and fun. These characteristics are alluded to in a portrait formerly in the possession of Emanuel, in which he was represented as playing the violin with a bell on his shoulder, while below is a shield with a fool's cap. His profession took him all over Thuringia, and he was well known and beloved everywhere. He died Dec. 26, 1626, in the year of the first great plague. Of Hans's many children three sons deserve mention:—

Johannes Bach [4] (Sp. i. 14), born Nov. 26, 1604, apprenticed at Suhl to the 'Stadtpfeifer,' became organist at Schweinfurt, and perhaps also temporarily at Suhl. After an unsettled life amidst the turmoil of the Thirty Years' War, he settled at Erfurt in 1635 as director of the 'Raths-Musikanten,' and in 1647 became organist in the church there, thus representing both sacred and secular music. He was the forefather of the Bachs of Erfurt, and died there in 1673. His sons were Johann Christian and Johann Ægidius (see below, Nos. 12 and 13, p. 145).

Heinrich [5] (Sp. i. 27), born Sept. 16, 1615. As a boy showed a remarkable taste for organ-playing; to satisfy which he would go off on Sundays to some neighbouring town to hear the organ, there being none at Wechmar. He received his musical education from his father and his elder brother Johann, probably during his residence at Schweinfurt and Suhl, and followed his father to Erfurt. In 1641 he became organist at Arnstadt, where he died July 10, 1692, having filled his post for more than half a century. With him begins the line of Arnstadt Bachs. Besides his father's great musical gifts he inherited his cheerful disposition, which, coupled with great piety and goodness, enabled him to overcome the disastrous effects of the war, and so to educate his children, all of them more or less gifted, as to enable them to fill honourable places in the history of music. For the life of Heinrich we have complete material in his funeral sermon by Gottfried Olearius (Arnstadt, 1692). In his sons, Johann Christoph and Johann Michael (see Nos. 16 and 19, pp. 146*b* and 147*b*), the artistic importance of the elder Bachs before Johann Sebastian reaches its climax. In Ritter's 'Orgelfreund,' vol. vi. No. 14, there is an organ piece on the chorale 'Christ lag in Todesbanden,' which is ascribed to Heinrich Bach; of his other compositions nothing is known.

Christoph [6] (Sp. i. 142), the second son, born at Wechmar, April 19, 1613, we mention last because he is the grandfather of Johann Sebastian. After a temporary post at the court of Weimar, and a stay at Prettin in Saxony, he settled at Erfurt in 1642, as member of the 'Raths-Musik'; moved from thence to Arnstadt 1653-54, and died there Sept. 14, 1661, as 'Stadt-Musikus' and 'Hof-Musikus' to the Count of Schwarzburg. Unlike his brother Heinrich he occupied himself exclusively with the town music—the 'Kunst-Pfeiferthum.' Further details of his life are wanting. His sons were—

Georg Christoph [7] (Sp. i. 155), born Sept. 6, 1642, at Erfurt, first school teacher, then cantor at Themar near Meiningen, 1668; twenty years afterwards removed to Schweinfurt in the same capacity, and died there April 24, 1697. None of his compositions are now extant, but one, a cantata, 'Siehe, wie fein und lieblich,' is mentioned in Philipp Emanuel Bach's collection of music.

Johann Christoph [8] (Sp. i. 156-164), and his twin brother Johann Ambrosius [9], born Feb. 22, 1645, at Erfurt, were so much alike in appearance and character that they were regarded as curiosities. After the early death of the father, who taught them the violin, and after they had completed their years of study and travel, Johann Christoph came to Arnstadt as Hof-Musikus to the Count of Schwarzburg. Disputes with the Stadt-Musikus caused the dismissal of all the court musicians, including Christoph, but he was afterwards restored to his post. He devoted himself to the church music, which had been much neglected, helped his old uncle Heinrich in his official work with the utmost disinterestedness, and died August 25, 1693. With his sons the musical activity of this branch of the family ceased. Ambrosius (Sp. i. 156) was more important. He remained with his brother till 1667, when he entered the association of the Erfurt 'Raths-Musikanten.' We have already mentioned that he was a violinist, but his importance in the history of music is due to the fact of his being the father of Johann Sebastian. He left Erfurt after a few years, and in 1671 settled at Eisenach, where he died in 1695. Of his numerous children we need only mention his two sons,

Johann Christoph [10] (Sp. i. 174 etc.), born June 16, 1671. After receiving instruction from the celebrated organ-player Pachelbel in Erfurt, he became organist at Ohrdruf, and died in 1721. Further details about him will be found in the biography of his younger brother, the great Johann Sebastian (see the article on him).

Having thus sketched the general course of the family, we will take its various members in alphabetical order, reserving Johann Sebastian for the crown of all.

Carl Philipp Emanuel [25] (Sp. ii. 8 etc.), third son of Sebastian, often styled the Berlin or Hamburg Bach, born at Weimar, March 8, 1714. His general precocity, quickness, and openness to impressions, induced his father to bring him up to the study of philosophy. With this view he went to the Thomasschule and afterwards to the universities of Leipzig (1731) and Frankfort-on-the-Oder (1734), where he entered on the study of law. But the thorough grounding in music which, as a matter of course, he had received from his father, and the natural influences of so musical a house, had virtually decided his future. When he entered at Frankfort he was already not only a fine player but a thorough musician. Emanuel Bach entered the service of the Crown Prince of Prussia (afterwards Frederick II.) in 1738, and remained in it uninterruptedly until 1767, when he went to Hamburg as Telemann's successor. On his father's death he competed for his post, but without success. As composer, director, teacher, and critic, his influence was very great, and he was beloved and respected both by his brother professionals and by the whole town. His goodness, pleasant manners, literary culture, and great activity in music, all combined to place him at the head of his father's sons and scholars. But when we remember that for a Bach his musical gifts were by no means extraordinary—far below those of Friedemann, for example—it is plain that he stands so high because he is recognised historically as one of the most remarkable figures in the transition period between J. S. Bach and Haydn. In such periods a man is eminent and influential more from his general cultivation than from proficiency in any special branch. At the particular time at which E. Bach achieved his most important work, the gigantic days of Handel and Bach were exchanged for a time of peruke and powder, when the highest ideal was neatness, smoothness, and elegance. Depth, force, originality, were gone, and 'taste' was the most important word in all things. But taste has to do with externals, and therefore lays an undue stress on outward form in art, and this was the direction taken by the musical works which acted as important precursors of the so-called classical period. Nowhere does the tendency to formal construction show itself so strongly as in the works of Emanuel Bach, and he is therefore to be regarded as the immediate precursor of Haydn. No doubt he is affected and restricted by the tendencies of the time, but he had the power of bringing them together and throwing them into artistic form, and therefore his works are of greater importance than those of any of his contemporaries. To form a right judgment of him as a composer he must be regarded apart from his father, and solely from the point of view of his own time; and when so judged it is impossible to deny that he surpassed most of his contemporaries, and is of paramount importance as a connecting link between the periods of Handel and Bach on the one hand and Haydn and Mozart on the other. His music is wanting in depth and earnestness, but it is always cheerful, highly finished, often full of intelligence and charm; and in regard to form, where his relation to Haydn—a man far more gifted than himself—is most evident, we find him in possession of all those germs which in Haydn's hands sprang into such luxuriant growth—the homophonic thematic movement, the cyclical sonata-form, and new treatment of the orchestra.

His compositions in all departments are extraordinarily numerous; a complete list of them will be found in Gerber, and in Eitner's *Quellen-Lexikon.* Historically his instrumental compositions are the most valuable, because the development of the larger forms of instrumental music is the great characteristic of modern times. His vocal music, chiefly for the Church, is for the most part flat and monotonous, a quality perhaps partly due to the dry and unenthusiastic rationalism of that day. Most important of all are his numerous compositions for the clavier—210 solo pieces; 52 concertos with orchestral accompaniments; sonatas, trios, etc.—in which he has exhibited and developed his father's principles of *technique*. Many of these pieces have been republished in the various collections of ancient music; and his principal work, 'Sonaten, nebst Rondos und freien Phantasien, für Kenner und Liebhaber' (6 parts, 1779-87), was republished in 1863 by Baumgart. Of his orchestral works, eighteen in number, several have been recently reissued by Breitkopf and Härtel. Two very beautiful sonatas for violin and piano, in B minor and C minor respectively, were published by Rieter-Biedermann, and though no editor's name appears, a rumour is current that the work of editing was done by Johannes Brahms. Bach's vocal works comprise—2 Oratorios, 'Die Israeliten in der Wüste' and 'Die Auferstehung und Himmelfahrt Jesu'; a celebrated 'Heilig' (Sanctus) for 2 Choirs; 'Melodien' to Gellert's sacred songs; 22 Passions; sacred Cantatas; a so-called 'Singode'; secular songs, etc. etc. That he was not without ability in literature is shown by his great work 'Versuch über die wahre Art das Clavier zu spielen' (part 1, 1753, the 2 parts together 1762, 1780, 1787, 1852, 1856) with examples and 18 specimen pieces. This book deserves notice as the first methodical treatise on clavier-playing; but it is more important still as containing the foundation of those principles which were first laid down by the great John Sebastian, and were afterwards developed by Clementi, Cramer, Field, and Hummel, into the pianoforte-playing of the present day. Bach lays special stress on refinement and taste in execution, in connection with which he gives detailed rules for the execution of the ornaments or 'Manieren' then considered so indispensable, and in this respect, as the most complete and authentic authority, his work will always possess considerable value.

JOHANN ÆGIDIUS [12] (Sp. i. 23), younger son of the old Johannes of Erfurt, born Feb. 9, 1645, was a member of the society directed by his father, became organist in St. Michael's Church, and in 1682 succeeded his brother JOHANN CHRISTIAN [13], as 'Raths-Musik director.' He died at Erfurt in 1717. Of his numerous children only two sons survived him—JOHANN CHRISTOPH [14] (Sp. i. 27), born August 15, 1685, who succeeded to the post of his father, still holding it in 1735—and

JOHANN BERNHARD [15] (Sp. i. 23), born Nov. 23, 1676. He was organist first at the Kaufmannskirche in Erfurt, then at Magdeburg, and finally at Eisenach, where, in 1703, he succeeded the older and more famous JOHANN CHRISTOPH [16]. These appointments, especially the last, give a favourable idea of his ability as an organist and composer. Of his compositions there still exist preludes on chorales, as well as pieces for clavier and four suites for orchestra (or 'overtures after the manner of Telemann,' as they were called). They are now in the Royal Library at Berlin. Johann Bernhard died June 11, 1749.

Another JOHANN BERNHARD, son of Sebastian's brother Christoph [10], was born Nov. 24, 1700, succeeded his father as organist at Ohrdruf, and died in 1744.

JOHANN CHRISTIAN [13] (Sp. i. 21), eldest son of Johann of Erfurt, born August 2, 1640, was at first a member of his father's musical society; then removed to Eisenach, his younger brother Ægidius taking his place. Christian was the first of the family to go to Eisenach, but in 1668 we find him again at Erfurt; he succeeded his father in the direction of the musical society, and died in 1682. He was succeeded by his younger brother Ægidius. One son, Johann Christoph (1673-1727) (Sp. i. 22) is mentioned as organist at Gehren (near Arnstadt), where he succeeded the famous MICHAEL (see that name, p. 147*b*). He had studied theology, but was of a quarrelsome haughty disposition, and had many conflicts with his superiors.

JOHANN CHRISTIAN [21] (Sp. iii. 275), known as the Milanese or English Bach, eleventh son of Johann Sebastian, and youngest of those who survived their father, was born at Leipzig in 1735, and was baptized on Sept. 7. Next to his brother Emanuel he is probably the best known amongst the sons of Sebastian, and the only one who broke through family traditions by travelling and adopting modern fashions in composition. His talent was certainly very remarkable, but his character and temperament forced him into directions very different from those of his ancient and honourable family. He was only fourteen when his father died [the legacy of three harpsichords implies decided proficiency], and he then went to live with his brother Emanuel in Berlin, where he studied pianoforte-playing and composition. The sound technical principles he received from his brother bore fruit in after years in a 'Méthode ou recueil de connaissances élémentaires' etc. published in Paris. A certain gaiety of disposition, possibly increased by his acquaintance with Italian singers, led him to Milan, where in 1754 he became a pupil of Padre Martini. [Letters discovered in the Liceo Musicale of Bologna by Herr Max Schwarz, prove that Bach's education was completed at the expense of a Conte Cav. Litta, that he was at Naples in 1757, and that he held the position of organist in the cathedral of Milan from June 1760 to the autumn of 1762. In that year he came to London at the invitation of Signora Mattei, the impresaria of the King's Theatre, and produced the first of the operas he wrote for London on Feb. 19, 1763; 'Orione, ossia Diana vendicata,' as it was called, had a great success and was followed, on May 7, by 'Zanaida.' His first opera, 'Catone,' seems to have been given in Milan as early as 1758, and his second, 'Alessandro nell' Indie,' Jan. 20, 1762. His music was in the pleasant and somewhat superficial manner of the Neapolitans then in vogue, which was in great favour with singers and amateurs. During his residence in Italy he produced a Mass (San Fedele, Milan, August 23, 1757); a Requiem, Magnificat, Paternoster, Te Deum, and a Mass for the festival of St. Joseph, 1760. After his arrival in England he seems to have abandoned the composition of sacred music. Soon after the success of his second London production, he was appointed music master to the Queen and the Royal Family, and his famous partnership with Abel began in 1764. The subscription concerts, managed by Mrs. Cornelys, were conducted from 1765 by Bach and Abel, who started on their own account in 1775 at Hanover Square Rooms, carrying on the concerts till 1782. In 1765 Bach contributed to the pasticcio of 'Berenice,' and brought out his own 'Adriano in Siria'; in 1767 he married the singer Cecilia Grassi, and produced his 'Caratacco'; and in the winter of 1769-70 he made additions to Gluck's 'Orfeo.' In 1770 a grand oratorio, 'Gioas, rè di Giuda,' was given, and in 1772 and 1774 he visited his native country, producing at Mannheim his 'Temistocle' on the first occasion and 'Lucio Silla' on the second. Between these two came the production of 'La Clemenza di Scipione' in London, and possibly an opera, 'Siface,' and contributions to a pasticcio, 'Ezio,' may date from the time of his final return to England. In August 1778 he was in Paris, but no large work of his was given there. In spite of easy circumstances he died much in debt on Jan. 1, 1782. He was buried in St. Pancras Old Churchyard, in a piece of ground occupied by other members of the Roman Church.] The elegance and brilliance of his pianoforte compositions made him the favourite of all amateur pianoforte-players, and did much towards the general diffusion of the taste for pianoforte-playing. Some of his sacred works, however, seem more important, and in them we find such echoes of the hereditary musical spirit of the family as prove that Christian was still a member of the race. Burney kept up an intimate intercourse with him for many years, and gives a detailed account of him in his *History of Music*, vol. iv. [The above is amplified from the original article on J. C. Bach (by Herr A. Maczewski) with the aid of a most careful study of the composer contained in the *Sammelbände* of the Internationale Musik-Gesellschaft, Jhrg. II. p. 401, by Max Schwarz. A complete catalogue of works is also given there.]

JOHANN CHRISTOPH [16] (Sp. i. 38, 40 ff.), the most famous of this oft-recurring name, and also the most famous of the older generations, was the son of the old HEINRICH [5], of Arnstadt, and was born Dec. 8, 1642. He was a highly gifted musician, and through his own merits alone, independent of his illustrious nephew, occupies a very prominent place in musical history. His life was extremely simple. He was educated by his father, and in 1665 became organist to the churches at Eisenach. Later he also became court organist there, and died March 31, 1703. Of his four sons we may mention JOHANN NICOLAUS [17], 1669-1753. Christoph's moral excellence, his constant striving after the highest ideals, his industry, and his technical proficiency, give him the most prominent place amongst the elder branch of the family. He was not only, as the old authorities tell us, one of the finest organ-players and greatest contrapuntists of his day, but he was altogether one of the most important artists and composers of the whole 17th century. He was regarded with undisputed consideration by the family, and both Johann Sebastian and his son Emanuel had the greatest respect for him. In spite of this, his importance during his lifetime was not very widely recognised, and after his death he was but too soon forgotten; but this may be explained by the overpowering fame of his great nephew, by the quiet, reserved, simple nature of the man, who lived only for his art and his family, and lastly by the nature of his compositions. His few remaining works prove him to have been of a thoroughly independent and original nature, which, though affected by the influences of the time, was so in its own individual way. Having no sympathy with the prevalent Italian style, he endeavoured to carry on the art in his own way, and therefore to a certain degree stood aloof from his contemporaries. The leading feature in the development of the 17th century is the rise of instrumental music,—the struggle of the modern scales with the old ecclesiastical modes, the development of homophony with its melodious character, and its richness of harmony, in contradistinction to the old strict polyphony. These chief points in the general tendency of the time are not wanting in Johann Christoph. His cultivated sense of form enabled him to give his compositions that firm and compact structure which was a result of the new principles, while his natural musical feeling supplied due expression. His most important compositions are his vocal works, especially his motets; the few that exist only increase our regret at the loss of further proofs of his great ability. One of his best works was a cantata for double chorus and orchestra, 'Es erhub sich ein Streit' (Rev. xii. 7-12); Johann Sebastian valued it very highly, and had it performed at Leipzig, as did Emanuel after him at Hamburg. It is minutely analysed in Sp. i. 44-50. Some of his motets are given in the *Musica Sacra* (of the Berlin Domchor) by Neidhart and Hertzberg; and others in a collection by Naue ('Neun Motette . . . von Johann Christoph und Johann Michael Bach,' Leipzig, Hofmeister). The complete list is as follows:—(Printed) 'Lieber Herr Gott' (Naue, book ii. 4); 'Der Gerechte, ob er gleich zu zeitig stirbt' (Naue, i. 1); 'Unsers Herzens Freude hat ein Ende' (*Musica Sacra*, Berlin, Bote and Bock, vol. xvi. 18); and the doubtful 'Ich lasse dich nicht' (Naue, iii. 9, and elsewhere). The following are in manuscript:—'Der Mensch, vom Weibe geboren'; 'Sei getreu bis in den Tod'; 'Herr, nun lässest du deinen Diener'; and 'Fürchte dich nicht, denn ich habe dich erlöst.' The best known of them is 'Ich lasse dich nicht,' familiar in England under the title of 'I wrestle and pray,' for a long time attributed to Johann Sebastian himself, and in fact so published by Schicht in his six motets. Johann Christoph's motets are admirably analysed in Sp. i. 75-96. His few remaining instrumental works—arrangements of chorales, and variations for clavier—are less important, owing perhaps to the absence of Italian influence, and were soon forgotten. But see Sp. i. ch. v. Gerber was in possession of a MS. volume of organ-music originally belonging to the Bach family, containing eight pieces by Johann Christoph; this invaluable book comprised works by all the celebrated organ-masters from 1680 to 1720, but most of the collection has, unfortunately, been lost through the carelessness of Gerber's legatees.

Johann Ernst [18] (Sp. iii. 239), the son of Johann Bernhard, of Eisenach, born there Sept. 1, 1722, studied law at the Leipzig University, where he was a pupil of the great Sebastian, and established himself as a lawyer at Eisenach. He was also so clever a musician as to be of great use to his father in his profession. He was at first appointed his assistant in 1748, and afterwards succeeded him; he also became capellmeister at the court of Weimar in 1756, but kept up his house at Eisenach. Some of his vocal pieces are preserved (see *Quellen-Lexikon*), and show that he was superior to his time as a composer of sacred music, which was then rapidly declining. A fantasia and fugue for clavier are to be found in Pauer's 'Alte Meister,' series 2, bk. 3.

Johann Christoph Friedrich [22] (Sp. iii. 270), called the Bückeburg Bach, ninth son of Sebastian, born at Leipzig, June 23, 1732. He at first studied jurisprudence, but true to family tradition soon forsook the law, and under the direction of his father and elder brother became a thorough musician. In 1750 he entered the service of Count Schaumburg as capellmeister at Bückeburg, where he remained till his death, Jan. 26, 1795, leaving behind him the reputation of an upright, modest, amiable man. As a composer he was industrious in all branches, especially in oratorios and passion music, and occasionally in opera. Though not attaining the eminence of his brothers, his compositions do no discredit to the family. In style he approaches nearest to his brother Emanuel. He left one son, Wilhelm Friedrich (see p. 149*a*). A. M.

Johann Gottfried Bernhard [26] (Sp. ii. 8), the youngest of Sebastian's sons, born May 11, 1715, was appointed organist to the Marienkirche at Mühlhausen in 1735, and to the Jacobikirche of Sangerhausen in 1736. He seems to have had a wandering disposition, for in 1738 he was studying law at Jena, where he died May 27, 1739. In addition to the letter written by Sebastian in regard to the first appointment (given in Sp. iii. 269), three more, soliciting the patronage of a Herr J. F. Klemm, or inquiring with pathetic eagerness for the whereabouts of his son, have been published in the *Zeitschrift* of the Int. Mus. Ges. iii. 351.

Johann Lorenz [27] (Sp. i. 156), the son of Joh. Valentin (1669-1720), and the grandson of Georg Christoph [7], deserves mention as the author of a prelude and fugue in D, which, says Spitta, 'shows him to have been a skilled and original composer.' He was born at Schweinfurt, Sept. 10, 1695, was organist at Lahm in Franconia, and died Dec. 14, 1773.

Johann Ludwig [28], was probably a descendant of Veit Bach's; he was the son of Jakob Bach (1655-1718), and was born at Steinbach in 1677. He was court cantor at Meiningen in 1708, and by 1711 he was capelldirector there, and died in 1741. His importance in the history of music consists in the fact that Sebastian Bach admired him more than any other of his relatives, and transcribed no fewer than twelve of his church cantatas. Spitta analyses some of his works very minutely (see *Bach*, i. 10, 389, 574-582; ii. 144; iii. 263). In vol. xli. of the B.-G. edition, a thematic catalogue of seventeen church cantatas is given, as well as of the sections of a mass in E minor, unmentioned in the *Quellen-Lexikon* of Eitner, which gives a 'Trauermusik' composed in 1724, and the overture or suite in G, which is analysed by Spitta. M.

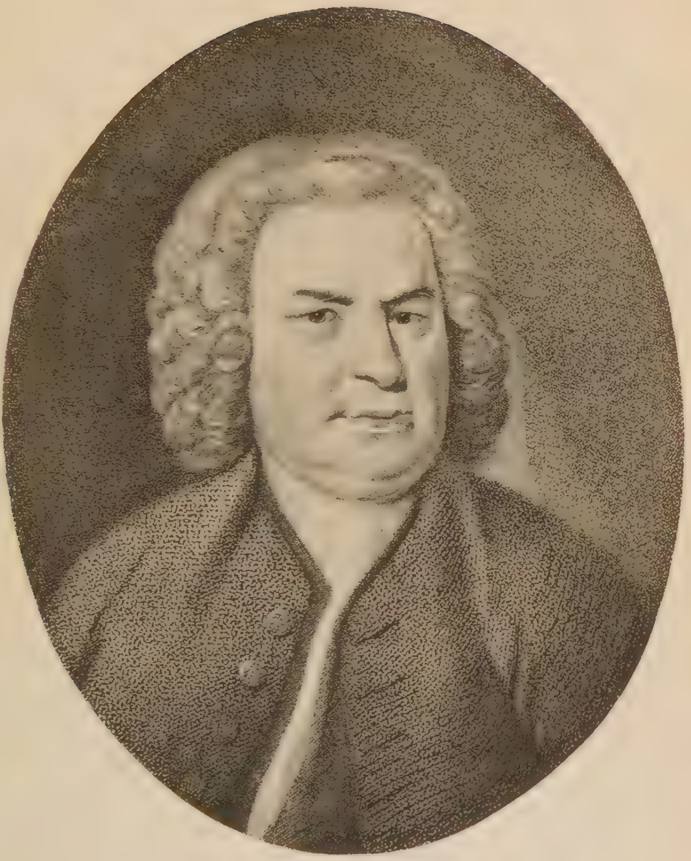
Johann Michael [19] (Sp. i. 39 ff.), younger son of old Heinrich, and brother of Johann Christoph of Eisenach, born August 9, 1648. He, like his brother, was educated by his father, whom he afterwards supported and helped in his professional duties. In 1673 he was appointed organist at Gehren near Arnstadt, where he died in May 1694, in the prime of life. He had six children, a boy who died early, and five daughters, the youngest of whom, Maria Barbara [20], became the first wife of Johann

Sebastian, and died 1720. Johann Michael had the same nature and character as his brother, the same simple pious mind and constant lofty aims. In depth of intention, flow of ideas, he vied with his brother, but the latter surpassed him in feeling for form. His invention is remarkable, but form is always his difficulty; in him we feel the want of certainty so characteristic of that time, which resulted from the constant seeking after new forms; and the defect is equally evident in his stiff counterpoint. We may, however, assume that with his great gifts Michael would have developed more in this direction but for his early death. The decline of the polyphonic style is especially felt in his motets, because he failed to build up his movements in the definite forms demanded by the new homophonic style. The motets are analysed in Sp. i. 59-73. In instrumental music he seems to have been more important, perhaps because he was more accessible to the influence of Italy than his brother. Walther says that he wrote 'Starke Sonaten' (*i.e.* for many instruments). In Adlung's copy of Walther's *Lexikon*, now in the Royal Library at Berlin, is the following note in Adlung's hand:—'2 choric (chörichte) sonatas by Joh. Mich. Bach were engraved on copper.' These are evidently the works referred to. In Gerber's organ-book already mentioned there were no less than seventy-two fugued and figured chorale-preludes of his, showing how much those of his compositions were then valued. Of his vocal works, several motets, with and without instrumental accompaniments, are still preserved. In the depth and force of his expression his relationship with Sebastian is clearly felt (see the above-mentioned collections of Naue and Neidhardt). Michael Bach also employed himself in making instruments.

There is a younger Johann Michael, born in 1754 or 1755, whose connection with the family is not quite clear; he was perhaps descended from the branch which settled at Schweinfurt. He became cantor at Tonna, and also travelled to Holland, England, and even to America. On returning to Germany he studied at Göttingen in 1779 and 1780, and then established himself as a lawyer at Güstrow, in Mecklenburg. In 1780 he published a book or pamphlet called 'Kurze und systematische Anleitung zum Generalbass,' etc. Three cantatas are preserved at Berlin and Schwerin, and a set of six harpsichord concertos with orchestra was published at Amsterdam.

Johann Nicolaus [17] (Sp. i. 131), as on of the celebrated Johann Christoph, born 1669, became organist of the town and university at Jena, and died there Nov. 4, 1753. For a long time he was in the position of senior to the whole family; but none of his sons lived, and thus his branch died out with him. He journeyed to Italy, and entered the Danish army, rising to be commandant of the fortress of Aggershus in Norway. He was known as a composer of 'suites,' and a mass by him in MS. exists in the Royal Library at Berlin, remarkable for the fusion of Italian and German styles. There is also a comic operetta by him called 'Der Jenaische Wein- und Bier-Rufer' (The Wine and Beer Crier of Jena), a scene from Jena college life. He acquired great reputation in the manufacture of instruments. Incited, and perhaps even directed, by his uncle Johann Michael, he made many improvements in the construction of pianos, but his efforts were chiefly directed towards establishing equal temperament in the tuning of organs and pianos, an idea which at that time met with universal opposition.

Wilhelm Friedemann [23] (Sp. ii. 8, etc.), called the Halle Bach, eldest of Johann Sebastian's sons, born at Weimar, Nov. 22, 1710. In the opinion of all his acquaintances he was not only the most gifted of the brothers, but altogether an unusually able man, a genius on whom the father built great hopes, and to whom the brothers looked for replacing him. Unhappily he entirely departed from the respectable and honourable ways of the Bachs. An obstinate character and utter moral recklessness prevented him from attaining the eminence which his youth seemed to promise, and his life exhibits the melancholy spectacle of a ruined genius. He was educated chiefly by his father, who fully appreciated his remarkable abilities, and devoted special care to them; he also received instruction on the violin from Graun. He attended the Thomasschule, in 1723 matriculated at, and in 1729 entered the university at Leipzig, and distinguished himself greatly in mathematics. In 1733 he became organist at the Sophienkirche at Dresden, and in 1747 music director and organist of the Liebfrauenkirche at Halle. He held this office till 1764, when he was obliged to give it up, his way of life becoming more and more disorderly and dissolute, and making him careless and irregular in his duties. He then lived without regular occupation at Brunswick and Göttingen, and also at Berlin, where Forkel, his father's biographer, looked after him with the greatest devotion; he occasionally gave concerts on the piano or organ, or wandered about with travelling musicians, but always sinking deeper and deeper. In 1767 he seems to have received an appointment as capellmeister at Hesse-Darmstadt, but he never took the post; in the spring of 1774 he was announced to give an organ-concert in the Marienkirche in Berlin, but it seems never to have taken place. He died at Berlin, July 1, 1784, in a state of great degradation and want. He was the greatest organ-player of his time, a thorough master of the theory of music, in which his remarkable mathematical knowledge



JOHANN SEBASTIAN BACH

(bahk)

was of great service to him, a master of fugue, and a famous improviser. Very few of his compositions have been published; he only wrote them down when necessity forced him to do so. This shows with what facility he could compose, but also how indifferent a matter it was to him. The Royal Library at Berlin possesses a good many of his writings, including twenty-three church cantatas and seventeen sets of instrumental compositions; for a list of these and of the numerous other MSS. see the *Quellen-Lexikon.* Some, such as the two noble fantasias introduced by Madame Arabella Goddard at the Monday Popular Concerts, have been printed in different collections of old pianoforte music.

Wilhelm Friedrich Ernst [24], son of the Bückeburg Bach, and the last grandson of Sebastian. Born at Bückeburg, May 27, 1759, he was educated under his father's care until able to perform in public; he then accepted an invitation from his uncle Christian in London. There he remained some years, much sought after and respected as a pianoforte teacher. On his uncle's death in 1782 he returned to Germany and after a visit to Paris (*Riemann*) settled at Minden. On the accession of King Frederick William II. of Prussia he wrote a 'Huldigungs cantata,' and was rewarded by being called to Berlin in 1790 as 'cembalist' to the Queen, with the title of capellmeister. This post he retained under Queen Louise, wife of Frederick William III., and after her death retired into private life. He was the teacher of the royal children, as he had been of Frederick William III. and his brothers. He lived in complete retirement till Dec. 25, 1845. As the sole and last representative of the family, he assisted, with his wife and two daughters, at the inauguration of the monument erected to the memory of Johann Sebastian in front of the Thomasschule at Leipzig in 1843 through the efforts and instigation of Mendelssohn. With him the descendants of Johann Sebastian Bach became extinct. He was a good pianoforte and violin player, but his modesty prevented him from often appearing, and although he wrote much, some songs, an overture for harpsichord, and a cantata, are all that were published. Some concertos and other pieces for piano are in the royal Hausbibliothek in Berlin (*Quellen-Lexikon*). A. M.

BACH, Johann Sebastian—'to whom,' in Schumann's words, 'music owes almost as great a debt as a religion owes to its founder'—youngest son of Ambrosius Bach, was born at Eisenach, March 21, 1685. The only direct evidence as to the day of birth is that he was baptized on March 23. His life, like that of most of his family, was simple and uneventful. His father began by teaching him the violin, and the old-established family traditions and the musical importance of Eisenach, where the famous Johann Christoph was still actively at work, no doubt assisted his early development. In his tenth year the parents both died, and Sebastian was left an orphan. He then went to live with his elder brother, Johann Christoph, at that time organist at Ohrdruf, and under his direction began the clavier, at the same time carrying on his education at the Ohrdruf 'Lyceum.' The remarkable genius of the boy began at once to show itself. He could soon play all his lessons by heart, and aspired to more advanced music. This impulse his brother, it seems, did not encourage. We are told that he possessed a MS. volume containing pieces by Frohberger, Pachelbel, Kerl, Buxtehude, and other celebrated composers of the day. This book became an object of longing to the young Sebastian, but was strictly withheld from him by his brother. Determined nevertheless to gain possession of the volume, the boy managed with his little hands to get it through the latticed door of the cupboard in which it was kept, and at night secretly copied the whole of it by moonlight, a work which occupied him six months. When the stern brother at last discovered the trick, he was cruel enough to take away from the boy his hardly-earned treasure.

At the age of fifteen (1700) Johann Sebastian entered the convent school of St. Michael at Lüneburg; his beautiful soprano voice at once procured him a place among the 'Mettenschüler,' who took part in the church music, and in return had their schooling free. Though this gave him an opportunity of becoming acquainted with vocal music, instrumental music, especially organ and pianoforte playing, was always his chief study. Böhm, the organist of St. John's at Lüneburg, no doubt had an inspiring effect upon him, but the vicinity of Hamburg offered a still greater attraction in the person of the famous old Dutch organist Reinken. In his holidays Bach made many expeditions to Hamburg on foot to hear this great player. On one of these journeys nearly all his money was spent; he had seated himself outside an inn about half-way on the return journey, sniffing the delicious odours proceeding from the kitchen, when a window was opened and two herrings' heads were flung out. The hungry lad found in each of them a Danish ducat, and not only satisfied his hunger, but made another expedition to Hamburg. The identity of his benefactor was never known. Another powerful incentive to his development was the ducal 'Hof-kapelle' at Celle, which, being in a great measure composed of Frenchmen, chiefly occupied itself with French instrumental music, and thus Bach had many opportunities of becoming acquainted with a branch of chamber and concert music, at that time of great importance. After remaining three years at Lüneburg he became for a short time 'Hofmusikus' at Weimar in the band of Prince Johann Ernst, brother of the reigning duke. He was appointed to the 'new church' at Arnstadt on August 14, 1703, and at Easter of the same year he had gone to Weimar as Hofmusikus, so that his residence at the latter place can only have lasted a few months. He visited Lübeck at the end of Oct. 1705. This detail is worthy of mention, since it proves that he went in order to hear the 'Abendmusiken' there, which were held on the last two Sundays after Trinity, and on the 2nd, 3rd, and 4th Sundays in Advent [see BUXTEHUDE]. He seems to have considered his stay there of so much importance that he prolonged it for three months, until Feb. 1706. This liberty, and his habit in accompanying the services of indulging his fancy to the disturbance of the congregation, drew upon him the disapprobation of the church authorities (Sp. i. 315 ff.), but without interfering with his position as organist—a fact which proves that the performances of the young genius were already appreciated. It was in 1704 that Joh. Jakob Bach, the second of Sebastian's elder brothers, entered the Swedish Guard as oboe-player, and that Sebastian wrote his famous 'Capriccio on the departure of a brother' to commemorate the event. It seems that his reputation as an organist was even then so great that he had received applications from various quarters. In 1707 he went to Mühlhausen in Thuringia, as organist of the church of St. Blasius, and on Oct. 17 of that year married his cousin Maria Barbara Bach, daughter of Joh. Michael of Gehren. In 1708 he went to Weimar as court organist and Kammermusikus. From this time we may consider his studies to have been completed; at Weimar his fame as the first organist of his time reached its climax, and there also his chief organ compositions were written,—productions unsurpassed and unsurpassable. In 1714, when twenty-nine years of age, Bach was appointed 'Hof-Concertmeister,' and his sphere of activity became considerably enlarged. An interesting event took place at this time. Bach used to make yearly tours for the purpose of giving performances on the organ and clavier. Visits to Cassel, Leipzig, and Halle are recorded, and to Meiningen, where a distant cousin, Joh. Ludwig Bach, was director of the Ducal band. On his arrival at Dresden in the autumn of 1717, he found there a French player of great reputation named Marchand, whose performances completely carried away his hearers, though he had made many enemies by his arrogance and intolerance of competition. Bach was induced to send a written challenge to the Frenchman for a regular musical contest, offering to solve any problem which his opponent should set him, of course on condition of being allowed to reciprocate. Marchand agreed, in his pride picturing to himself a glowing victory; time and place were fixed upon, and a numerous and brilliant audience assembled. Bach made his appearance—but no Marchand: he had taken himself off that very morning; having probably found an opportunity of hearing his opponent, and no longer feeling the courage to measure his strength with him.

On his return from Dresden in 1717 Bach was appointed capellmeister at Cöthen by Prince Leopold of Anhalt-Cöthen, with the comparatively high salary of 400 thalers (1200 marks, or £60) a year. This young Prince, a great lover of music, esteemed Bach so highly that he could not bear to be separated from him, and even made him accompany him on his journeys. Bach went with him to Carlsbad in 1718 and 1720, and on his return from the latter expedition learnt that his wife had died suddenly and was already buried. Bach's duties consisted merely in directing the Prince's chamber-music, as he had nothing to do with the church music or organ-playing. Accordingly this period of his life proved extraordinarily fertile in the production of instrumental music. In 1719 he was at Halle, where he tried to make the acquaintance of Handel, who was at that time on a visit to his family. This, and a second attempt in 1729, fell through, so that the two composers never met. A journey to Hamburg in 1720 brought him again in contact for the last time with the aged Reinken; on this occasion he was a candidate for the post of organist at the 'Jacobi Kirche,' where he was attracted by the splendid organ. In spite of his great fame, and notwithstanding his having again excited the most unmixed admiration by his organ-playing in Hamburg, he failed to obtain the post; an unknown and insignificant young man being preferred to him, —possibly because he offered to pay 4000 marks for the office. At length, in 1723, Bach was appointed cantor at the Thomasschule in Leipzig, and director of the music in the two chief churches. Cöthen was no field for a man of his genius, and the Duke's love of music had considerably cooled since his first marriage. Bach therefore quitted the place for his new post, though retaining sufficient interest in it to write a funeral ode (Trauer-Ode) on the death of the Duke in 1728. An earlier funeral ode was occasioned by the death of Christiane Eberhardine, Electress of Saxony, and was performed on Oct. 17, 1727. Besides the Trauermusik, Bach wrote for the court of Cöthen a whole series of occasional cantatas, proving his intimate connection with the Ducal family: for Dec. 10 (the Duke's birthday), in 1717, 1718, and 1720; for New Year's Day, 1719 and 1720 (Gratulationscantaten); for Nov. 30 (the birthday of the Duke's second wife), 1726. Only three of these compositions are preserved; most of the poems to which they were set were written by C. F. Hunold. Bach took up his residence in Leipzig in May 1723. As cantor he had to teach singing, and, at first, to give a certain amount of linguistic instruction; as director of music he had to superintend the choral music in the churches of St. Thomas and St. Nicholas. The choirs were composed of the scholars of the Thomasschule, with the addition of students and amateurs, the so-called 'Adjuvanten.' The size of the chorus, according to our present ideas, was very small; the average number for a four-part chorus was about 12 voices. These were supplemented by a body of instrumentalists averaging 18 in number, and composed of the town musicians with the assistance of students, scholars, and amateurs. Part of the duties of University Music-director were fulfilled by Bach, and from 1729 to 1736 he conducted a students' musical society, in which secular chamber music was practised, and which held for some time an important place in the musical life of the town. Several public concerts were also given by the society under Bach's direction.

Bach's official duties were not very pressing, and he had time enough for composition. The musical materials with which he had to deal were, however, far from satisfying his requirements, especially as compared with the state of music at the court. Besides this, his governing authorities, the town council of Leipzig, showed themselves entirely incapable of understanding the exceptional greatness of this musician. They did everything to impede his freedom of action, and pestered him with petty accusations. In the summer of 1730 Bach's irritation was so great that he nearly resolved to leave Leipzig altogether. His intercourse with the rector and colleagues of the Thomasschule was at first not unpleasant, and during the rectorate (1730-34) of the celebrated philologist, Johann Mathias Gesner, it was very agreeable. Bach could not get on with the next rector, however, Johann August Ernesti, a man still very young and without any tact. Certain differences as to the appointment of one of the choir-prefects, who had to direct the choir in the absence of the cantor, led to a breach which in the course of the year became quite irreconcilable. Bach, with all his great and noble qualities, was easily irritated, and possessed unyielding obstinacy. The protracted conflict had very bad results on the discipline and working of the school, and even ten years after Bach's death the rector and cantor were accustomed to regard each other as natural enemies.

Bach's position in Leipzig was a highly respected one, and he soon became a celebrity in the town. Few musicians went there without paying him a visit, and even the 'stars' of the Italian Opera in Dresden did not fail to pay him respect. He kept up a friendly intercourse with the musicians of the Saxon capital. Pupils came to him from far and near; his house was a centre of refined and earnest musical culture; with his wife, an excellent singer and an accomplished musician, his talented sons and daughters, and his numerous pupils, he could organise, in his spacious house, performances of vocal and instrumental works, even of those which required a large number of executants. That he mixed in the literary and university society of the town is proved by his relations with the poetess Mariane von Ziegler and Professor Gottsched. In later life he seems to have withdrawn more and more from society. In the new impulse which was given to music about the middle of the century by the influence of the rich mercantile element, and which resulted in the foundation of the 'Gewandhaus Concerts,' Bach, so far as we can learn, took no part.

Bach made frequent journeys from Leipzig. As he was still capellmeister at Cöthen ('von Haus aus,' as the phrase was), he had to appear there occasionally and to place his services at the disposal of the reigning family. At the same time he kept up his connection with the court of Weissenfels, to which he had been appointed capellmeister in 1723. He often went to Dresden, where, since his passage of arms with Marchand in 1717, he had been in high favour. In 1727 he was—as far as we know, for the last time—in Hamburg, and his native Thuringia had been visited occasionally.

It was at Leipzig that he wrote for the services of the Church his great Passions and the finest series of his cantatas, and his High Mass in B minor (1733), which exhibit the power of his unique genius in its full glory. In 1736 he received the honorary appointment of Hof-Componist to the Elector of Saxony. In 1747, when already somewhat advanced in age, he received an invitation to Berlin to the court of Frederick the Great, where his son Emanuel held the post of cembalist, a fact which made the king desirous of hearing and seeing the great master himself. Bach accepted the invitation, was received with the utmost respect and kindness by the King (May 7, 1747),[1] had to try all the Silbermann pianofortes and organs at Potsdam, and excited the greatest wonder by his improvisation on given and self-chosen themes. On his return to Leipzig he worked out the theme which the King had given him, and dedicated it to him under the title of 'Musikalisches Opfer.' As early as 1749 the failure of his eyesight made him at times so incapable of work that the town council thought seriously of appointing his successor. He had been accustomed from earliest youth to strain his naturally weak sight, and this brought on his blindness. The oculist to whom he ultimately had recourse was the English Taylor, who travelled through Germany in 1750 and 1751. An operation was performed, but was unsuccessful. By a curious coincidence the same oculist operated, a few years later, upon Handel, and also without success. On July 28, 1750, his life was brought to an end by a fit of apoplexy. [He was buried on July 31 near the south portal of the church of St. John, but when the graveyard was altered to make a new road, the grave was obliterated. In 1894, Professor Wilhelm His of Leipzig discovered a grave which seemed to correspond with that of Bach, and which contained human remains conforming so exactly to the descriptions of Bach's measurements, etc., that no reasonable doubt was possible as to their identity. By using the skull as a foundation, and covering it with wax, a portrait was obtained which, compared with the authentic portraits of the composer, entirely substantiated the theory that Bach's grave had been found; his remains were reinterred in a specially erected crypt below the altar of the church, on the 150th anniversary of Bach's death, July 28, 1900. Prof. His's discovery was minutely described, with illustrations, in vol. xxii. of the *Abhandlungen der mathem.-physischen Classe der kgl. Sächs. Gesellschaft der Wissenschaften*, No. v., published by S. Hirzel of Leipzig, 1895.]

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[1] Carlyle told Grove that the date was April 7, but see SPITTA, iii. 231 (Eng.).

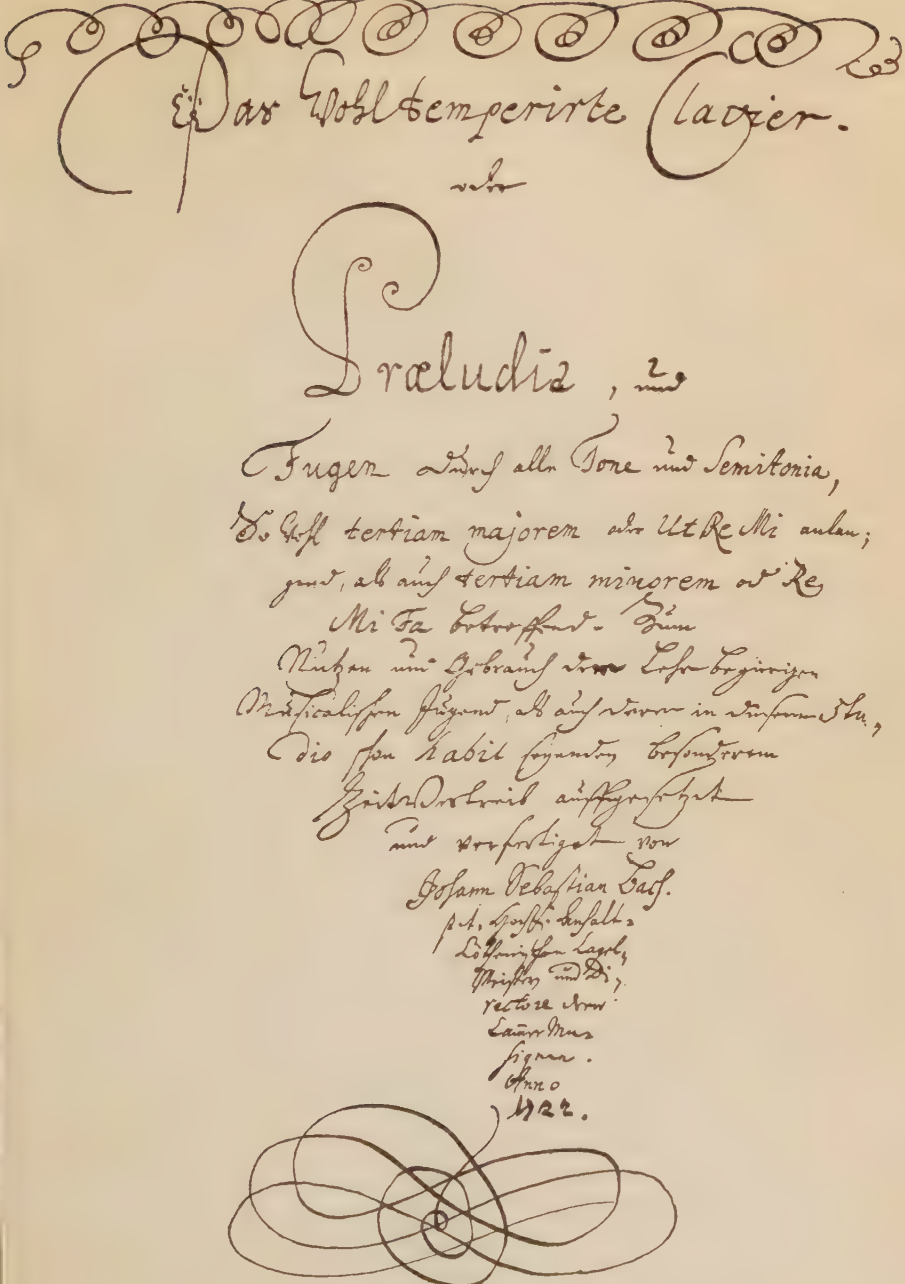
[The letter from Carlyle is given in *The Life and Letters of Sir George Grove*, by C. L. Graves, 1903; pp. 43, 44; on the latter page is quoted Sir George's own conviction that Bach's learning was a very subordinate thing, and that 'not *it*, but feeling, tender passionate sentiment, a burning genius, and a prodigious flow and march of ideas, are his characteristics.']

Bach was twice married (Oct. 17, 1707, and Dec. 3, 1721); by his first wife, Maria Barbara, the daughter of Michael Bach of Gehren, he had seven children. She died at Cöthen in 1720, during her husband's absence at Carlsbad with the Prince. Three only of her children survived their father—an unmarried daughter and two sons, Wilhelm Friedemann and Philip Emanuel. His second wife, Anna Magdalena Wülkens, youngest daughter of the Weissenfels Hof-Trompeter, had a musical nature and a fine voice, and showed a true appreciation for her husband. She helped to encourage a strong artistic and musical feeling in his house, and besides attracting foreign artists, exerted a beneficial influence on the sons, who were one and all musically gifted. This marriage produced thirteen more children, six sons, of whom only two survived the father, Johann Christoph Friedrich (1732-95) and Johann Christian (1735-82).

In Johann Sebastian centres the progressive development of the race of Bach, which had been advancing for years; in all the circumstances of life he proved himself to be at once the greatest and the most typical representative of the family. He stood, too, on the top step of the ladder: with him the vital forces of the race exhausted themselves; and further power of development stopped short.

All the family traits and qualities of the Bachs to which we drew attention in the introduction to this article, and which were handed on by natural disposition as well as education and tradition, stand out in Johann Sebastian with full decision and typical clearness:—a deeply religious sentiment which, though in many points closely approaching to the pietism then developing itself, yet adhered with a certain naïve severity to the traditional, orthodox, family views; a truly wonderful moral force, which, without any show, embraced the problem of life in its deepest sense; and a touching patriarchal spirit, which was satisfied with humble circumstances, rejoiced in the blessing of an unusually numerous family, and regarded the family life as the chief object of existence. With and above all this there was an artistic striving, founded exclusively on ideal views, and directed with complete self-forgetfulness to ideal aims alone. His art and his family,—those were the two poles around which Bach's life moved; outwardly, simple, modest, insignificant; inwardly, great, rich, and luxurious in growth and production. His activity was extraordinary and unceasing. Besides his official duties and his actual labour as a composer, which in themselves alone are astonishing, he made copies for himself of other composers' works, including those of the Bach family; it cannot be proved that he engraved on copper, as has been often stated, but he occupied himself with the manufacture of instruments. He invented an instrument between the violoncello and viola, which he called viola pomposa (see that word), and devised a clavier with catgut strings which he called Lauten-clavicymbalum. At the same time he was a model paterfamilias, made the musical education of his sons his especial and peculiar care, wrote educational works for his pupils like the 'Clavierbüchlein' for his son Friedemann, and the famous 'Kunst der Fuge,' and also trained a great number of pupils who afterwards themselves became famous, such as Johann Caspar Vogler, Agricola, Altnikol, afterwards his son-in-law, Marpurg, Kirnberger, and Ludwig Krebs. Bach's development points to a steady and indefatigable pursuit of a definite and fixed aim, guided by his genius alone. He had a clear insight into his artistic mission; developed himself with a perfect unity of purpose, holding aloof from external influences in the field of art, but rather drawing them to himself and so appropriating them through the power of his genius as to mould them into a complete whole. If in a measure he ran counter to the continual encroachments of Italian opera, this may be attributed less to his artistic than to his moral and religious views.

Bach's importance for the history of music lies in the fact that, starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of composition in an entirely new and independent manner. The old vocal style, which was founded exclusively on polyphony, was exhausted. Bach created an entirely new vocal style based on instrumental principles, carried it to the summit of perfection, and there left it.



Das Wohltemperirte Clavier.
oder
Præludia, und
Fugen durch alle Tone und Semitonia,
So wohl tertiam majorem oder Ut Re Mi anlangend,
als auch tertiam minorem oder Re
Mi Fa betreffend. Zum
Nutzen und Gebrauch der Lehr-begierigen
Musicalischen Jugend, als auch derer in diesem studio
schon habil seyenden besonderem
ZeitVertreib auffgesetzet
und verfertiget von
Johann Sebastian Bach.
p.t. HochFürstl. Anhalt-
Cöthenischen Capel-
Meistern und Directore
derer
CammerMusiquen.
Anno
1722.

TITLE-PAGE OF BACH'S "WELL-TEMPERED CLAVICHORD"

Bach's masterly counterpoint is generally spoken of as the special mark of his genius; and unapproachable as he is in this branch, his real power lies less in the almost inconceivable facility and dexterity with which he manages the complicated network of parts, than in that formal conformation of the movements which resulted from this manner of writing; in this he exhibits a consistency, fertility, and feeling for organic completeness which are truly inimitable. His melody, his harmony, and his periods all seem to be of one mould: an indestructible spirit of severe logic and unalterable conformity to law pervades the whole as well as the parts. These formal principles are governed, pervaded, and animated from first to last by the idea of the musical composition; so that the materials, though in themselves void of expression, become imbued with an inexhaustible depth of meaning, and produce infinite varieties of form. This wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and explains the magical attraction which they exert on those who make them their earnest study. Besides these less obvious qualities, Bach's importance in the history of music shows itself in the immediate influence he exerted in various ways towards its greater development. He first settled the long dispute between the old church modes and the modern harmonic system; in his chorales he often makes use of the former, but the harmonic principle is predominant in his works, just as it still lies at the root of modern music. Connected with this was the 'equal temperament' which Bach required for instruments with fixed intonation. He put this in practice by always tuning his claviers himself, and, moreover, embodied his artistic creed in relation to it in his famous 'Wohltemperirtes Clavier,' a collection of preludes and fugues in all keys. Bach's influence on the technical part of piano-playing must not be forgotten. The fingering which was then customary, which hardly ever employed the thumb, and very seldom the little finger, was inadequate for the performance of his works. But he stood entirely upon his own ground, and formed for himself a new system of fingering, the main principle of which was the equal use and development of all the fingers, thus laying the foundation of the modern school; on the other hand he laid down many rules which, though no longer binding, to a certain degree reconciled the old and the new schools, and gave the whole system a thoroughly personal stamp, making it appear, like everything else of Bach's, unique.

Bach wrote unceasingly in every form and branch, and the quantity of his works is enormous. A tolerably complete catalogue (by Emanuel Bach and Agricola) is given in Mizler's *Musikalisches Bibliothek* (1754), of which the following is a summary:—

1. *Vocal Works.* Five sets of Sacred Cantatas (Kirchen-Cantaten) for every Sunday and Holyday in the year, besides many single ones, and others for special occasions; 5 Passions; the Christmas Oratorio (in 5 parts); the 'High' Mass in B minor, and 4 smaller do.; Motets; 2 Magnificats, 5 Sanctuses, as also many Secular Cantatas, including two comic ones, a 'Bauern-Cantate' and a 'Caffee-Cantate.'

2. *Instrumental Works.* A vast number of clavier pieces of all kinds—Inventions, in 2 and 3 parts; Suites (6 small, called 'French Suites,' 6 large 'English Suites,' and 6 'Partitas'); Preludes and Fugues, amongst them the 'Wohltemperirtes Clavier' in two parts, 48 Preludes and Fugues in all keys; the 'Kunst der Fuge'; Sonatas for clavier with one or more instruments, Solo-sonatas for violin and for violoncello; Solos, Trios, etc., for different instruments in various combinations; Concertos for 1 to 4 harpsichords; Do. for violin and other instruments with orchestra; Overtures and Suites for orchestra; lastly an endless quantity of organ compositions—Fantasias, Toccatas, Preludes, Fugues and arrangements of Chorales. (See the catalogue under the heading BACH-GESELLSCHAFT.) Of this almost inexhaustible mass a few only were printed during Bach's lifetime. These were—the 'Clavierübung,' a collection of pieces for harpsichord and organ, in 4 parts (1731-42); the 'Musikalisches Opfer,' dedicated to Frederick the Great, and a few organ arrangements of chorales; and shortly after his death the Art of Fugue (1752), and a collection of Chorales selected by Emanuel Bach from his father's Cantatas, and published in two volumes (1765-69). These were afterwards reprinted in a more complete form by Breitkopf and Härtel, and in 1843 a 4th edition in score, specially arranged, was published in Leipzig by C. F. Becker.[1] The great mass of Bach's MSS., however, lay untouched and unknown for many years; the vocal works seem to have been more especially ignored. The time immediately following Bach had no sympathy with the depth and individuality of his genius. True, his pupils and sons revered him as a consummate and inimitable contrapuntist and a masterly composer, and with true instinct set themselves to collect and copy all his existing works for piano and organ which they could procure. But with their generation all real interest in this mighty genius vanished, and it is not too much to say that within forty years after Bach's death, his fame, though still unapproachable, had become a mere historic tradition. How quickly and how generally this was the case is evident from the fact that the works of his son Emanuel were esteemed at least as highly as his own,[2] and that even a man like Adam

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[1] This edition contains the Chorale which closes the original edition of the *Art of Fugue.*

[2] See, for example, Burney's *Present State* (Germany), ii. 244.

Hiller, one of the most prominent and influential musicians of Bach's school, and one of his successors as cantor at the Thomasschule, in his *Lebensbeschreibung berühmter Musikgelehrten und Tonkünstler* (Leipzig, 1784) chiefly admires his counterpoint and part-writing, and finds his melodies 'peculiar' (*sonderbar*).

Bach's musical development proceeded from the sphere of organ music, and it is to this branch of art that the greatest and most important part of his compositions, up to the year 1717, belongs. It was in the time of his residence at Weimar that he reached his full greatness as an organ-player. At Cöthen he did not write much for the organ; the Orgelbüchlein, compiled there, consists for the most part of compositions of the Weimar, or even of an earlier, period. In all probability the celebrated G minor Fugue with the Prelude (B.-G., xv. p. 177) was composed in 1720 at the time of his journey to Hamburg. Of the great Preludes and Fugues only four can with certainty be ascribed to the Leipzig period:—C major, B minor, E minor, and E♭ major (B.-G., xv. pp. 228, 236; and iii. pp. 173 and 254): and of the chorale arrangements, probably not more are to be referred to this time than those twenty-one which constitute the chief part of the 'Clavierübung,' and the canonic variations on the Christmas hymn 'Vom Himmel hoch.' The six organ sonatas received their final corrections at Leipzig, but most of them date from Cöthen or earlier, and were not originally written for the organ, but for a pedal harpsichord with two manuals.

The Cöthen period was principally devoted to instrumental chamber music. Here the great 'Brandenburg' concertos were completed in 1721; the first part of the 'Wohltemperirtes Clavier' written in 1722 (the second part was finished about 1742); and in 1723 the Inventions and Symphonies for clavier were produced. Besides these, to this period are to be assigned the six 'French' and perhaps also the six 'English' suites, to which Bach added the six 'Partitas' (written in Leipzig between 1726 and 1731): very probably the sonatas and suites for violin and violoncello, as well as the sonatas for violin and clavier, are also to be ascribed to this time.

Lastly, in the Leipzig period, the composer laid most stress upon church music for voices with instrumental accompaniment. He wrote some 300 so-called church cantatas, of which more than 200 are extant. Only a small number of these, about 30, belong to the earlier periods; the earliest is probably the Easter cantata, 'Denn du wirst meine Seele' (B.-G., ii. No. 15); it seems to have been written at Arnstadt in 1704. A good number of cantatas can be assigned to the Weimar period, but to the Cöthen period belong only one or two. But to the Leipzig period are to be referred not only the great majority of cantatas, but also almost all the great church compositions. Of the five Passion settings only that according to St. Luke belongs to an early time; the 'John' Passion was performed for the first time in 1724, the 'Matthew' in 1729, while two are lost. The Christmas Oratorio was written in 1734, the Magnificat, apparently for Christmas, 1723, and the Mass in B minor between 1732 and 1738. The German sacred poems set by Bach are the work of Erdmann Neumeister, Salomo Franck, Chr. Fr. Henrici (Picander), Mariane von Zeigler, and others. Many of them were compiled by Bach himself.

It was the revolution produced by the composers of the classical period which first paved the way back to the understanding of Bach; at the end of the 18th and beginning of the 19th centuries the music publishers began to recollect the existence of these forgotten works. In 1799 A. F. C. Kollmann printed one of the '48' in London, in his *Essay on Practical Musical Composition*, and announced that he intended to publish the whole. Although the intention was never fulfilled the announcement seems to have attracted such attention in Germany (see the *Allgemeine musikalische Zeitung*, Oct. 2, 1799), that about a year afterwards the whole work was published by Nägeli at Zürich, Simrock at Bonn, Kühnel (now Peters) and Breitkopf and Härtel in Leipzig, with a number of piano and organ works (see *Musical Times*, 1896, p. 587). The six[1] unaccompanied motets, for 5 and 8 voices, edited by Schicht, were published by Breitkopf and Härtel as early as 1802. Wesley and C. F. Horn issued in 1807 twelve fugues arranged as string quartets, and in 1809 the performances of Bach's Fugues and Trios by Samuel Wesley and Benjamin Jacob on the organ of Surrey Chapel, London (one of the very few pedal organs at that time in England), caused an extraordinary sensation, which was followed up by the publication, by subscription, of the 48 Preludes and Fugues (Birchall, 1810-1813) and the 6 organ trios (arranged for three hands on the pianoforte), all edited by Wesley and Horn. [Before this, Wesley had played 'several admired compositions of the celebrated Sebastian Bach' at his concert in 1808, and at his 'Musical Morning Party' on June 3, 1809, at the Hanover Square Rooms, he performed the motet 'Jesu, meine Freude,' this being in all probability the first performance of any of Bach's vocal music in England. Other Bach pieces found their way into the programmes of Wesley's annual concerts in subsequent years.] Wesley's admiration for Bach was quaintly and forcibly expressed in a series of letters to Jacob, not published until 1875, though written in 1808 and 1809. But it was Mendelssohn who gave the permanent impetus to the growing worship of Bach in Europe by the performance[1] of the 'Matthew' Passion in Berlin, March 12, 1829, exactly one hundred years after its production. A powerful excitement seized the musical world; people began to feel that an infinite depth and fulness of originality united with a consummate power of formal construction was lying hidden in these neglected works. Performances of the Passion and of other vocal music of Bach took place in Berlin and elsewhere—*e.g.* in Breslau by the 'Singakademie' under Mosewius—the editions increased in number and began to include the vocal works. The most important of these is that of Peters (dating from 1837), *Gesammt Ausgabe der instrumentalen Werke Bach's*, edited by Czerny, Griepenkerl, and Roitzsch, with whom Hauptmann, David, Dehn, etc., were afterwards associated. This edition is practically complete, and includes an excellent thematic catalogue by A. Dörffel (1866). The same firm's edition of the vocal works includes full and compressed scores of the 'Matthew' and 'John' Passions, the Christmas Oratorio, the B minor Mass, and 4 smaller ditto, the 6 Motets, the Magnificat and 4 Sanctuses, and Cantatas with piano accompaniment—all at the well-known low prices of this firm. Mention should be made of 4 Kirchengesänge, published in score with pianoforte arrangement by J. P. Schmidt (Trautwein); of Cantatas, and 'Lob, Ehre, Weisheit' (8 voc.), issued by Breitkopfs, of Novello's editions of the 'Matthew' and 'John' Passions, of various Cantatas with English translations, and of several Sanctuses, Motets, etc., in *The Bach Choir Magazine*; of the two comic Cantatas, edited by Dehn and published by Crantz—all harbingers of the edition of the Bach-Gesellschaft.

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[1] Including 'Ich lasse dich nicht,' now known to be by J. Christoph Bach.

Mendelssohn was not content with the revival of the Passion music; through his efforts[2] a monument was erected, in 1842, which perpetuates the features of the great master in front of the Thomasschule, over which he presided, and under the very windows of his study. Nor was the result of Mendelssohn's enthusiasm to stop here. In 1850, the centenary of Bach's death, the 'Bach-Gesellschaft' was founded at Leipzig for the publication of his entire works. This gave a real and powerful impulse to the worship of Bach; the discovery of the unsuspected treasures which were revealed even by the first annual volume led to the foundation of 'Bach Societies' all over Germany, which devote themselves to the performance of his works, especially the vocal works, and have thereby awakened such an enduring interest that now the Cantatas, Passions, and Masses of Bach rank with Handel's oratorios in the standing repertoires of all great German choral societies, and are regarded as tests for their powers of execution. No doubt the first impulse to these societies was given by the original Bach Society mentioned above [see also BACH-GESELLSCHAFT].

Besides all these efforts for diffusing the knowledge of Bach's works, we must mention the labours of Robert Franz, the famous song-writer at Halle. In the performance of Bach's great vocal works with instrumental accompaniment, the organ forms an essential part, being necessary for carrying out Bach's obbligato accompaniments. At concerts, where Bach is most frequently to be heard now, an organ not being always attainable, Franz devoted himself to replacing the organ part by arranging it for the orchestral instruments now in use. His thorough understanding of Bach's manner of writing, the musical affinity of his own nature, made him pre-eminently fitted for this work. A number of his arrangements, some in full score, some arranged for piano, have been published by C. F. Leuckart at Leipzig [see ADDITIONAL ACCOMPANIMENTS].

Amongst the literature relating to Bach we must first mention a biography or 'Necrology' written by his son Emanuel and his pupil Agricola. It appeared in the *Musikalische Bibliothek* of Mizler in 1754, and is especially important because it contains a catalogue of Bach's works which may be considered authentic; it includes both the then published works and all the MS. works which could be discovered, and is the chief source of all investigations after lost MSS. The first detailed biography of Bach was written by Professor Forkel of Göttingen, *Ueber Bach's Leben, Kunst und Kunstwerke*, 2 vols., Leipzig, 1802 [in an English version by Samuel Wesley, 1820]; afterwards, in 1850, there appeared, amongst others, Hilgenfeldt's *J. S. Bach's Leben, Wirken, und Werke*, 4to; in 1865 *J. S. Bach*, by C. H. Bitter (2 vols. 8vo, Berlin), and in 1873 the 1st vol. of Spitta's exhaustive and valuable *J. S. Bach*, the second following in 1880. The English translation by Clara Bell, and J. A. Fuller Maitland (Novello, 3 vols., 1884) has so much additional matter that it ranks as the second edition of the work. The English reader will find a useful manual in Miss Kay Shuttleworth's unpretending *Life*, and a republished lecture by Mr. Sedley Taylor (Cambridge, 1897) should also be consulted. There are also biographical notices in Gerber, Fétis, and the other biographical dictionaries; and monographs by Mosewius on the 'Matthew' Passion (Trautwein, 1845) and on the sacred cantatas and chorales (*Id.* 1852). In von Winterfeld's well-known work, 'Der evangelische Kirchengesang,' there is frequent reference to Bach. Mention should also be made of Hauptmann's *Erläuterungen* of the *Art of Fugue* (Peters), and of the admirable Prefaces to the various annual volumes of the Bach-Gesellschaft.

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[1] See Devrient's *Recollections of Mendelssohn*, p. 38, etc. etc.

[2] See his Letters, Nov. 30, 1839; August 10, 1840; Dec. 11, 1842; and a paper by Schumann entitled 'Mendelssohn's Orgel-Concert,' in his *Gesammelte Schriften* (iii. 256).

[The above article incorporates, with the original article by Herr A. Maczewski, the additional matter by Dr. Philipp Spitta, first published in the Appendix to the *Dictionary.*]

[In the study of Bach, England has kept pace with Germany, though with shorter strides. It is difficult to say when his music first became known in England. A transcript of the C major organ fugue (beginning with the first four notes of the scale of C) is preserved in the library of the Royal College of Music. It is transposed into the key of B flat, and in the handwriting of Dr. Ben Cooke (died 1793), who assigns the composition to John Robinson, his predecessor as organist of Westminster Abbey! How it came to be assigned to Robinson will probably not be discovered, but it may be assumed that this familiar Bach fugue was heard on the Abbey organ not so long after the death of the great Cantor. The publication of Kollmann, and the performances and editions of Wesley have been already mentioned. In 1806 Kollmann issued the 'Chromatic Fantasia,' and between 1799 and 1808 Broderip and Wilkinson, 13 Haymarket, published, with a French title, what appears to be a reprint of the first edition of the '48,' issued by Simrock in 1800. Dr. Crotch—like Wesley a Bach enthusiast—is said to have been the first to introduce the St. Anne's fugue in public, at one of his lectures at the Surrey Institution in 1816, when he played it on the pianoforte; Dr. Gauntlett claimed to have been the first to play it on the organ, at St. Stephen's Church, Coleman Street, Oct. 17, 1827. The change of the compass of English organs—from G to C, *circa* 1835-40—gave a great impetus to the performance of the organ fugues, Mendelssohn being one of the first to lead the way during his visits to England. At the Birmingham Musical Festival of 1837 an extract from the St. Matthew Passion was performed at the instigation of Mendelssohn, and at the Ancient Concert of April 25, 1838, Nos. 1, 2, and 11 of the Magnificat were sung 'well scored by Mr. Kearns.' During the same season a selection from the B minor Mass (*Gloria*, *Qui sedes*, and *Quoniam tu solus*) was badly performed. Gauntlett edited the 'Choral and Instrumental Fugues' (a collection of various works), and in one number of the *Musical World* (April 19, 1838) no fewer than *thirty* different compositions of Bach's were reviewed.

The Overture and Suite in D were introduced at the Philharmonic Concert of June 24, 1844, conducted by Mendelssohn. The Bach propaganda in England was continued by the Bach Society (founded in 1849) and the Bach Choir (inaugurated in 1875), both noticed separately under their respective headings. Finally, the small E minor fugue and the organ chorales were published in England before they appeared on the Continent—both circumstances being due to the zeal of Mendelssohn, who edited them for English publishers. Messrs. Coventry and Hollier published in 1844 or 1845 fourteen of the grand organ preludes and fugues and two toccatas. These appear to have been edited by Mendelssohn.[1] They are printed in three staves, and a separate copy of the pedal part 'arranged by Signor Dragonetti' (probably at the instigation of Moscheles), was published for the violoncello or double bass. About the same time Dr. Gauntlett edited some choruses for the organ. On April 6, 1871, took place the first performance of the 'Matthew' Passion in Westminster Abbey, an example since followed at St. Paul's, St. Anne's, Soho, and other churches. For a more detailed account of the spread of Bach's music in England, see a series of articles in the *Musical Times*, Sept.-Dec. 1896. F. G. E.]

BACH CHOIR, THE. In 1875 a body of amateurs was got together by Mr. A. D. Coleridge for the purpose of studying Bach's Mass in B minor, a work concerning which musicians in England were then in almost total ignorance. The music was studied under the direction of Mr. Otto Goldschmidt [see that name], who had devoted much preparatory care to the Mass; and the work was performed at St. James's Hall on April 26, 1876, and again in May of the same year. Its success was such as to encourage the promoters of the scheme to convert the temporary choir into a permanent association for the production of classical vocal music. The new society was called 'The Bach Choir' (in commemoration of the inaugural performance), and its object was defined by the rules to be the practice and production of choral works of excellence of various schools. Lord Coleridge became president, Mr. Goldschmidt musical director and conductor, and Mr. Coleridge honorary secretary, while the details of the administration were handed over to a salaried secretary and librarian. In March 1879 Queen Victoria graciously consented to become patron of the choir. In June of that year Mr. Prendergast was appointed secretary and librarian, with the whole of the administrative work, Mr. Coleridge retaining the office of honorary secretary.

While practising and producing other choral works, the Mass was not neglected, and it was performed, for the eighth time in London, in the Albert Hall on March 25, 1885, in celebration of the bicentenary of Bach's birth. For this performance the choir was largely augmented by voices selected from other leading societies, and many retired members resumed for the occasion their places in the chorus. Interest was also lent to this performance by the use for the first time in England of the trumpet and *oboi d' amore* parts as written by Bach. The whole forces were directed by Mr. Otto Goldschmidt, who shortly afterwards resigned the post of conductor, and, declining re-election, was succeeded by Dr., now Sir C. Villiers Stanford. In the same year Lord Coleridge retired from the office of president, and Lord Monteagle was elected to succeed him. At the end of this year Mr. Prendergast resigned the office of secretary and librarian, and the work was undertaken by Mr. Morton Latham as honorary secretary, Mr. Coleridge resigning the office which he had held since the commencement. In April 1895, a Bach Festival of three days was held in the Queen's Hall, and a second in 1897. In 1902 Sir C. V. Stanford retired from the conductorship, and was succeeded, at the beginning of 1903, by Dr. H. Walford Davies.

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[1] See his letter printed in the Appendix to Polko's *Reminiscences of Mendelssohn* (Longmans, 1869). Some of the pieces are headed 'arranged by Mendelssohn.'

Subjoined is a list of the principal works which have been introduced to London through the agency of the Bach Choir. Many of these have been specially published for the society in the Bach Choir Magazine.

J. S. Bach. Mass in B minor; Missa Brevis in A; Cantatas 'Ein' feste Burg,' 'Herr, wie du willst,' 'O ewiges Feuer,' 'O Ewigkeit' (ii.), 'Wachet auf,' 'Wachet, betet,' and Trauerode. Chorus, 'Now shall the Grace'; Sanctus in D; Do. in C.

Berlioz. Te Deum.

Brahms. Fest- und Gedenksprüche.

Bruch. 'Odysseus.'

Bruneau. Requiem.

Cherubini. Mass in D.

Gade. 'Comala.'

Kiel. 'The Star of Bethlehem.'

Palestrina. Missa Papæ Marcelli; Missa 'Assumpta est Maria.'

C. H. H. Parry. 'Prometheus unbound'; 'Blest Pair of Sirens.'

Purcell. Anthem, 'Jehovah, quam multi.'

Somervell. Mass in C minor.

Spohr. Ps. xxiii.

Motets and shorter works.

Anerio. 'Alleluia.'

J. C. Bach. 'Lieber Herr Gott.'

Sterndale Bennett. 'In Thee, O Lord.'

Brahms. 'Es ist das Heil.'

Eccard. 'When to the temple Mary came.'

Goss (finished by Sullivan). 'The God of Jeshurun.'

Marenzio. 8 pt. Magnificat.

Mendelssohn. 'Tu es Petrus.'

Palestrina. 'Adoramus Te.'

Vittoria. 'O quam gloriosum,' and 'Jesu dulcis.'

Dr. C. Wood. 'Full fathom five.'

M. L.

BACH-GESELLSCHAFT. A German society formed for publishing a complete critical edition of the works of John Sebastian Bach, in annual instalments, as a memorial of the centenary of his death—July 28, 1850. The idea originated with Schumann, Hauptmann, Otto Jahn, C. F. Becker, and the firm of Breitkopf and Härtel; was cordially endorsed by Spohr, Liszt, and all the other great musicians of the day (how enthusiastically would Mendelssohn have taken a lead, had he been spared but three years longer!), and the prospectus was issued to the public on the anniversary itself. The response was so hearty and immediate, both from musicians and amateurs, at home and abroad, as to leave no doubt of the feasibility of the proposal; the society was therefore definitely established. Its affairs were administered by a committee (Hauptmann, Becker, Jahn, Moscheles, Breitkopf and Härtel), whose headquarters were at Leipzig; the annual subscription was fixed at 5 thalers, or 15s., and the publications were issued to subscribers only, so as to prevent anything like speculation. The first volume appeared in Dec. 1851, and contained a preface and list of subscribers, embracing crowned heads, nobility, public libraries, conservatoires and other institutions, and private individuals. The total number of copies subscribed for was 403, which had increased at the last issue (xlvi.—issue 1899) to 652, the English contingent having risen at the same time from 23 to 77—or from 5·7 per cent to 11·8 per cent of the whole.

The principles laid down for editing the volumes are stated in the preface to vol. i. as follows:—The original MS. to be consulted wherever possible; and also, as of extreme importance, the separate parts, which are often either in Bach's own writing or revised and corrected by him, exhibiting notes and marks of great consequence, both as corrections and as evidence of his practical care for the performance of his music, often making the separate parts more valuable than the score itself. Where such originals are not obtainable, recourse to be had to the oldest copies, especially those by Bach's own scholars; or, in default of these, the earliest printed editions, particularly when issued during his lifetime. No conjectural readings to be admitted. Where doubts exist as to authenticity, the edition errs, if at all, on the side of liberality. Thus a sonata for two claviers, in F, by W. F. Bach, appears in vol. xliii., and a toccata by Purcell was printed as a 'doubtful' work of Bach in vol. xlii. p. 250. The editors fully recognised the necessity for revision, and an appendix to the B minor Mass was edited by Jul. Rietz many years after the publication of the score in vol. vi. practically cancelling the second half of that volume.

The discovery of the original MSS. is beset with difficulties. Bach's MSS., except a few which were in the hands of Kirnberger and Kittel, came first into the possession of his sons, Friedemann and Emanuel. Those entrusted to Friedemann were lost, mislaid, or sold. Emanuel, on the contrary, took the greatest care of his, and left a catalogue which has proved of material value to investigators. A portion of his collection was acquired by Nägeli the publisher, of Zürich, but the principal part is now in the Berlin Imperial Library, and in that of the Joachimsthaler Gymnasium in the same city, which latter contains also the MSS. formerly belonging to Kirnberger and his pupil the Princess Anna Amalia. The library of the Thomasschule at Leipzig once contained a large number of cantatas, both in score and parts; but they were neglected by Cantor Müller (1801-9), and on his death all but a very small portion had vanished. Thus, although the bulk of the existing autographs is now to be found in Berlin, a considerable number remain widely scattered in private collections, access to which for such purposes as those of the Bach-Gesellschaft is naturally attended with much trouble.

It has been the aim of the editors, by the means just indicated, to obtain a text which should express the composer's intentions as nearly as possible. Each volume contains a preface, setting forth the sources drawn upon for the contents of the volume, and the critical method employed in dealing with them, with a host of interesting particulars on the nature and condition of the MSS., on Bach's method of writing, on his efforts to find the most perfect expression for his ideas (as shown by the incessant variations in his numerous copies of the same work), on the practical execution of Bach's music, etc., so that these prefaces may really be said to contain the sum of the present knowledge on the subject of Bach and his music in general. The first and second years' volumes were edited by Hauptmann, the third by Becker, the fourth and sixth by Rietz, the fourteenth by Kroll, and the rest until 1878, vol. xxviii. (except vol. xxvii. (i.) edited by A. Dörffel), by W. Rust, who has shown himself in these prefaces the accurate indefatigable investigator which his friends have long known him to be. The following is a complete list of the yearly issues :—

1851. First Year.

Church Cantatas. Vol. I.

1. Wie schön leuchtet.
2. Ach Gott, vom Himmel.
3. Ach Gott, wie manches.
4. Christ lag in Todesbanden.
5. Wo soll ich fliehen hin.
6. Bleib' bei uns.
7. Christ unser Herr.
8. Liebster Gott, wann werd' ich sterben?
9. Es ist das Heil.
10. Meine Seel' erhebt.

1852. Second Year.

Church Cantatas. Vol. II.

11. Lobet Gott.
12. Weinen, Klagen.
13. Meine Seufzer.
14. Wär' Gott nicht mit uns.
15. Denn du wirst meine Seele.
16. Herr Gott dich loben wir.
17. Wer Dank opfert.
18. Gleich wie der Regen.
19. Es erhub sich ein Streit.
20. O Ewigkeit, du Donnerwort.

1853. Third Year.

Clavier Works. Vol. I.

15 Inventions and 15 Symphonies.
Clavierübung :
  Pt. 1. 6 Partitas.
  Pt. 2. Concerto and Partita.
  Pt. 3. Choral-Preludes and 4 duets.
  Pt. 4. Air, with 30 Variations.
Toccata in F♯ minor.
Toccata in C minor.
Fugue in A minor.

1854. Fourth Year.

Passion Music (St. Matthew).

1855. Fifth Year.

Church Cantatas. Vol. III.

21. Ich hatte viel Bekümmerniss.
22. Jesus nahm zu sich.
23. Du wahrer Gott.
24. Ein ungefärbt Gemüthe.
25. Es ist nichts Gesundes.
26. Ach wie flüchtig.
27. Wer weiss, wie nahe mir.
28. Gottlob! nun geht.
29. Wir danken dir, Gott.
30. Freue dich, erlöste Schaar.

Christmas Oratorio.

1856. Sixth Year.

Mass in B minor.

1857. Seventh Year.

Church Cantatas. Vol. IV.

31. Der Himmel lacht.
32. Liebster Jesu.
33. Allein zu dir, Herr.
34. O ewiges Feuer.
35. Geist und Seele.
36. Schwingt freudig euch.
37. Wer da glaubet.
38. Aus tiefer Noth.
39. Brich dem Hungrigen.
40. Dazu ist erschienen.

1858. Eighth Year.

Four Masses : in F, A, G minor, and G.

1859. Ninth Year.

Chamber Music. Vol. I.

3 Sonatas for Clavier and Flute.
Suite for Clavier and Violin.
6 Sonatas for ditto, ditto.
3 ditto for Clavier and Viol da gamba.
Sonata for Flute, Violin, and figured bass.
Ditto for 2 Violins and ditto.

1860. Tenth Year.

Church Cantatas. Vol. V.

41. Jesu, nun sei gepreiset.
42. Am Abend aber desselbigen.
43. Gott fähret auf.
44. Sie werden euch.
45. Es ist dir gesagt.
46. Schauet doch und sehet.
47. Wer sich selbst erhöhet.
48. Ich elender Mensch.
49. Ich geh' und suche.
50. Nun ist das Heil.

1861. Eleventh Year.

Magnificat in D.
Four Sanctuses, in C, D, D minor, and G.

Chamber Music. Vocal.

Phœbus und Pan.
Weichet nur, betrübte Schatten.
Amore traditore.
Von der Vergnügsamkeit.
Der zufriedengestellte Aeolus.

1862. Twelfth Year.

Passion Music (St. John.)

Church Cantatas. Vol. VI.

51. Jauchzet Gott.
52. Falsche Welt.
53. Schlage doch.
54. Widerstehe doch.
55. Ich armer Mensch.
56. Ich will den Kreuzstab.
57. Selig ist der Mann.
58. Ach Gott, wie manches. (2nd version.)
59. Wer mich liebet.
60. O Ewigkeit. (2nd version.)

1863. Thirteenth Year.

Betrothal Cantatas.

Dem Gerechten muss das Licht.
Der Herr denket an uns.
Gott ist unsere Zuversicht.
Three Chorales.

Clavier Works. Vol. II.

The French Suites.
The English Suites.

Funeral Ode on the Duchess of Saxony.

1864. Fourteenth Year.

Clavier Works. Vol. III.

Das wohltemperirte Clavier, complete with Appendix.

1865. Fifteenth Year.

Organ Works :

6 Sonatas.
18 Preludes and Fugues.
3 Toccatas.
Passacaglia.

1866. Sixteenth Year.

Church Cantatas. Vol. VII.

61. Nun komm, der Heiden.
62. Ibid. (2nd version.)
63. Christen, ätzet diesen Tag.
64. Sehet, welch' eine Liebe.
65. Sie werden aus Saba.
66. Erfreut euch, ihr Herzen.
67. Halt' im Gedächtniss.
68. Also hat Gott die Welt.
69. Lobe den Herrn.
70. Wachet, betet, seid bereit.

1867. Seventeenth Year.

Chamber Music. Vol. II.

Concertos for Clavier and Orchestra : D minor ; E ; D ; A ; F minor ; F ; G minor.
Concerto for Clavier, Flute, and Violin, with Orchestra.

1868. Eighteenth Year.

Church Cantatas. Vol. VIII.

71. Gott ist mein König.
72. Alles nur nach Gottes Willen.
73. Herr, wie du willst.
74. Wer mich liebet, 2nd version.
75. Die Elenden sollen essen.
76. Die Himmel erzählen.
77. Du sollst Gott.
78. Jesu, der du meine Seele.
79. Gott der Herr ist Sonn'.
80. Ein' feste Burg.

1869. Nineteenth Year.

Chamber Music. Vol. III.

6 Concertos for various instruments, with Orchestra.

1870. Twentieth Year.

Church Cantatas. Vol. IX.

81. Jesus schläft.
82. Ich habe genug.
83. Erfreute Zeit.
84. Ich bin vergnügt.
85. Ich bin ein guter Hirt.
86. Wahrlich, ich sage euch.
87. Bisher habt ihr nichts.
88. Siehe, ich will viel Fischer.
89. Was soll ich aus dir machen.
90. Es reifet euch.

3 Dramas for various festivities.

1871. Twenty-first Year.

Chamber Music. Vols. IV. and V.

2 Concertos for Violin and Orchestra.
1 ditto for 2 ditto and ditto.
1 Symphony movement for Violin.
3 Concertos for 2 Claviers and Orchestra.

Easter Oratorio.

1872. Twenty-second Year.

(Issued in 1876.)

Church Cantatas. Vol. X.

91. Gelobet seist du.
92. Ich hab' in Gottes.
93. Wer nur den lieben Gott.
94. Was frag' ich.
95. Christus der ist mein Leben.
96. Herr Christ, der ein' ge.
97. In allen meinen Thaten.
98. Was Gott thut, das.
99. Ditto. (2nd version.)
100. Ditto. (3rd version.)

1873. Twenty-third Year.

(Issued August 1876.)

101. Nimm von uns Herr.
102. Herr, deine Augen sehen.
103. Ihr werdet weinen und heulen.
104. Du Hirte Israel.
105. Herr, gehe nicht ins Gericht.
106. Gottes Zeit ist die allerbeste Zeit.
107. Was willst du dich betrüben.
108. Es ist euch gut.
109. Ich glaube lieber Herr.
110. Unser Mund sei voll Lachens.

1874. Twenty-fourth Year.

(Issued Dec. 1876.)

111. Was mein Gott will.
112. Der Herr ist mein getreuer Hirt.
113. Herr Jesu Christ, du höchster Gut.
114. Ach, lieben Christen.
115. Mache dich mein Geist bereit.
116. Dū Friedefürst Herr Jesu Christ.
117. Sei Lob und Ehr.
118. O Jesu Christ mein's Leben's Licht.
119. Preise Jerusalem, dem Herrn.
120. Gott, man lobet dich.

1875. Twenty-fifth Year.

(Issued in 1878.)

Clavier Works. Vol. IV.

The Art of Fugue.

Organ Works.

Orgelbüchlein.
6 Chorales.
18 Chorales.

1876. Twenty-sixth Year.

(Issued in 1878.)

Church Cantatas. Vol. XIII.

121. Christum wir sollen loben schon.
122. Das neugebor'ne Kindelein.
123. Liebster Immanuel.
124. Meinen Jesum lass' ich nicht.
125. Mit Fried' und Freud'.
126. Erhalt' uns Herr.
127. Herr Jesu Christ.
128. Auf Christi Himmelfahrt.
129. Gelobet sei der Herr.
130. Herr Gott, dich loben alle wir.

1877. Twenty-seventh Year.

(Issued in 1879.)

Chamber Music. Vol. VI.

6 Sonatas for Violin.
6 Suites for Violoncello.

Thematic Index to the Church Cantatas. Nos. 1-120.

1878. Twenty-eighth Year.

(Issued in 1881.)

Church Cantatas. Vol. XIV.

131. Aus der Tiefe.
132. Bereitet die Wege.
133. Ich freue mich in dir.
134. Ein Herz, das seinen Jesum.
135. Ach, Herr, mich armen Sünder.
136. Erforsche mich.
137. Lobe den Herren.
138. Warum betrüb'st du dich.
139. Wohl dem, der sich auf seinen Gott
140. Wachet auf, ruft uns die Stimme.

1879. Twenty-ninth Year.

(Issued in 1881.)

Chamber Music. Vocal.

Was mir behagt.
Non sa che sia dolore.
O holder Tag.
Höchsterwünschtes Freudenfest.
Schweigt stille.
Mer hahn en neue Oberkeet. (With appendix.)

1880. Thirtieth Year.
(Issued in 1884.)
Church Cantatas. Vol. XV.

141. Das ist je gewisslich wahr.
142. Uns ist ein Kind.
143. Lobe den Herrn.
144. Nimm, was dein ist.
145. So du mit deinem Munde.
146. Wir müssen durch viel Trubsal.
147. Herz und Mund und That.
148. Bringet dem Herrn Ehre.
149. Man singet mit Freuden.
150. Nach dir, Herr.

1881. Thirty-first Year.
(Issued in 1885.)
Orchestral Works.

4 Overtures (Suites).
Symphony in F.

Musikalisches Opfer.

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2 Concertos for 3 Claviers.

1882. Thirty-second Year.
(Issued in 1886.)
Church Cantatas. Vol. XVI.

151. Süsser Trost.
152. Tritt auf die Glaubensbahn.
153. Schau', lieber Gott.
154. Mein liebster Jesu.
155. Mein Gott, wie lang'.
156. Ich steh' mit einem Fuss.
157. Ich lasse dich nicht. (Duet.)
158. Der Friede sei mit dir.
159. Sehet, wir geh'n hinauf.
160. Ich weiss, das mein Erlöser.

1883. Thirty-third Year.
(Issued in 1887.)
Church Cantatas. Vol. XVII.

161. Komm, du süsse Todesstunde.
162. Ach, ich sehe.
163. Nur Jedem das Seine.
164. Ihr, die ihr euch von Christo nennet.
165. O heil'ges Geist- und Wasserbad.
166. Wo gehest du hin?
167. Ihr Menschen, rühmet Gottes Liebe.
168. Thue Rechnung! Donnerwort.
169. Gott soll allein.
170. Vergnügte Ruh'.

1884. Thirty-fourth Year.
(Issued in 1887.)
Secular Cantatas. Vol. IV.

Serenata, Durchlaucht'ster Leopold.
Schwingt freudig euch empor, *or* Die Freude reget sich.
Hercules auf dem Scheidewege.
Tönet, ihr Pauken (Birthday Ode for the Queen of Poland, 1733).
Preise dein Glücke (Cantata gratulatoria).
Appendix. Angenehmes Wiederau, and Auf, schmetternde Töne.

1885. Thirty-fifth Year.
(Issued in 1888.)
Church Cantatas. Vol. XVIII.

171. Gott, wie dein Name.
172. Erschallet, ihr Lieder.
173. Erhöhtes Fleisch und Blut.
174. Ich liebe den Höchsten.
175. Er rufet seinen Schafen.
176. Es ist ein trotzig und verzagt Ding.
177. Ich ruf' zu dir, Herr Jesu Christ.
178. Wo Gott der Herr.
179. Siehe zu, dass deine Gottesfurcht.
180. Schmücke dich, o liebe Seele.

1886. Thirty-sixth Year.
(Issued in 1890.)
Clavier Works. Vol. IV.
Suites, Toccatas, Preludes, Fugues, Fantasias, etc.

1887. Thirty-seventh Year.
(Issued in 1891.)
Church Cantatas. Vol. XIX.

181. Leichtgesinnte Flattergeister.
182. Himmelskönig, sei willkommen.
183. Sie werden euch in den Bann thun.
184. Erwünschtes Freudenlicht.
185. Barmherziges Herze der ewigen Liebe.
186. Aerg're dich, o Seele, nicht
187. Es wartet Alles auf dich.
188. Ich habe meine Zuversicht.
189. Meine Seele rühmt und preist.
190. Singet dem Herrn.

1888. Thirty-eighth Year.
(Issued in 1891.)
Organ Works. Vol. III.

Preludes, Fugues, Fantasias, etc., and Concertos arranged from Vivaldi.

1889. Thirty-ninth Year.
(Issued in 1892.)
Motets, Chorales, and Hymns from Schemelli's book.

1890. Fortieth Year.
(Issued in 1893.)
Chorale Preludes for Organ.

1891. Forty-first Year.
(Issued in 1894.)
Church Music (supplementary volume).

Gloria in Excelsis (a version of that in the B minor Mass).
Church Cantatas, etc. (incomplete).
  Nun danket alle Gott.
  Ihr Pforten zu Zion.
  Ehre sei Gott.
  O ewiges Feuer.
  Herr Gott, Beherrscher aller Dinge.
  Fragments.
Four Cantatas, not certainly by Bach.
  Gedenke, Herr, wie es uns gehet.
  Gott der Hoffnung.
  Siehe, es hat überwunden.
  Lobt ihn mit Herz und Munde.
Catalogue of the church compositions of J. Ludwig Bach.

1892. Forty-second Year.
(Issued in 1894.)
Clavier Works. Vol. V.

Arrangements from other works, including sixteen concertos from Vivaldi.
Preludes, fugues, etc.

1893. Forty-third Year.
(Issued in 1894.)

(i.) Three sonatas for flute, one and a fugue for violin, sonata for two claviers (by W. F. Bach), concerto for four claviers (from Vivaldi).
(ii.) Contents of Anna Magdalena Bach's music-book.

1894. Forty-fourth Year.
(Issued in 1895.)

Facsimiles of Bach's handwriting at various dates.

1895. Forty-fifth Year.
(Issued in 1895, 1897, and 1898.)

(i.) Clavier and Chamber Music. Supplementary Vol.
  New versions of the English and French Suites, canons, a prelude and fugue, two suites, a sonata, four inventions (clavier), an overture for strings, the contents of the 'Clavierbüchlein for W. F. Bach.'
  Appendix, including various readings for the 'Wohltemperirtes Clavier.'
(ii.) Passion (St. Luke).

1896. Forty-sixth Year.
(Issued in 1899.)

Indexes, prefaced by a history of the Bach-Gesellschaft.

On the completion of the edition, a 'Neue Bach-Gesellschaft' was founded, with the object of issuing the complete works in pianoforte score.

BACH SOCIETY, THE. This Society, instituted in London, Oct. 27, 1849, had for its objects—(1) the collection of the compositions of J. S. Bach, either printed or in MS., and of all works relating to him, his family, or his music; and (2) the furtherance of a general acquaintance with his music by its public performance. The original committee consisted of Sterndale Bennett (chairman), R. Barnett, George Cooper, F. R. Cox, J. H. B. Dando, W. Dorrell, W. H. Holmes, E. J. Hopkins, C. E. Horsley, John Hullah, H. J. Lincoln, Oliver May, and Henry Smart, with Sir George Smart and Cipriani Potter as auditors, and Dr. Charles Steggall as hon. secretary. Under the auspices of the Society the first performance in England of the 'Matthew' Passion took place at the Hanover Square Rooms on April 6, 1854, Sterndale Bennett conducting. The principal vocalists were Mme. Ferrari, Misses B. Street, Dolby, Dianelli, and Freeman, and Messrs. Allen, Walworth, W. Bolton, and Signor Ferrari. W. Thomas was principal violin, Grattan Cooke first oboe, and E. J. Hopkins was at the organ. The English version of the words was by Miss Helen F. H. Johnston. It was repeated on Nov. 28, and a third performance was given at St. Martin's Hall on March 23, 1858, Bennett again conducting. On June 21, 1859, the Society gave a performance of miscellaneous works by Bach, including the Concerto in C minor for two pianofortes, the Chaconne for violin (played by Joachim), and the Fugue for pianoforte solo in D. The concert of 1860, on July 24, included the first eleven movements from the Mass in B minor. Three years later, on June 13, 1861, the Society gave the first performance in England of the 'Christmas Oratorio' also under Bennett's direction. The Society was dissolved on March 21, 1870, when the library was handed over to the Royal Academy of Music. C. M.

BACHE, FRANCIS EDWARD, born at Birmingham, Sept. 14, 1833; died there August 24, 1858, in his twenty-fifth year. As a child he showed very great fondness and aptitude for music, studied the violin with Alfred Mellon (then conductor of the Birmingham Theatre), and in 1846 was allowed to play in the festival orchestra when Mendelssohn conducted 'Elijah.'

In the autumn of 1849 he left school at Birmingham to study under Sterndale Bennett in London. His first overture was performed at the Adelphi Theatre in Nov. 1850, and about a year later his 'Three Impromptus' (his first piano piece) came out. He remained studying with Bennett, and during the latter part of the time writing for Addison, Hollier, and Lucas, from 1849 to 1853. In June 1852 he played the allegro of a MS. pianoforte concerto with much success. In Oct. 1853 he went to Leipzig, studied with Hauptmann and Plaidy, and took occasional organ lessons from Schneider at Dresden. He returned to London (after a short visit to Paris) in February 1855. In Jan. 1856 he was driven by severe illness to Algiers, but returned to Paris and Leipzig for the summer and autumn; then went to Rome for the winter, calling on Czerny in Vienna, who was much pleased with him, and wrote to that effect to Kistner. He reached England very ill in June 1857, passed that winter in Torquay, where he gave a concert, in Feb. 1858, and returned to Birmingham, which he never again left, in April.

Bache's published compositions are numerous, and include four mazurkas, op. 13; five characteristic pieces, op. 15; Souvenirs d'Italie, op. 19, for piano solo; polonaise, for piano and orchestra, op. 9; trio for piano and strings, op. 25; romance for piano and violoncello, op. 21; six songs, op. 16. Also a concerto in E for piano and orchestra, and two operas, 'Rübezahl' and 'Which is Which,' all unpublished. With all their merit, however, none of these can be accepted by those who knew him as adequate specimens of his ability, which was unquestionably very great. His youth, his impressionable enthusiastic character, and continual ill-health must all be considered in forming a judgment of one who, had he lived, would in all probability have proved a lasting ornament to the English school. [In 1901, Miss Constance Bache published a very interesting memoir of her two brothers, entitled *Brother Musicians*, from which many corrections and additions in this and the following article are taken.] G.

BACHE, Walter, born at Birmingham, June 19, 1842, a younger brother of Francis Edward Bache. He studied the pianoforte and theory under James Stimpson, organist of the Birmingham Town Hall. In August 1858 he went to Leipzig, where he studied under Plaidy, Moscheles, Hauptmann, Reinecke, and Richter. After a short stay in Milan and Florence, he went in the summer of 1862 to Rome, where for three years he received regular lessons from Liszt. In May 1865 Mr. Bache came to London, where he subsequently resided, with the exception of a short stay in Florence in 1871, where he had lessons from Hans von Bülow. Mr. Bache was chiefly known by his unflinching advocacy of Liszt's claims to be recognised as a composer of the first rank. He appeared for the first time at the Crystal Palace in the autumn of 1874, playing Liszt's transcription of Weber's Polonaise in E. For several years he gave orchestral and vocal concerts, at which he brought forward the following important works of his master, many of which had not been heard in London before:—Symphonische Dichtungen: Les Préludes, Orpheus, Tasso, Festklänge, Mazeppa; 'Von Fels zum Meer' march, Rhapsodie Hongroise, No. 4; 'The Legend of St. Elizabeth'; Psalm xiii.; Reapers' Chorus (Prometheus); 'Loreley'; 'Jeanne d'Arc'; Faust Symphony; Mephisto Walzer; Piano Concertos, Nos. 1 and 2, and Fantasie über Ungarische Volksmelodien. During Liszt's visit to England in the spring of 1886 Mr. Bache gave a memorable reception at the Grosvenor Gallery on April 8, when the master played the finale of Schubert's 'Divertissement à la Hongroise,' and his own Hungarian Rhapsody in A minor. Mr. Bache's contribution to the programme was Liszt's 'Bénédiction de Dieu.' He was mainly instrumental in founding the Liszt Scholarship at the Royal Academy of Music, where he was a professor of the piano. He died in London, March 26, 1888, and was buried in Hampstead Cemetery. W. B. S.

BACHELOR OF MUSIC. See Degrees.

BACHOFEN, Johann Caspar, born at Zürich, 1697, in 1718 singing-master in the Latin school, and cantor of one of the Zürich churches. Succeeded Albertin as director of the 'Chorherrn-Gesellschaft'; died at Zürich, 1755. His hymns were very popular all over Switzerland, and his works give abundant evidence of his diligence and the wide range of his talent. (1) 'Musikalisches Halleluja oder schöne und geistreiche Gesänge,' etc., 1727, containing 600 melodies for two and three voices, with organ and figured bass. Eight editions down to 1767. (2) 'Psalmen Davids . . . sammt Fest- und Kirchengesängen,' etc., 8vo, 1759 (second edition). (3) 'Vermehrte Zusatz von Morgen, Abend . . . Gesängen,' 1738. (4) Twelve monthly numbers containing sacred airs arranged in concert-style for two and three voices; 1755 (4th ed.). (5) Brockes' 'Irdisches Vergnügen in Gott,' set to music; 1740. (6) 'Musikalische Ergetzungen'; 1755. (7) 'Der für die Sünden der Welt,' etc. (Brockes' 'Passion'), 1759. (8) 'Music. Notenbüchlein,' an instruction-book in music and singing. F. G.

BACK. In stringed instruments, the lower or posterior part of the resonant box across the upper part or 'belly' of which the strings are extended. The belly vibrates freely under the strings, and has one or more sound-holes; the back has no sound-holes, and its functions are distinct from those of the belly, to which it is sometimes similar, sometimes different, in shape. Thus, the crwth, guitar, and cittern have a flat back and a flat belly; the violin, in all its sizes, a curved back and a curved belly; the rebec, lute, and mandoline, a curved back and a flat belly; the viol, in all its forms, a flat back and a curved belly. The banjo has no back, the piece of vellum strained over the metal drum, and serving as a belly, being sufficiently resonant to enable the back to be dispensed with. This illustrates the fact that the primary function of the back is to produce a reverberation of the air-waves generated by the vibration of the belly under the strings. In bowed instruments the back also serves as a support to the rigid soundpost, which in its turn supports the vibrating bridge, the two forming a compound apparatus resting on the thick part of the back as its foundation, and analogous to the reed, fixed at one end and vibrating at the other in the clarinet. In the violin the back has a third function. By reason of its similarity to the belly it vibrates sympathetically with the vibrations produced in the belly by those of the strings and bridge, and thus reinforces the reverberation of the air-waves in the interior. The more powerful tone of the violin, as compared with the viol, is due to this function.

While the belly of stringed instruments is always of pine, the back is usually of maple, pear, or some other harder wood. The deeply-hollowed backs of the lute and mandoline are built up in sections, and it is customary to give contrast in colour by making these alternately of a white wood, such as maple or pear, and a dark wood, such as walnut or cedar. Some old makers of 'fancy' viols did the same, making the back of alternate strips of maple and cedar or walnut, but the practice is detrimental to the tone. The back of the viol and violin is usually made in two parts cut from a single block, the halves being so disposed as to show a similar but opposite figure in the grain of each. Occasionally the back is made in a single piece; but this practice, as is shown elsewhere, is wasteful.

The viol, especially in its larger sizes, was long kept in use by the comparative simplicity and cheapness of its back, which is made of two or more flat sections of maple strengthened and made more resonant by stout pieces of pine glued across it. Such a back produces tone of a penetrating quality, but small volume; hence the gradual abandonment of the viol for the more powerful violin with its curved or 'model' back, so called because assimilated to the model of the belly. Like the belly of the violin, the back is thickest in the middle and thins out towards the edges. In a flat-modelled violin the rise of the back is about equal to that of the belly; in a high-modelled one, something less. The earliest Italian violin-makers often painted or elaborately inlaid the backs of their instruments; later ones were content to utilise the opportunity for decoration afforded in the unbroken expanse of the back by displaying the sparkling grain of their finest wood, finishing its curves, both of outline and of section, with mathematical exactness, and covering it with lustrous varnish. Usually the blocks for the back are sawn as wedges radiating from the centre of the tree. Occasionally they are sawn the reverse way, *i.e.* the tree is squared, as for ordinary use as timber, and the blocks are sawn as planks from the outside; such backs are called 'slab' backs. A 'handsome back' is usually considered a desideratum by purchasers, but some excellent instruments have very plain backs. E. J. P.

BACKER-GRÖNDAHL, Agathe Ursula, a famous Norwegian pianist and composer, born Dec. 1, 1847, at Holmestrand. After studying with Kjerulf in her own country, she was a pupil of Kullak in Berlin (1866) and of Bülow in Florence (1867). In 1875 she married O. A. Gröndahl of Christiania. She has composed many songs and pianoforte pieces; the best known of the former is an exquisitely graceful setting of a translation of Shelley's 'To the Queen of my heart.' She has frequently visited England with success (Riemann's *Lexikon*). M.

BACKFALL. See Agrémens, p. 53*b*.

BACON, Richard Mackenzie, born at Norwich, May 1, 1776, was a musical critic of great acumen, and wrote at a time when sensible musical criticism was a rare thing. His father was proprietor of the *Norwich Mercury*, which he inherited, and bequeathed to his son. Richard began to write for this journal at seventeen, and its editorship was the standard occupation of his whole life. He is known to musical men as the projector, editor, and chief writer of the *Quarterly Musical Magazine and Review*, which was the first journal devoted to music in England. The first number was issued in Jan. 1818, and it was for some time continued, as its name implies, quarterly, but the late numbers came out irregularly, the last (completing the tenth volume) appearing in 1829. He contributed musical notes to *Colburn's Magazine*, and other periodicals. He issued proposals for an extensive musical dictionary, for which he is said to have collected the materials, but it was never printed. In 1824 he published *The Elements of Vocal Science*, a work of considerable merit, the materials of which had previously appeared in the *Musical Magazine*. He claims the merit of originating the Norwich Triennial Musical Festival, the first celebration of which was held in 1824 [see *History of the Norwich Festival*]. He was the author of a *Life of Pitt*, a *Life of the Earl of Suffolk*, and of numerous political pamphlets. He died at Cossey, near Norwich, Nov. 27, 1844 (*Imp. Dict. of Biog.; Private Sources*). E. F. R.

BADIALI, Cesare, a very distinguished basso cantante; made his first appearance at Trieste, 1827. After achieving a brilliant success at every one of the chief theatres of Italy, and especially at Milan, where he sang in 1830, 1831, and 1832, he was engaged for the opera of Madrid, then at Lisbon, and did not return to Italy till 1838. On his reappearance at Milan, he was welcomed with enthusiasm; and continued to sing there, and at Vienna and Turin, until 1842, when he was appointed principal chamber-singer to the Emperor. He sang afterwards at Rome, Venice, Trieste, Turin, and other towns of less importance. In 1845 he was at Leghorn. The Accademia di S. Cecilia of Rome received him as a member of its body. In 1859 he made his first appearance in London, when he made the quaint remark, 'What a pity I did not think of this city fifty years ago!' He retained at that time, and for some years longer, a voice of remarkable beauty, an excellent method, and great power of executing rapid passages. He was one of the few who have ever sung the music of Assur in Rossini's 'Semiramide' as it was written: in that part he was extremely good, and not less so in that of the Conte Robinson in the 'Matrimonio Segreto.' A singular feat is ascribed to him. It is said that, when supping with friends, he would drink a glass of claret, and, while in the act of swallowing it, sing a scale; and if the first time his execution was not quite perfect, he would repeat the performance with a full glass, a loud voice, and without missing a note or a drop.

He was a good musician, and left a few songs of his own composition. For the last ten years of his life he resided and sang in Paris. He died Nov. 17, 1865, at Imola, where he was born. J. M.

BÄRMANN. The name of a remarkable family of musicians. (1) HEINRICH JOSEPH, one of the finest of clarinet players—'a truly great artist and glorious man,' as Weber calls him—born at Potsdam, Feb. 14, 1784, and educated at the oboe school there, where his ability procured him the patronage of Prince Louis Ferdinand of Prussia, and a place in a regiment of Guards at Berlin. The peace of Tilsit (1807) released him from a French prison, and he then obtained a place in the court band at Munich. He next undertook a tour through Germany, France, Italy, England, and Russia, which established his name and fame far and wide. His special claim on our interest arises from his intimate connection with C. M. von Weber, who arrived in Munich in 1811, and wrote various concert-pieces for Bärmann, which remain acknowledged masterpieces for the clarinet. Meyerbeer also became closely acquainted with him during the congress at Vienna in 1813. Not less interesting and creditable was his intimacy with Mendelssohn, who was evidently on the most intimate footing with him and his family, and wrote for him the two duets for clarinet and basset-horn published as op. 113. He died at Munich June 11, 1847, leaving compositions behind him which are highly esteemed for their technical value. (2) His brother KARL, born at Potsdam, 1782, and died 1842, was a renowned bassoon player, and belonged to the royal band at Berlin. More important was (3) KARL, the son of Heinrich, and the true scholar and successor of his father. He was born at Munich, 1820, and during a lengthened tour in 1838 was introduced by his father to the musical world as a virtuoso of the first order. After this he at once took the place of first clarinet in the Munich court band, with which he had indeed been accustomed to play since the age of fourteen. He died May 24, 1885. His compositions for the clarinet are greatly esteemed, especially his 'Clarinet School' (Andre, Offenbach) in two parts, the second of which contains twenty grand studies; also a supplement thereto, 'Materialien zur weiteren technischen Ausbildung,'—a collection of difficult passages from his own works. (4) His son, KARL jun., born July 9, 1839, a fine pianoforte player, pupil of Liszt, and of F. Lachner for composition, was teacher in the music school at Munich, and has been a successful and highly esteemed teacher in Boston, U.S.A., since 1881.

Weber's friendship for the Bärmanns has been already mentioned. Two of his letters to them will be found in *Letters of Distinguished Musicians* (pp. 351, 381). The same collection contains no less than thirteen letters from Mendelssohn to Heinrich, and one to Carl—letters delightful not only for their fun and cleverness, but for the close intimacy which they show to have existed between the two, and the very great esteem which Mendelssohn—a man who did not easily make friends—evidently felt for the great artist he addresses. Other references to Bärmann will be found in Mendelssohn's *Reisebriefe*. A. M.

BAGATELLE (Fr. 'a trifle'). A short piece of pianoforte music in a light style. The name was probably first used by Beethoven in his 'Seven Bagatelles,' op. 33, who subsequently also wrote three other sets, two of which are published as opp. 119 and 126; the third, consisting of two pieces only, composed 1797, was first printed in Breitkopf and Härtel's complete edition, supplementary volume, p. 350. As bearing upon the title, it is worth while to mention that Beethoven's manuscript of his op. 119 has the German inscription 'Kleinigkeiten,' instead of the French equivalent. The name Bagatellen is given to Dvořák's op. 47, four pieces for harmonium (or pf.), two violins and violoncello. The form of the bagatelle is entirely at the discretion of the composer, the only restriction being that it must be short and not too serious in its character. E. P.

BAGGE, SELMAR, musician and critic, born at Coburg, June 30, 1823, son of the Rector of the Gymnasium there. His musical studies began early, and in 1837 he entered the Conservatorium at Prague under D. Weber. Later still he was a pupil of Sechter at Vienna, where in 1851 he became professor of composition at the Conservatorium, and in 1854 organist at Gumpendorf, near Vienna. In 1855 he resigned his professorship and took to writing in the *Monatsschrift für Theater und Musik*, and in 1860 in the *Deutsche Musikzeitung*, of which periodical he was founder and editor. In 1863 he transferred himself to Leipzig as editor of the *Allgemeine Musikalische Zeitung*, but this he relinquished in 1868 for the directorship of the music school at Basle. He died there July 17, 1896. Bagge was a strong conservative and an able writer. Beethoven and Schumann were his models in art, and he had no mercy on those who differed from him, especially on the New German school. His music is correct and fluent, but poor in invention and melody. G.

BAGPIPE (Fr. *Cornemuse;* Ital. *Cornamusa;* Germ. *Sackpfeife*). An instrument, in one or other of its forms, of very great antiquity. By the Greeks it was named *ἄσκαυλος* or *συμφώνεια*; by the Romans *Tibia utricularis.* Mersennus calls it *Surdeline*, and Bonani *Piva* or *Ciaramella.* In Lower Brittany it is termed *Bignou*, from a Breton word *bigno*—'se renfler beaucoup.' It has been named *Musette* (possibly after Colin Muset, an officer of Thibaut de Champagne, king of Navarre). Corruptions of these names, such as *Samponia* or *Samphoneja*, and *Zampogna*, are also common.

It appears on a coin of Nero, who, according to Suetonius, was himself a performer upon it. It is mentioned by Procopius as the instrument of war of the Roman infantry. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is the figure of an angel playing it. Chaucer's miller performed on it—

> A bagpipe well couth he blowe and sowne.

[During the Middle Ages the bagpipe was largely used both in England and on the Continent, and may have served as an accompaniment to the chanting in monasteries and religious houses, for an illustration of an instrument of this kind of the 9th century is given by Gerbert, Abbot of St. Blaise (*De Cantu et Musica Sacra*), and called by him 'Chorus.' It appears to have retained its popularity for some centuries later, and to have been in general use, for on the Minstrels' gallery in Exeter Cathedral another representation of it is seen. The gallery dates from the 14th century. At the close of the 15th century the bagpipe seems to have come into general favour in Scotland.]

Shakespeare often alludes to it. He speaks of 'the drone of a Lincolnshire bagpipe,' of the antipathy some people have to its sound, and of some who laugh like parrots at a bagpiper.

Its essential characteristics have always been, first, that it is a reed instrument, having a combination of fixed notes or 'drones,' with a melody or 'chaunter'; secondly, the presence of a wind-chest or bag. From these peculiarities, the Greek, and from the second of them the Latin names clearly come. The reeds in various pipes vary but little from those described under Highland Bagpipe.

The wind has been variously supplied, either from the breath of the player, or from a small pair of bellows placed under one arm, the sac or bag being under the other. In the latter form it contains all the essentials of the organ. It is somewhat remarkable that the use of the lungs themselves as the wind-chest to reed instruments should have been adopted later and less universally.

[The two systems of supplying wind—one, from the breath, and the other, from bellows—afford a convenient means of grouping bagpipes.

(*a*) *Blown from the mouth.*—Historically, the varieties inflated by the breath have the first place, and in addition to the mediæval instruments referred to above, the following may be noted:—

German Sackpfeife.—Praetorius in his 'Syntagma Musicum' (1618) gives minute descriptions of four or five different varieties, ranging from the Grosser Bock with a single drone sounding the sixteen foot G (*i.e.* G,) to the little Dudey with three drones sounding *e*♭′, *b*♭′, and *e*♭″, and a chaunter going up to *c*‴.

Cornemuse.—Formerly a popular rustic instrument in France and the Netherlands. The chaunter has eight finger-holes and a vent-hole not fingered. The drones were latterly two, tuned an octave apart, and known as le grand and le petit bourdon.

Bignou, or Breton Bagpipe.—A small instrument having one drone, and a chaunter with seven finger-holes.

Calabrian Bagpipe, or Zampogna.—In this instrument four drones, two of them with finger-holes, are fitted to one stock or base. The reeds are all double, and the melody is not given from the main instrument, but from a small rude chaunter or oboe with five finger-holes played by a second performer.

Old Irish Bagpipe.—Before the 16th century, the Irish pipe did not differ much from the Scotch pipe of the same time. The Irish had a chaunter with six finger-holes, and two drones.[1]

Highland Bagpipe.—In this instrument a valved tube leads from the mouth to a leather air-tight bag, which has five orifices, into which are bound five short tubes or 'stocks.' Into these stocks are fitted the three long tubes or drones, the blow-pipe, and the melody-pipe or 'chaunter.' The chaunter and the three drones are fitted with reeds.] The drone reeds are made by splitting a round length of 'cane' or reed backwards towards a joint or knot from a cross cut near the open end; they thus somewhat resemble the reed in organ pipes, the loose flap of cane replacing the tongue, the uncut part the tube or reed proper. These are then set downwards in a chamber at the base of the drone, so that the current of air issuing from the bag tends to close the fissure in the cane caused by the springing outwards of the cut flap, thus setting it in vibration. The drone reeds are only intended to produce a single note, which can be tuned by a slider on the pipe itself, varying the length of the consonating air-column.

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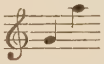
[1] [The antiquity of the Irish bagpipe is shown by the fact that it is mentioned in the Brehon Laws of the 5th century (Rolls Series). There is a drawing of the Irish pipes in a MS. in the British Museum, dated 1300, describing the Irish who accompanied King Edward to Calais.] W. H. G. F.

The chaunter reed is different in form, being made of two approximated edges of cane tied together, and is thus essentially a double reed, like that of the oboe or bassoon, while the drone reed roughly represents the single beating reed of the organ or clarinet. The drone reed is an exact reproduction of the 'squeaker' which children in the fields fashion out of joints of tall grass, probably the oldest form of the reed in existence.

The drone tubes are in length proportional to their note, the longest being about three feet high. The chaunter is a conical wooden tube, about fourteen inches long, pierced with eight sounding holes, seven in front for the fingers, and one at the top behind for the thumb of the right hand. Two additional holes bored across the tube below the lowest of these merely regulate the pitch, and are never stopped.

The compass is only of nine notes, from G to A inclusive . They do not form any diatonic scale whatever, nor indeed are they accurately tuned to one another. The nearest approximation to their position can be obtained by taking the two common chords of G and A superposed, and adding one extra note in the neighbourhood of F, or F♯. In the former common chord, which is tolerably true, we have G, B, D, G, upwards, and in the latter A, C♯, E, A, which is far less accurate. G to A is not however a whole tone, only about ¾ of one. C♯, unlike that of the tempered scale, which is nearly a comma sharp, is here as much flat. The B and D accord with the low G, and not with the low A. It appears to the writer better thus to describe the real sounds produced than to indulge in speculation as to Lydian and Phrygian modes.

In the tuning of the drones there seems to be difference of practice. Glen's *Tutor for the Great Highland Bagpipe* states that the drones are all tuned to A; the two smaller in unison with the lower A of the chaunter, the largest to the octave below; whereas from other works it appears that the sequence G, D, G, as well as D, A, D, are both admissible. But the Northumbrian or Border pipe, a far more accurate instrument according to modern musical notions than the Scotch, provides for a possible change of key by the addition of a fourth supplementary drone; probably the three notes G, D, and A might be tolerated, in alternate pairs, according to the predominant key of G or A in the melody. There is good ground, however, for believing that any attempt to accommodate the bagpipe to modern scale-notation would only result in a total loss of its archaic, semi-barbarous, and stimulating character.

Some confirmation of the view here taken as to the scale of the bagpipe may be derived from an examination of the music written for it. It is known to all musicians that a fairly passable imitation of Scotch and Irish tunes may be obtained by playing exclusively on the 'black keys.' This amounts simply to omission of semitones; and in semitones lies the special character of a scale, whether major or minor. The minor effect may indeed be obtained; and is usually remarkable in all tunes of the Keltic family, but it is done by chord rather than by scale. None of the oldest and most characteristic Scotch melodies contain scales; all proceed more or less by leaps, especially that of a sixth, with abundant use of heterogeneous passing notes. If the airs of the pibrochs be read with a view to map out the resting or sustained notes in the melody, it will be found, in the most characteristic and original tunes, that the scale is A, B, D, E, F♯ and high A. This is equivalent to the black-key scale, beginning on D♭. 'Mac Rimmon's Lament' is a good example. The minor effect named above is gained through the major sixth, with the help of the drone notes; a fact which, though rather startling, is easily demonstrable.

This use of ornamental notes has in course of time developed into a new and prominent character in bagpipe music. Such a development is only natural in an instrument possessing no real diatonic scale, and therefore relying for tolerance of jarring intervals on perpetual suspension, or on constant discord and resolution; with a 'drone bass' in the strictest sense of the term. The ornamental notes thus introduced are termed 'warblers,' very appropriately, after the birds, who, until trained and civilised, sometimes by the splitting of their tongues, entirely disregard the diatonic scale, whether natural or tempered. First-rate pipers succeed in introducing a 'warbler' of eleven notes between the last up-beat and the first down-beat of a bar. Warblers of seven notes are common, and of five usual.

Until recently music for the bagpipe was not written according to the usual system of notation, but was taught by a language of its own, the notes having each names, such as hodroho, hananin, hiechin, hachin, etc. A collection of piobaireachd (pibrochs) in this form was published by Capt. Niel Macleod at Edinburgh in 1828.

[(Since the publication of the first edition of the Dictionary, more particular attention has been given to the exact character of the chaunter scale, some notes on which appear at the end of this article.)

(*b*) *Blown from bellows.*—Pipes blown with bellows appear to have come into use in Europe generally about the 16th century. In these instruments the reservoir or wind-bag is under the control of one arm, and is supplied by a feeder worked by the other. Of the different varieties, the following have distinctiveness, and are therefore briefly described :—

Musette.—In France the bagpipe blown from bellows eventually took the form of the musette, which has double reeds throughout, and a chaunter with a narrow cylindrical bore. To the original chaunter, known as le grand chalumeau, the elder Hotterre added a smaller one (le petit chalumeau) for the extension of the compass upwards, one well-known specimen having a chalumeau compass from f' to d''', the grand and the petit chalumeau having respectively seven and six keys, and the former eight finger-holes. The drones, four or five in number, are all fitted into one cylinder, being brought into small space by the doubling of the tubes within this cylinder, which is provided with sliding stops for tuning the drones. The instrument, as fully developed and perfected, became popular and fashionable in the reign of Louis XIV., in whose time it was one of the instruments included in the band of the 'Grande Ecurie,' and was played at court concerts. It was introduced into the orchestra by Lully; but towards the latter part of the 18th century fell into disuse. The musette here described must not be confounded with a totally different instrument of the same name, played like an oboe from the mouth.

Lowland Bagpipe.—The chief difference between this and the Highland form is the blowing from bellows instead of from the mouth.

Northumbrian Bagpipe.—The chaunter, which has seven finger-holes and one thumb-hole, is stopped at the lower end, as are also the drones, so that when all the holes are closed, the pipe is silent. The drones were formerly three in number; but the modern instruments have four, and chaunters fitted with seven keys. The tone is small and pleasant.

Irish Bagpipe.—The most modern form of the Irish bagpipe is known as the Union pipes, and is an elaborate and complicated instrument. The chaunter, with seven finger-holes, a thumb-hole, and eight keys, has a chromatic scale of two octaves from d' to d'''. In addition to the drones there are three pipes known as regulators, and fitted with keys worked by the elbow of the player. The drones are tuned to A in different octaves, and the regulators are capable of giving a rude harmony.]

Considering the small compass of the bagpipe, the music written for it appears singularly abundant. Patrick Macdonald's *Airs for the Scotch Bagpipes* was published in 1784. *Tutors* for the instrument have been published by Donald MacDonald and Angus Mackay. Glen's collection of music for the great Highland bagpipe contains instructions for the management of the reeds, etc., with 213 tunes. Ulleam Ross, Queen Victoria's Piper, published a collection of pipe music in 1869 consisting of 243 marches, piobaireachd (pibrochs), strathspeys, and reels, selected from a thousand airs, amassed during thirty years from old pipers and other local sources. The chief collection of Northumbrian music is known as Peacock's—a book which is now so scarce as to be almost unprocurable.

Many composers have imitated the tone of the bagpipe by the orchestra; the most familiar cases occur in the 'Dame Blanche' of Boieldieu and the 'Dinorah' of Meyerbeer. [w. h. s.; additions, in square brackets, by d. j. b.]

Scale of the Highland Bagpipe Chaunter.—An interest has been added to the examination of this scale since the publication by the late Mr. A. J. Ellis of *The Musical Scales of various Nations*. The intonation of the chaunter, which had been regarded by ears accustomed only to the diatonic scale or to its modern representative in equal temperament, as a result either simply accidental or merely barbarous, was found to be so closely similar to certain Arabic and Persian scales, as to suggest derivation from an Eastern source, possibly through the Crusades. The intervals between b' and d'', and between e'' and g'' are equally divided, so that the c' and f'' are each about a quarter of a tone sharp, and this peculiar tuning has been traditionally maintained by the pipers. The particular instrument the intervals of which were recorded by Mr. Ellis, was played by the late Charles Keene; but the writer has supplemented this observation by others taken from different chaunters in the hands of good players. The result of these different trials is here noted, the octave being divided into twelve equal-tempered semi-tones, of one hundred cents each, and the figures showing the interval in cents between each pair of notes.

I. Mr. Ellis's record of Mr. Chas. Keene's chaunter by MacDonald.

II. Mean of three records of other modern chaunters taken by the writer.

III. Scale in equal temperament.

<table>
<tr><td></td><td colspan="18">Octave divided into 1200 cents.</td></tr>
<tr><td></td><td colspan="2">g′</td><td colspan="2">a′</td><td colspan="2">b′</td><td colspan="2">c″</td><td colspan="2">d″</td><td colspan="2">e″</td><td colspan="2">f″</td><td colspan="2">g″</td><td colspan="2">a″</td></tr>
<tr><td>I. . .</td><td></td><td colspan="2">191</td><td colspan="2">197</td><td colspan="2">144</td><td colspan="2">154</td><td colspan="2">208</td><td colspan="2">150</td><td colspan="2">156</td><td colspan="2">191</td><td></td></tr>
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<tr><td>III. . .</td><td></td><td colspan="2">200</td><td colspan="2">200</td><td colspan="2">100</td><td colspan="2">200</td><td colspan="2">200</td><td colspan="2">100</td><td colspan="2">200</td><td colspan="2">200</td><td></td></tr>
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D. J. B.

BAI, Tommaso, was born at Crevalcuore, near Bologna, in the latter part of the 17th century, and was for many years one of the tenor singers in the chapel of the Vatican. In 1713 he was made maestro of that basilica, according to an extract from the chapel books cited by Baini, because he was the oldest and most accomplished member of the choir.[1] He died Dec. 22, 1714. His fame rests on a single achievement. His 'Miserere,' written at the request of his choir, is the only one (if we except that by Baini) out of a long series by composers known and unknown, including Naldini, Felice Anerio, Tartini, and Alessandro Scarlatti, which has been thought worthy to take permanent rank with those of Allegri and Palestrina. Other works by Bai exist, but they are in manuscript. They consist of two masses, thirteen motetti for four, five, and eight voices, and a 'Miserere' for eight voices. [See Eitner's *Quellen-Lexikon.*] E. H. P.

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[1] 'Come il più antico e virtuoso della Cappella.'

BAILDON, Joseph [born about 1727], a gentleman of the Chapel Royal, and lay-vicar of Westminster Abbey in the middle of the 18th century. In 1763 he obtained one of the first prizes given by the Catch Club for a catch, and in 1766 was awarded a prize for his fine glee, 'When gay Bacchus fills my breast.' In 1762 he was appointed organist of the churches of St. Luke, Old Street, and All Saints, Fulham. Ten catches and four glees by him are contained in Warren's collections, and others are in print. Baildon published a collection of songs in two books entitled *The Laurel*, and 'Four Favourite Songs sung by Mr. Beard at Ranelagh Gardens.' He died May 7, 1774. W. H. H.

BAILLOT, Pierre Marie François de Sales, takes a prominent place among the great French violin-players. He was born Oct. 1, 1771, at Passy, near Paris, where his father kept a school. He showed very early remarkable musical talent, and got his first instruction on the violin from an Italian named Polidori. In 1780 Sainte-Marie, a French violinist, became his teacher, and by his severe taste and methodical instruction gave him the first training in those artistic qualities by which Baillot's playing was afterwards so much distinguished. When ten years of age, he heard Viotti play one of his concertos. His performance filled the boy with intense admiration, and, although for twenty years he had no second opportunity of hearing him, he often related later in life, how from that day Viotti remained for him the model of a violin-player, and his style the ideal to be realised in his own studies. After the loss of his father in 1783, a Mons. de Boucheporn, a high Government official, sent him, with his own children, to Rome, where he was placed under the tuition of the violin-player Pollani, a pupil of Nardini. Although his progress was rapid and soon enabled him to play successfully in public, we find him during the next five years living with his benefactor alternately at Pau, Bayonne, and other places in the south of France, acting as his private secretary, and devoting but little time to his violin. In 1791 he came to Paris, determined to rely for the future on his musical talent. Viotti procured him a place in the band of the Théâtre Feydeau, but Baillot very soon resigned it, in order to accept an appointment in the Ministère des Finances, which he kept for some years, devoting merely his leisure hours to music and violin-playing. After having been obliged to join the army for twenty months, he returned, in 1795, to Paris, and, as Fétis relates, became accidentally acquainted with the violin-compositions of Corelli, Tartini, Geminiani, Locatelli, Bach (?), and Handel. The study of the works of these great masters filled him with fresh enthusiasm, and he once more determined to take up music as his profession. He studied theory under Catel, Reicha, and Cherubini, and soon made his appearance in public with a concerto of Viotti, and with such success, that his reputation was at once established, and a professorship of violin-playing was given him at the newly-opened Conservatoire. In 1802 he entered Napoleon's private band, and afterwards travelled for three years in Russia (1805-1808) together with the violoncello-player Lamare, earning both fame and money. In 1814 he started concerts for chamber music in Paris, which met with great success, and acquired him the reputation of an unrivalled quartet-player. In 1815 and 1816 he travelled in Holland, Belgium, and England, where he performed at the Philharmonic concert of Feb. 26, 1816, and afterwards became an ordinary member of the Society. From 1821 to 1831 he was leader of the band at the Grand Opéra; from 1825 he filled the same place in the Royal Band; in 1833 he made a final tour through Switzerland and part of Italy. He died Sept. 15, 1842, working to the end with unremitting freshness. He was the last representative of the great classical Paris school of violin-playing. After him the influence of Paganini's style became paramount in France, and Baillot's true disciples and followers in spirit were, and are, only to be found among the violinists of the modern German school. His playing was distinguished by a noble powerful tone, great neatness of execution, and a pure, elevated, truly musical style. An excellent solo-player, he was unrivalled at Paris as interpreter of the best classical chamber music. Mendelssohn and Hiller both speak in the highest terms of praise of Baillot as a quartet-player. An interesting account of some of his personal traits will be found in a letter of the former, published in *Goethe and Mendelssohn* (1872). Although his compositions are almost entirely forgotten, his 'Art du Violon' (1834) still maintains its place as a standard work. He also took a prominent part with Rode and Kreutzer in compiling and editing the 'Méthode de Violon,' and a similar work for the violoncello. His obituary notices of Grétry (Paris, 1814) and Viotti (1825), and other occasional writings, show remarkable critical power and great elegance of style.

His published musical compositions are:—

15 trios for 2 violins and bass; 6 duos for 2 violins; 12 études for violin; 9 concertos; symphonie concertante for 2 violins, with orchestra; 30 airs variés; 3 string quartets; 1 sonata for piano and violin; 24 préludes in all keys, and a number of smaller pieces for the violin. P. D.

BAINI, GIUSEPPE, commonly known as the Abbé Baini, was born at Rome, Oct. 21, 1775. He was the nephew of Lorenzo Baini, a Venetian composer who had become maestro di cappella at the Church of the Apostoli. Giuseppe received his first musical instruction at the competent hands of his uncle, and completed his studies under the well-known Jannaconi, with whom he came to be on terms of very close friendship. Shrewd, enthusiastic, studious and devout, by the time of his entry into holy orders he was at once an erudite theologian, an expert musician, and an accomplished literary man. His powers of assimilation and criticism were equal to his capacity for learning; and his love for antiquity and the antique forms of art was as absorbing as his taste was keen and his judgment true. Further, nature had endowed him with a beautiful bass voice which he had carefully cultivated. With such qualifications his reception into the Pontifical choir was easy, and once a member of it (1802), his succession to the Mastership was a certainty. As composer and maestro di cappella he was alike an exponent and a representative of the old Roman school of the 16th century. He was indeed a cinque-cento priest of the higher order born out of due time. For him the sun of music had begun to set at the close of the one period which he loved and understood. Very few of his musical compositions have been published (see *Quellen-Lexikon*), but one of them at least is famous. His ten-part 'Miserere,' composed for Holy Week (in 1821) by order of Pope Pius VII., is the only one out of the hundreds that have been produced in Rome which has taken its place permanently in the services of the Pontifical Chapel side by side with the two celebrated compositions of Allegri and Bai. His first contribution to the literature of music was a pamphlet evoked by the ignorance of the directors of the Accademia Napoleone in Lucca, who in the year 1806 bestowed their annual prize upon a motet for four choirs written by Marco Santucci, as though it were a production of a new order. Baini exposed their mistake, and cited a long list of similar pieces by Antonelli, Agostini, Benevoli, Abbatini, Beretta, and a host of other composers, dating from the 16th century downwards, and including one by his own master and friend Jannaconi. His second literary work was an essay on the identity of Musical and Poetic rhythm (1820). It was written in obedience to a request of the Comte de St. Leu, brother to the Emperor Napoleon; the subject was one well calculated to display the solid learning and delicate analysis of Baini, but it may be doubted whether it is not one of those efforts in which abstruseness and mysticism are unaccompanied by any practical result. But the masterpiece of Baini, to which and for which he was alike led by temperament and fitted by power, is his great monograph on Palestrina (*Memorie Storico-critiche*, etc., Rome, 1828, 2 vols. 4to). It is something more and something less than a biography. For the details of the life of Palestrina are somewhat scanty, although the account of his works is absolutely exhaustive. Still, the portrait of the man, the lovable husband, father, and friend, the conscientious worker, the devoted man of genius, the pure liver, and faithful Catholic, is full and finished. Moreover any lack of view into his family interior is more than compensated by the glimpses we get of cinque-cento life and society in Rome. To snatch these from the materials to which he had access, and to reproduce without intruding them, was a task absolutely congenial to the nature and genius of Baini, and he performed it to perfection. But the book is as valuable to the musical historian as it is to the general reader. A hundred subsidiary notices of the composers of the Italian school from the days of Goudimel to the middle of the 17th century are grouped around that of the central figure; and it is hardly too much to say that in it we have a sketch of the rise and progress of Italian music from the deposition of the Flemings and the establishment of a national school to the close of the ecclesiastical era and the rise of opera.

Baini thought to publish a complete edition of the works of the great master, whom, with a constantly recurring enthusiasm, he calls 'Il Principe della Musica'; but he died before he had transcribed and published more than two volumes out of the vast mass of his compositions. He was as devoted to his profession as he was to his art; and his death, which took place on May 21, 1844, in the sixty-ninth year of his age, was attributed to over fatigue arising from persistence in his duties as a confessing priest. E. H. P.

BAKER, GEORGE, Mus.Bac., was born at Exeter probably in 1773. The assumption of an earlier date, 1750, rests on Baker's statement in later life, but as he gave his age as twenty-four when he matriculated at Oxford, the year usually given is most probably correct. Taught by his aunt, he was able at seven years of age to play upon the harpsichord, and about the same time was placed under the tuition of Hugh Bond and William Jackson, then organist of Exeter Cathedral. He also received lessons on the violin from Ward. In 1790 he quitted Exeter for London, where he was received into the family of the Earl of Uxbridge, who placed him under William Cramer and Dussek for instruction on the violin and pianoforte. [He performed a piece of his own, called 'The Storm,' at the Hanover Square Rooms, a piece which seems to have got him into trouble soon after his appointment as organist of St. Mary's Church, Stafford, in 1795, for in July of that year there is an entry in the Corporation Books 'that Mr. George Baker be in future prohibited from playing the piece of music called "The Storm."' Subsequent entries show that he neglected his duties, and on May 19, 1800, his resignation is entered. He seems to have taken the degree of Mus.Bac. at Oxford in 1797 (Williams, *Degrees in Music*, p. 97), but there is no proof that he was ever Mus.D. He was appointed organist of All Saints, Derby, in 1810, and at Rugeley 1824. He retained this post until his death, Feb. 19, 1847, but his duties were performed by a deputy from 1839 (*Dict. of Nat. Biog.*).] His compositions comprise anthems, glees, organ voluntaries, pianoforte sonatas, and other pieces, the music to an unfortunate musical entertainment called 'The Caffres,' produced for a benefit at Covent Garden Theatre, June 2, 1802, and at once condemned, and numerous songs, many of them composed for Incledon, his former fellow-pupil under Jackson. W. H. H.

BALAKIREV, Mily Alexeivich, to whose initiative the New School of Russian music owes its remarkable activity, was born at Nijny-Novgorod, Dec. 31, 1836 (O.S.). His mother taught him the rudiments of music, but the most valuable part of his musical education was derived from Oulibishev, author of the *Life of Mozart*, in whose country house Balakirev spent part of his youth, profiting by a fine musical library to become acquainted with all the classical masterpieces. Practice with Oulibishev's private band taught him something of instrumentation; and, what was even more important to his development, he became completely imbued with the music of the people. In this remote province of Russia, surrounded by conservative influences, his sensitive intelligence seemed to divine the changes which Wagner, Berlioz, and Liszt were effecting in Western Europe. As a mere boy he faced the problem of infusing fresh vitality and interest into forms which seemed too inelastic for modern requirements. The idea of solving the question by Wagnerian principles never occurred to Balakirev, for in 1860-70, Wagner was hardly known in Russia. Besides, there existed for the Russians a source of fresh inspiration: the fountain of national melody which Glinka had but just unsealed. Full of zeal for the national idea, Balakirev, at eighteen, arrived in St. Petersburg to preach the gospel of nationality to the worshippers of Bellini and Meyerbeer. His enthusiasm and intelligence made a deep impression on Glinka, then in failing health, and bitterly disappointed by the public indifference to his opera 'Rousslan and Lioudmilla.' The older composer formally recognised Balakirev as destined to continue his own work. Though young, he was well fitted for the task, possessing not merely extraordinary musical erudition and untiring zeal, but that persuasive and contagious enthusiasm which goes with true conviction. From 1861, Balakirev became the centre of a new musical movement. His first disciple was César Cui, then a sub-lieutenant of engineers. Later on, Moussorgsky submitted his wayward genius to Balakirev's discipline, and finally Rimsky-Korsakov and Borodin joined this school, which was consolidated by the idea of nationality in music. Tchaikovsky received his education from other sources, but his correspondence, recently published, clearly shows that he, too, came under the influence of Balakirev's ideas. (See Tchaikovsky.) He was both teacher and comrade in this circle of earnest workers, several of whom were older than himself. They began by studying the classics, particularly Bach and Handel, before passing on to more modern music; and among contemporary masters, Schumann, Berlioz, and Liszt influenced them far more than Brahms or Wagner. Balakirev analysed each work with his pupils, pointing out every peculiarity of harmony or rhythm, noting every new instrumental combination, or deviation from accepted form. He aimed at a thorough æsthetic grounding, without undue deference to tradition; and we must bear in mind that at this period, following immediately on the emancipation of the serfs, individual liberty was the keynote of Russian intellectual life. The discarding of academical principles ended in a wider differentiation of aims and methods than Balakirev had reckoned upon. As Borodin graphically puts it: 'so long as we were eggs laid by one hen (Balakirev) we were more or less alike, but when the young birds appeared, each was clad in different feathers and flew off in a different direction.' Thus, to the principles of reformed opera, laid down by Dargomijsky in 'The Stone Guest,' only Moussorgsky can be said to have approached; while the national idea, so innately strong in Borodin and Balakirev himself, became attenuated in the music of Cui. In 1862, Balakirev, with the assistance of the famous choral conductor Lomakin, and the critic V. Stassov, established the Free School of Music in St. Petersburg. This institution rendered great educational service to Russia by its excellent symphony concerts, conducted by Balakirev on less conservative lines than those of the Imperial Musical Society. At these concerts, works by Borodin, Cui, Moussorgsky and, later on by Glazounov and Liadov were given for the first time. The school exists no longer, although concerts are still given in its name at long intervals. Balakirev also conducted performances at Prague of Glinka's operas in 1866 and 1867. In 1869, he reached the climax of his musical career, being appointed director of the Imperial Chapel and conductor of the Imperial Russian Musical Society. Balakirev's programmes are the most eclectic imaginable.. It is one of his chief merits that, while devoted to the interests of his compatriots, he used these high positions for the propagation of the best music, without distinction of school or nationality. For many years past he has led a secluded life. As with Gogol, Dostoievsky, and Tolstoi, mysticism has claimed Balakirev in middle-age. Occasionally he is heard at a charity concert, for he is reckoned a fine pianist, even in the land which produced the two Rubinsteins.

Balakirev's output, though remarkable, is not great in quantity. As a composer he stands in close relationship to Glinka. He has the same lyrical sentiment, the same poetical sensibility; but more passion and a greater command of technical resources. A series of songs published between 1858 and 1860, displays the exquisite and finished quality of his workmanship. He touches every chord of passion and tenderness. A book of Ten Songs, published more recently by Jurgenson (Moscow), has not the ardour and fascination of the earlier collection, although it contains some graceful and vocal examples. Balakirev has added some new elements to Russian song and given a variety and independence to his accompaniments not to be found in any of his predecessors; his two collections of National Songs are the best that have been made. Balakirev has appended no definite programme to his first orchestral works, although M. Stassov unhesitatingly places them in the category of 'programme music.' The 'Overture on Russian Themes' (1858) is built on three folk-songs, one of which ('In the fields stood a birch-tree') reappeared twenty years later as the chief subject of the Finale of Tchaikovsky's Fourth Symphony. In 1867 he wrote a companion work, the 'Overture on Czechish Themes.' A third 'Overture on Spanish Themes,' rewritten and published in 1869, actually dates from 1857. Balakirev has given me the following account of this work: 'The first theme is my own, written in the Oriental style, in accordance with the programme which depicts the struggle between the Moors and the Spaniards and the victory of the latter with the help of the *auto da fé* of the Inquisition. The second theme is the original one of the Spanish March, given to me by Glinka when I was twenty. Just before his departure for Berlin, where he died, Glinka proposed that I should write an Overture on this theme. But he did not suggest the programme, which is entirely of my own invention.' In all Russian music there is nothing more brilliant and piquant than the orchestration of the chivalric march which closes this Overture. These three works show how greatly Balakirev was attracted by the ethnographical side of music. Not in Russia only, but in other lands, it is the intimate melody of race which appealed to him most directly. The fascination of the East is reflected in Balakirev's Fantasia for pianoforte 'Islamey,' and still more in the Symphonic Poem 'Tamara.' This work, which seems too fantastic to please Western audiences, is programme music of a highly-coloured description, scored in the style of Berlioz. The Overture and Entr'actes to 'King Lear,' a picturesque commentary on the Shakespearian tragedy, dates from 1861. The Symphonic Poem 'Russ' (old Slavonic form of Russia) was composed in 1862 for the 1000th anniversary of the Russian nation. It is an orchestral epic, built upon three national melodies, each of which characterises a particular period in Russian history, while the finale, it is said, breathes a prayer for the future welfare of the country. Balakirev has written but one Symphony in the strict sense of the word. This work was first heard in England at the Promenade Concerts of 1901.

The following is a complete list of Balakirev's works:—

FOR ORCHESTRA.

1. Overture on the theme of a Spanish March.
2. 'Russia,' Symphonic Poem.
3. Overture on three Russian Themes.
4. 'Tamara,' Symphonic Poem.
5. Symphony.
6. Overture, 'King Lear.'
7. Overture to Lvov's opera 'Andine,' orchestrated by Balakirev.

VOCAL.

1. 20 Songs.
2. 10 Songs.
3. A collection of Folk-songs.
4. 30 National Songs.

PIANOFORTE.

3 Scherzos, 6 mazurkas, 3 nocturns, 4 waltzes, 'Islamey' Oriental fantasia, Spanish serenade on themes given by Glinka, miscellaneous pieces, and transcription of Berlioz's overtures, 'La Fuite en Egypte,' the cavatina from Beethoven's quartet op. 130, Glinka's 'Lark,' Glinka's 'Komarinskaya,' and a fantasia on 'Life for the Tsar.'

R. N.

BALBI, Lodovico, born at Venice about the middle of the 16th century; a pupil of Costanzo Porta's, a monk of the Minorite order, singer in the choir of St. Mark's, about 1570, subsequently in the cathedral of Verona; about 1578, he became maestro di cappella at the Frari in Venice, and was appointed in 1585 to the church of St. Antonio in Padua, retaining the post till 1591. He retired to the convent of his order in Venice, and died before Dec. 15, 1604. His published works are as follows:—1570, First book of Madrigals (25); 1578, Ecclesiasticarum cantionum, 4 voc.; 1580, Missæ 4, a 5 voc.; 1586, Capricci, a 6 voc. (21); 1587, Graduale and Antiphonarium; 1589, Musicale Essercitio, 5 voc. (27 madrigals in which Balbi used the upper voice of various well-known examples by other composers; 1595, Missæ 5, a 5; 1605, Masses and motets with a Te Deum, a 8 voc.; 1606, Ecclesiastici concentus, bk. i. compositions with and without accompaniment; 1609, Completorium, a 12 voc. Besides these Eitner enumerates (*Quellen-Lexikon*) motets and masses in the libraries of Breslau, Leipzig, and Munich. One seven-part and four eight-part motets by him are printed in Bodenschatz's *Florilegium Portense*, pt. 2.

M.

BALDASSARRI, Benedetto, an eminent Italian singer, who sang the tenor part of Timante in Handel's opera 'Floridante,' at its first and succeeding performances in 1721. He appeared also in Bononcini's 'Crispo,' and other pieces, in the next year. He had already sung in 'Numitor' by Porta, and other operas, with Durastanti and her companions of the old troupe. J. M.

BALDENECKER, Nicolaus, member of an extensive family of musicians, born at Mayence 1782, first violin at the Frankfort theatre from 1803-51, and joint-founder with Schelble of the amateur concerts which resulted in the famous 'Cäcilien-Verein' of that city.

BALDI, a counter-tenor singer, who sang in London in operas of Handel, Bononcini, and others, from 1725-28. In the first year he sang in 'Elisa' and Leonardo Vinci's 'Elpidia,' replacing Pacini in the latter, who previously sang in it. In 1726 he appeared in Handel's 'Alessandro,' 'Ottone,' and 'Scipione'; in 1727 in 'Admeto' and 'Riccardo,' as well as in Bononcini's 'Astianatte'; and in 1728 he sang in 'Tolomeo,' 'Siroe,' and 'Radamisto,'—all by Handel. He seems to have been an excellent and useful artist, only eclipsed by the great Senesino, who monopolised the leading parts. J. M.

BALELLI, an Italian basso engaged at the opera in London towards the end of the 18th century. In 1787 he sang in 'Giulio Cesare in Egitto,' a pasticcio, the music selected by Arnold from various works of Handel's; and in the 'Re Teodoro,' a comic opera of Paisiello. In 1788 he appeared in Sarti's 'Giulio Sabino'; and the next year in Cherubini's 'Ifigenia,' and in operas both comic and serious by Tarchi. J. M.

BALFE, Michael William, was born at Dublin, May 15, 1808. When he was two years old his family removed to Wexford, and he soon began to take lessons on the violin from the bandmaster of the Kerry militia, after which, in 1814, he was placed under a Mr. Meadows. William Balfe, the father, was a dancing-master, and Michael's first appearance as a musician was in the capacity of violinist for the dancing-class, during the season 1814-15. At the age of seven he was able to score a polacca composed by himself for a band. His father now sought better instruction for him, and placed him under O'Rourke (afterwards known in London as Rooke), who brought him out as a violinist in June 1817. In that year he composed a ballad, 'Young Fanny,' afterwards sung by Madame Vestris in the comedy of 'Paul Pry,' under the title of 'The Lover's Mistake,' which even now is remarkable for the freshness of its melody, the gift in which he afterwards proved so eminent. On Jan. 6, 1823, his father died, and left him to his own resources; he accordingly came to London as an articled pupil of Charles Edward Horn, the singer; he gained considerable credit by his performance of violin solos at the so-called oratorios. He was then engaged in the orchestra at Drury Lane, and when T. Cooke, the director, had to appear on the stage (which was sometimes the case in the important musical pieces), he led the band. At this period he took lessons in composition from C. F. Horn, organist of St. George's Chapel, Windsor, and father of his former teacher. About this time he tried his fortune on the operatic stage, and appeared at Norwich in a garbled version of 'Der Freischütz'; he failed, but in 1825 he met with a patron, Count Mazzara, whom he accompanied to Italy, being introduced to Cherubini on the way. At Rome he was located in the house of his patron, studying in a desultory manner with Paer; he was afterwards sent to Milan, where he studied counterpoint under Federici, and singing under Filippo Galli. Here he made his first public essay as a dramatic composer by writing the music to a ballet entitled 'La Pérouse,' the melody and instrumentation in which created a favourable sensation. He was now in his 20th year. Visiting Paris, he was introduced to Rossini, then director of the Italian Opera; the maestro was not slow to perceive his talent, and offered him an engagement for three years as principal baritone, on condition that he should take a course of preparatory lessons from Bordogni. He made his first appearance at the close of 1827, as Figaro in the 'Barbiere,' with decided success. At the close of his Paris engagement which was curtailed by his ill-health, he returned to Italy, and was welcomed by a new patron, the Count Sampieri of Bologna. In the carnival season of 1829-30 he was principal baritone at Palermo, and here produced his first complete opera, 'I Rivali di se stessi,' written in the short space of twenty days. This was followed in rapid succession by 'Un Avvertimento ai gelosi,' produced at Pavia, and 'Enrico Quarto' at Milan, where he was engaged to sing with Malibran at the Scala. At Bergamo he met Mlle. Lina Rosa, a Hungarian singer, whom he married. He continued to sing on the stage in Italy until the spring of 1833, when he came to London, and appeared at several public and private concerts.

Balfe's career as a writer of English operas commenced from 1835, when he produced the 'Siege of Rochelle' at Drury Lane (Oct. 29), with distinguished success. It was played for more than three months without intermission, and completely established the composer's fame. 'The Maid of Artois' came out on May 27, 1836, its success heightened by the exquisite singing of Malibran. 'The Light of other days' in this opera, says one of his biographers, 'is perhaps the most popular song in England that our days have known.' In the autumn of this year Balfe appeared as a singer at Drury Lane. He sang the part of Papageno in the first performance of 'Die Zauberflöte' in English, March 10, 1838. In 1837 he brought out his 'Catherine Grey' and 'Joan of Arc'—himself singing the part of Theodore; and in the following year (July 19, 1838), 'Falstaff' was produced at Her

Majesty's Theatre, the first Italian opera written for that establishment by an English composer since Arne's 'Olimpiade.' Two months previously 'Diadeste' was given at Drury Lane. In 1839, after a successful tour in Ireland, he was much on the boards, playing Farinelli in Barnett's opera of that name at Drury Lane, and in an English version of Ricci's 'Scaramuccia' at the Lyceum. On March 9, 1841, he entered the field as manager of the Lyceum, and produced his 'Keolanthe' for the opening night, with Madame Balfe in the principal character; but with all its merited success the opera did not save the enterprise from an untoward close.

Balfe now migrated to Paris, where his genius was recognised, and MM. Scribe and St. George furnished him with the dramatic poems which inspired him with the charming music of 'Le Puits d'Amour' (1843, performed in London under the title of 'Geraldine'), and 'Les Quatre fils d'Aymon' (1844, known here as 'The Castle of Aymon'), both given at the Opéra Comique. While thus maintaining his position before the most fastidious audience of Europe, Balfe returned *en passant* to England, and produced the most successful of all his works, 'The Bohemian Girl' (Nov. 27, 1843). This opera was translated into German, Italian, and French. In 1844 he brought out 'The Daughter of St. Mark,' and in the following year 'The Enchantress'—both at Drury Lane. In 1845 he wrote 'L'Etoile de Seville' for the Académie Royale, in the course of the rehearsals of which he was called to London to arrange his engagement as conductor of Her Majesty's Theatre, which office he filled from the secession of Costa to the closing of the establishment in 1852. 'The Bondman' came out at Drury Lane in Dec. 1846, Balfe having arrived from Vienna specially for the rehearsals. In 1847 he brought out 'The Devil's in it' at the Surrey Theatre, and 'The Maid of Honour'—the subject of which is the same as Flotow's 'Martha'—at Covent Garden. In 1849 he went to Berlin to reproduce some of his operas, when the King offered him the decoration of the Prussian Eagle, which as a British subject he was unable to accept. Between this year and 1852, when the 'Sicilian Bride' was given at Drury Lane, Balfe had undertaken to conduct a series of National Concerts at Her Majesty's Theatre: the plan of these performances was devised with a view to the furtherance of the highest purposes of art, and several important works were produced in the course of the enterprise, which did not, however, meet with success.

At the close of 1852 Balfe visited St. Petersburg with letters of introduction from the Prince of Prussia, where he was received with all kinds of distinction. Besides popular demonstrations and imperial favour, he realised more money in less time than at any other period. The expedition to Trieste, where his next work, 'Pittore e Duca,' was given during the Carnival of 1856, with such success as the failure of his prima donna could permit, brings us to his return to England. It was not till 1882 that 'Pittore e Duca' was given in London, where it was produced at Her Majesty's Theatre by the Carl Rosa Company, as 'Moro.'

In the year after his return Balfe brought out his daughter Victoire (afterwards married to Sir John Crampton, and subsequently to the Duke de Frias), as a singer at the Italian opera at the Lyceum; and his next work, 'The Rose of Castile,' was produced by the English company also at this theatre on Oct. 29, 1857. This was succeeded, in 1858, by 'La Zingara,' the Italian version of 'The Bohemian Girl,' at Her Majesty's Theatre, and by 'Satanella' at the Lyceum. 'Satanella' had a long run, and one of the songs, 'The Power of Love,' became very popular. His next operas were 'Bianca,' 1860; 'The Puritan's Daughter,' 1861; 'The Armourer of Nantes,' Feb., and 'Blanche de Nevers,' Nov. 1863.

In Dec. 1869 the French version of his 'Bohemian Girl' was produced at the Théâtre Lyrique of Paris under the title of 'La Bohémienne,' for which the composer wrote several additional pieces, besides recasting and extending the work into five acts. The success attending this revival procured him the twofold honour of being made Chevalier de la Légion d'Honneur by the Emperor of the French, and Commander of the Order of Carlos III. by the Regent of Spain.

In 1864 Balfe retired into the country, became the proprietor of a small landed property in Hertfordshire, called Rowney Abbey, and turned gentleman farmer. Here he amused himself with agriculture and music, making occasional visits to Paris. He had several severe attacks of bronchitis, and suffered much from the loss of a favourite daughter. In Sept. 1870 he caught a violent cold, which caused a return of his old complaint, spasmodic asthma, and on Oct. 20 he expired. He was buried at Kensal Green, and a tablet with a medallion portrait was unveiled in Westminster Abbey, Oct. 20, 1882. Mme. Balfe died on June 8, 1888.

'Il Talismano,' the Italian version of Balfe's last opera, 'The Knight of the Leopard,' was produced at Drury Lane, on June 11, 1874; and on September 25 in the same year a statue to his memory, by a Belgian artist, M. Mallempré, was placed in the vestibule of Drury Lane, the scene of so many of his triumphs.

Balfe's miscellaneous pieces are numerous, including the operetta of 'The Sleeping Queen,' performed at the Gallery of Illustration; three cantatas—'Mazeppa,' performed in London, and two others composed at Paris and Bologna. Many of his ballads are not likely to be soon forgotten. His characteristics as a composer are summed up by a brother artist (Professor Macfarren) in the following words:—'Balfe possesses in a high degree the qualifications that make a natural musician, of quickness of ear, readiness of memory, executive facility, almost unlimited and ceaseless fluency of invention, with a felicitous power of producing striking melodies. His great experience added to these has given him the complete command of orchestral resources, and a remarkable rapidity of production. Against these great advantages is balanced the want of conscientiousness, which makes him contented with the first idea that presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will for ever prevent his works from ranking among the classics of the art. On the other hand it must be owned that the volatility and spontaneous character of his music would evaporate through elaboration, either ideal or technical; and that the element which makes it evanescent is that which also makes it popular.' (*Imp. Dict. of Univ. Biog.*; Kenney's *Memoir*, 1875.) E. F. R., with many corrections from the *Dictionary of National Biography*.

BALINO. See Fabri.

BALLABILE (Ital., from *ballare*, 'to dance'). A piece of music adapted for dancing. The term can be applied to any piece of dance music. Meyerbeer frequently uses it in his operas, *e.g.* in 'Robert le Diable,' where the three dances in the scene of the resurrection of the nuns in the third act are entitled in the score '1^{o}. 2do. and 3^{o}. ballabile.' He also applies the term to the dance music of the ball-room scene at the commencement of the fifth act of the 'Huguenots.' More recently Dr. Hans von Bülow has given the title of 'Ballabili' to the dance-numbers of his 'Carnevale di Milano,' these dances being respectively a polacca, a waltz, a polka, a quadrille, a mazurka, a tarantella, and a galop. E. P.

BALLAD, from the Italian *ballata*,[1] 'a dance,' and that again from *ballare*, 'to dance.' The form and application of the word have varied continually from age to age. In Italy a Balletta originally signified a song intended to be sung in dance measure, accompanied by or intermixed with dancing; 'in the Crusca dictionary,' says Burney, 'it is defined as Canzone, che si canta ballando'—a song sung while dancing. The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an envoi or moral. Such are 'Chevy Chase,' 'Adam Bell, Clym of the Clough and William of Cloudeslee,' 'The Babes in the Wood'; and, to come to more modern times, such are 'Hozier's Ghost' (Walpole's favourite), Goldsmith's 'Edwin and Angelina,' and Coleridge's 'Dark Ladie.' But the term has been used for almost every kind of verse—historical, narrative, satirical, political, religious, sentimental, etc. It is difficult to discover the earliest use of the word. Many references which have been made to old authors reputed to have employed it are not to the point, as it will be found in such cases that the original word in the old Latin chronicles is some form of the noun 'cantilena.'

In a MS. of the Cotton collection, said to be as ancient as the year 1326, mention is made of ballads and roundelays (Hawkins, *Hist. of Music*). John Shirley, who lived about 1440, made a collection of compositions by Chaucer, Lydgate, and others, and one of the volumes, now in the Ashmolean collection, is entitled 'A Boke cleped the abstracte brevyaire, compyled of diverse *balades*, roundels, . . . collected by John Shirley.' In the devices used at the coronation of Henry VI. (Dec. 17, 1431) the king was portrayed in three several ways, each 'with a ballad' (Sharon Turner). Coverdale's Bible, printed in 1535, contains the word as the title of the Song of Solomon—'Salomon's Balettes called Cantica Canticorum.'

Ballad making was a fashionable amusement in the reign of Henry VIII., who was himself renowned for 'setting of songes and makyng of ballettes.' A composition attributed to him, and called 'The Kynges Ballade' (Add. MSS. Brit. Mus. 5665), became very popular. It was mentioned in *The Complainte of Scotland*, published in 1548, and also made the subject of a sermon preached in the presence of Edward VI. by Bishop Latimer, who enlarged on the advantages of 'Passetyme with good companye.' Amongst Henry's effects after his decease, mention is made of 'songes and ballades.' In Queen Elizabeth's reign ballads and ballad-singers came into disrepute, and were made the subject of repressive legislation. 'Musicians held ballads in contempt, and great poets rarely wrote in ballad metre.'

Morley, in his *Plaine and easie introduction to Practical Musicke*, 1597, says, after speaking of *Vilanelle*, 'there is another kind more light than this which they tearm *Ballete* or daunces, and are songs which being sung to a dittie may likewise be danced, these and other light kinds of musicke are by a general name called *aires*.' Such were the songs to which Bonny Boots, a well-known singer and dancer of Elizabeth's court, both 'tooted it' and 'footed it.' In 1636 Butler published *The Principles of Musicke*, and in that work spoke of 'the infinite multitude of Ballads set to sundry pleasant and delightful tunes by cunning and witty composers, with *country dances* fitted unto them.' After this the title became common.

The music of many real old ballads has survived, for which the reader may be referred to Chappell's *Popular Music of the Olden Time*, or the new edition, *Old English Popular Music*, edited by Prof. Wooldridge. 'Chevy Chase' appears to have been sung to three different melodies. One of these, 'The hunt is up,' was a favourite popular air, of which we give the notes—

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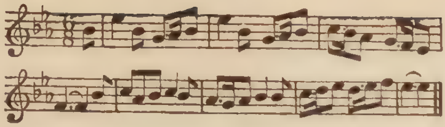
[1] *Ballata* = a dancing piece, as *Suonata*, a sounding piece, and *Cantata*, a singing piece.



This old tune was otherwise employed. In 1537 information was sent to the Council against John Hogon, who, 'with a crowd or a fyddyll,' sang a song with a political point to the tune 'The hunt is up.' 'If a man,' says Fletcher of Saltoun, 'were permitted to make all the ballads, he need not care who should make the laws of a nation.' 'Lilliburlero' (beloved of my uncle Toby), is a striking proof of the truth of Saltoun's remark, since it helped to turn James II. out of Ireland. The tune and the history of the song will be found under LILLIBURLERO. 'Malbrouck,' the 'Marseillaise,' and the 'Wacht am Rhein,' are other instances of ballads which have had great political influence.

Ballads have sunk from their ancient high estate. Writing in 1802 Dr. Burney said, 'A ballad is a mean and trifling song such as is generally sung in the streets. In the new French *Encyclopédie* we are told that we English dance and sing our ballads at the same time. We have often heard ballads sung and seen country dances danced; but never at the same time, if there was a fiddle to be had. The movement of our country dances is too rapid for the utterance of words. The English ballad has long been detached from dancing, and, since the old translation of the Bible, been confined to a lower order of song.' Notwithstanding the opinion of Dr. Burney the fact remains incontrovertible that the majority of our old ballad tunes are dance tunes, and owe their preservation and identification to that circumstance alone—the words of old ballads being generally found without the music but with the name of the tune attached, the latter have thus been traced in various collections of old dance music. The quotation already made from Butler shows that the use of vocal ballads as dance tunes implied in the name had survived as late as the reign of Charles I. One instance of the use of the word where dancing can by no possibility be connected with it is in the title to Goethe's 'Erste Walpurgisnacht,' which is called a Ballad both by him and by Mendelssohn, who set it to music. The same may be said of Schiller's noble poems 'Der Taucher,' 'Ritter Toggenburg,' and others, so finely composed by Schubert, though these are more truly 'ballads' than Goethe's 'Walpurgisnacht.' So again Mignon's song 'Kennst du das Land,' though called a 'Lied' in Wilhelm Meister, is placed by Goethe himself at the head of the 'Balladen' in the collected edition of his poetry. In fact both in poetry and music the term is used with the greatest freedom and with no exact definition. W. H. C.

Besides the many ballads among Schubert's songs, the ballads of Zumsteeg and Carl Loewe may be referred to as having helped to fix the type of German ballad that reached its ultimate perfection in Brahms. In nearly all these instances the narrative idea is present, and the connection of the word with the dance is more and more lost sight of. Choral ballads are, generally speaking, musical settings of poems that would naturally be described as ballads; and orchestral ballads, specimens of which have been fairly abundant in recent days, are very often named from some well-known poem, of which they give instrumental illustration. Such are Somervell's 'Helen of Kirkconnel,' MacCunn's 'Ship o' the Fiend,' and many others. The four famous examples of pianoforte ballades by Chopin have the same rhythm of six-four or six-eight time; but beyond this it would be difficult to obtain any musical definition, and even this rhythmic feature is as often as not disregarded by other composers. Of the four ballades of Brahms, op. 10, one only is in six-eight time throughout; but in two of the others the middle section is in six-eight or six-four time, only the first being in common time from beginning to end. Liszt has written two ballades for piano solo. Vieuxtemps' 'Ballade and Polonaise' is one of the favourite pieces in the common violin repertory, and among works of younger composers, the Ballade in D minor for violin and piano by Dr. Ernest Walker may be mentioned.

The word 'ballad,' as applied to certain kinds of modern English songs, implies a composition of the slightest possible degree of musical value nearly always set to three verses (neither more nor less) of conventional doggrel. 'Ballad Concerts' are carried on for the purpose of bringing such things before the notice of the public, although their programmes do not of course consist exclusively of what are sometimes called 'shop-songs.' M.

BALLAD OPERA. See ENGLISH OPERA.

BALLARD, a family of printers, who for nearly 200 years virtually enjoyed the monopoly of printing music in France. Their types were made by Guillaume le Bé in 1540, and remained in use as late as 1750. The first patent was granted to Robert Ballard by Henri II. in 1552, and he and his son-in-law Adrien Leroy printed many tablatures for the lute and other music. They were followed by Pierre alone in 1606, and he again by his son Robert in 1639, under whom the house rose to its greatest height both in privileges and position. He was succeeded by Edouard Christophe (1673), Jean Baptiste Christian in 1695, and Christophe Jean François, 1750, who died in 1765. Pierre Robert Christophe held the patent from 1763 until it lapsed in 1766. One of the earliest specimens of their art of printing is 'The Psalms of Marot,' 1562. Lully's operas were printed by the Ballards—first about 1700, from movable types, and afterwards from engraved copper-plates. F. G.

BALLERINA (Ital.), a female ballet-dancer.

BALLET. The ballet is a more modern entertainment even than the opera, with which it has long been intimately connected. The name seems to have been derived from the Italian *ballata*, the parent of our own 'ballad'; and the earliest ballets (Ballets de Cour), which corresponded closely enough to our English masques, were entertainments not of dancing only, but also of vocal and instrumental music. M. Castil Blaze, in an interesting monograph ('La Danse,' etc.; Paris, Paulin), traces back the ballet from France to Italy, from Italy to Greece, and through the Greek stage to festivals in honour of Bacchus. But the ballet as signifying an entertainment exclusively in dancing dates from the foundation of the Academie Royale de Musique, or soon afterwards. In 1671, the year in which Cambert's 'Pomone,' the first French opera heard by the Parisian public, was produced, 'Psyche,' a so-called tragedie-ballet by Molière and Corneille, was brought out. Ballets, however, in the mixed style were known much earlier; and the famous 'Ballet comique de la Royne,' the 'mounting' of which is said to have cost three and a half millions of francs, was first performed at the marriage of the Duke of Joyeuse in 1581. [BALTAZARINI.] The work in question consisted of songs, dances, and spoken dialogue, and seems to have differed in no important respect from the masques of an earlier period. Another celebrated ballet which by its historical significance is better worthy of remembrance than the 'Ballet comique de la Royne,' was one represented on the occasion of Louis XIV.'s marriage with Maria Thérèse, and entitled 'Il n'y a plus de Pyrénées.' In illustration of this supposed political fact half the dancers were dressed in the French and half in the Spanish costume, while a Spanish nymph and a French nymph joined in a vocal duet. Other ballets of historical renown were the 'Hercule amoureux,' at which more than 700 persons were on the stage, and the 'Triomphe de l'Amour' in 1681. Louis XIV. took such a delight in ballets that he frequently appeared as a ballet-dancer, or rather as a figurant, himself. For the most part His Majesty contented himself with marching about the stage in preposterous costumes, and reciting verses in celebration of his own greatness. Occasionally, however, he both sang and danced in the court ballets. When in 1669 the 'Great Monarch' assumed, ostensibly for the last time, the part of the Sun in the ballet of 'Flora,' it was thought that His Majesty's theatrical career had really come to an end. He felt, however, as so many great performers have since done under similar circumstances, that he had retired too soon; and the year afterwards he appeared again in 'Les Amants magnifiques,' composed by himself, in collaboration with Molière. In this work Louis executed a solo on the guitar—an instrument which he had studied under Francesco Corbetta, who afterwards went to England and obtained great success at the court of Charles II. It is indeed recorded of him that in connection with 'Les Amants magnifiques,' he played the part of author, ballet-master, dancer, mimic, singer, and instrumental performer. As Louis XIV. did not think it beneath his dignity to act at court entertainments, he had no objection to his courtiers showing themselves publicly on the stage. In the royal letters patent granted to the Abbé Perrin, the first director of the French Opera, or 'Académie Royale de Musique,' as from the beginning it was called, free permission was given to 'all gentlemen and ladies wishing to sing in the said pieces and representations of our royal academy without being considered for that reason to derogate from their titles of nobility, or from their privileges, rights, and immunities.' The right to sing seems to have been interpreted as including the right to dance; and several ladies and gentlemen of good birth profited by the King's liberality to appear in the ballets represented at the Académie Royale. The music of Louis XIV.'s ballets was for the most part written by Lulli, who also composed the songs and symphonies for the dance-interludes of Molière's comedies. The dramatic ballet or *ballet d'action* is said to have been invented by the Duchess du Maine, celebrated for her evening entertainments at Sceaux, which the nobles of Louis XIV.'s court found so exhilarating after the formal festivities of Versailles. With a passion for theatrical representation the Duchess combined a taste for literature; and she formed the project of realising on the stage of her own theatre her idea of the pantomimes of antiquity, as she found them described in the pages of her favourite authors. She went to work precisely as the arranger of a ballet would do in the present day. Thus taking the fourth act of 'Les Horaces' as her libretto (to use the modern term), she had it set to music for orchestra alone, and to the orchestral strains caused the parts of Horace and of Camille to be performed in dumb show by two celebrated dancers who had never attempted pantomime before. Balon and Mademoiselle Prévost, the artists in question, entered with so much feeling into the characters assigned to them that they drew tears from the spectators.

Mouret, the musical director of the Duchess's 'Nuits de Sceaux,' composed several ballets, on the principle of her ballet of 'Les Horaces,' for the Académie Royale. During the early days of the French opera, and until nearly the end of the 17th century, it was difficult to obtain dancers in any great number, and almost impossible to find female dancers. The company of vocalists was recruited from the cathedral choirs, but for the ballet there were only the dancing masters of the capital and their pupils of the male sex to select from. There were no dancing mistresses, and ladies would not under any circumstances have consented to dance in public. On this point, however, the fashion was destined soon to change. Nymphs, dryads, and shepherdesses were for a time represented by boys, who equally with the fauns and satyrs wore masks. But at last ladies of the highest position, with Madame la Dauphine and the Princesse de Conti amongst them, appeared by express desire of the King in the ballets at Versailles; and about the same time several ladies of title, taking advantage of the royal permission, joined the opera in the character of ballet-dancers. The first professional ballerina of note at the Académie was Mlle. Lafontaine, who with three other danseuses and a befitting number of male dancers, formed the entire ballet company. It is not necessary to relate the stories, more or less scandalous, told of various ballet-dancers—of the Demoiselles de Camargo, of Mlle. Pélissier (who, expelled from Paris, visited London, where she was warmly received in 1734); or Mlle. Petit, dismissed from the Opera for misconduct, and defended in a pamphlet by the Abbé de la Marre; of Mlle. Mazé, who, ruined by Law's financial scheme, dressed herself in her most brilliant costume, and drowned herself publicly at noon; or of Mlle. Subligny, who came to England with letters of introduction from the Abbé Dubois to Locke. The eminent metaphysician, who had hitherto paid more attention to the operations of the human mind than to the art of dancing, did honour to the abbé's recommendation, and (as Fontenelle declared in a letter on the subject) 'constituted himself her man of business.' We now, however, come to a ballerina, Mlle. Sallé, who besides being distinguished in her own particular art, introduced a general theatrical reform. In the early part of the 18th century—as indeed at a much later period—all sorts of anachronisms and errors of taste were committed in connection with costume. Assyrian, Greek, and Roman warriors appeared and danced *pas seuls* in the ballets of the Académie Royale, wearing laced tunics and powered wigs with pigtails a yard long. The wigs were surmounted by helmets, and the manly breasts of the much-beribboned warriors were encased in a cuirass. Mlle. Sallé proposed that each character should wear the costume of his country and period; and though this startling innovation was not accepted generally in the drama until nearly a century later, Mlle. Sallé succeeded in causing the principles she advocated to be observed at the Opera—at least during her own time, and so far as regarded the ballet. Mlle. Sallé's reform was not maintained even at the Académie; for about half a century later Galatea, in Jean Jacques Rousseau's 'Pygmalion,' wore a 'damask dress made in the Polish style over a basket hoop, and on her head an enormous *pouf* surmounted by three ostrich feathers.'

Mlle. Sallé came to England with an introduction from Fontenelle to Montesquieu, who was then Ambassador at the Court of St. James's. This artist was, indeed, highly esteemed by the literary society of her time. She enjoyed the acquaintance not only of Fontenelle, Montesquieu, and our own Locke, but also of Voltaire, who wrote a poem in her honour. In London Mlle. Sallé produced a 'Pygmalion' of her own, which, at least as regards the costumes, was very superior to the 'Pygmalion' of Rousseau brought out some forty or fifty years afterwards. In representing the statue about to be animated, she carried out her new principle by wearing not a Polish dress, but simple drapery, imitated as closely as possible from the statues of antiquity. A full and interesting account of Mlle. Sallé's performance, written by a correspondent in London, possibly Montesquieu himself, was published on March 15, 1734, in the *Mercure de France*. 'She ventured to appear,' says the correspondent, 'without skirt, without a dress, in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under-petticoat but a simple robe of muslin arranged in drapery after the model of a Greek statue. You cannot doubt, sir,' he adds, 'the prodigious success this ingenious ballet so well executed obtained. At the request of the king, the queen, the royal family, and all the court, it will be performed on the occasion of Mlle. Sallé's benefit, for which all the boxes and places in the theatre and amphitheatre have been taken for a month past.'

Madeleine Guimard, a celebrated *danseuse* at the French Opera during the Gluck and Piccinni period, is frequently mentioned in the correspondence of Grimm and of Diderot. Houdon, the sculptor, moulded her foot. Fragonard, the painter, decorated her rooms, until presuming to fall in love with her it was found necessary to replace him by Louis David—afterwards so famous as a historical painter in the classical style; Marie Antoinette consulted her on the subject of dress, and when by an accident on the stage she broke her arm, prayers were said at Notre Dame for Mlle. Guimard's injured limb. Marmontel, referring to her numerous acts of charity, addressed to her a flattering epistle in verse; and a popular divine made her munificence the subject of a sermon. The chronicles of the time laid stress on Guimard's excessive thinness, and she was familiarly known as the 'Spider,' while a wit of the period called her *la squelette des Grâces*. The French Revolution drove numerous French artists out of the country, many of whom visited London. 'Amongst them,' says Lord Mount-Edgcumbe in his Memoirs, 'came the famous Mlle. Guimard, then near sixty years old, but still full of grace and gentility; and she had never possessed more.'

Gaetan Vestris, the founder of the Vestris family, was as remarkable for his prolonged youthfulness as Mlle. Guimard herself—who, however, instead of being 'near sixty,' was not more than forty-six when she arrived in London). Gaetan Vestris made his début at the French Opera in 1748; and M. Castile Blaze, in his *Histoire de l'Académie Royale de Musique*, tells us that he saw him fifty-two years afterwards, when he danced as well as ever, executing the steps of the minuet 'avec autant de grâce que de noblesse.' The family of Vestris—originally Vestri—came from Florence. Gaetan had three brothers, all dancers; his son Auguste was not less famous than himself ('Auguste had Gaetan Vestris for his father,' the old man would say—'an advantage which nature refused me'); Auguste's nephew was Charles Vestris, and Auguste's favourite pupil was Perrot, who married Carlotta Grisi, and who by his expressive pantomime more even than by his very graceful dancing, enjoyed in London an amount of success which male dancers in this country have but rarely obtained. Innumerable anecdotes are told of the vanity and self-importance of Gaetan Vestris, the head of this family of artists. On one occasion when his son was in disgrace for having refused, on some point of theatrical honour, to dance in the divertissement of Gluck's 'Armide,' and was consequently sent to Fort-l'Evêque, the old man exclaimed to him in presence of an admiring throng: 'Go, Augustus; go to prison! Take my carriage, and ask for the room of my friend the King of Poland.' Another time he reproved Augustus for not having performed his duty by dancing before the King of Sweden, 'when the Queen of France had performed hers by asking him to do so.' The old gentleman added that he would have 'no misunderstanding between the houses of Vestris and of Bourbon, which had hitherto always lived on the best terms.' The ballet never possessed in London anything like the importance which belonged to it in France, from the beginning of the 18th century until a comparatively recent time. For thirty years, however, from 1820 to 1850, the ballet was an attractive feature in the entertainments at the King's (afterwards Her Majesty's) Theatre; and in 1821 the good offices of the British ambassador at the court of the Tuileries were employed in aid of a negotiation by which a certain number of the principal dancers were to be temporarily 'ceded' every year by the administration of the Académie Royale de Musique to the manager—at that time Mr. Ebers—of our Italian Opera. Mlles. Noblet and Mercandotti seem to have been the first *danseuses* given, or rather lent, to England by this species of treaty. Mlle. Taglioni, who appeared soon afterwards, was received year after year with enthusiasm. Her name was given to a stage-coach, also to a greatcoat; and—more enduring honour—Thackeray has devoted some lines of praise to her in the *Newcomes*, assuring the young men of the present generation that they will 'never see anything so graceful as Taglioni in "La Sylphide."' Among the celebrated dancers contemporary with Taglioni must be mentioned Fanny Ellsler (a daughter of Haydn's old copyist of the same name) and Cerito, who took the principal part in the once favourite ballet of 'Alma' (music by Costa). Fanny Ellsler and Cerito have on rare occasions danced together at Her Majesty's Theatre the minuet in 'Don Giovanni.' To about the same period as these eminent *ballerine* belonged Carlotta Grisi, perhaps the most charming of them all. One of her most admired characters was that of Esmeralda in the ballet arranged by her husband, the before-mentioned Perrot, on the basis of Victor Hugo's *Notre Dame de Paris.* Pugni, a composer, who made ballet music his speciality, and who was attached as composer of ballet music to Her Majesty's Theatre, wrote music for Esmeralda full of highly rhythmical and not less graceful melodies. In his passion for the ballet Mr. Lumley once applied to Heinrich Heine for a new work, and the result was that 'Mephistophela,' of which the libretto, written out in great detail, is to be found in Heine's complete works. The temptation of Faust by a female Mephistopheles is the subject of this strange production, which was quite unfitted for the English stage, and which Mr. Lumley, though he duly paid for it, never thought of producing. In one of the principal scenes of 'Mephistophela' the temptress exhibits to her victim the most celebrated *danseuses* of antiquity, including Salome the daughter of Herodias. King David, too, dances a *pas seul* before the ark. Probably the most perfect ballet ever produced was 'Giselle,' for which the subject was furnished by Heine, the *scenario* by Theophile Gautier, and the music by Adolphe Adam. Adam's music to 'Giselle' is, as Lord Mount-Edgcumbe said of Madeleine Guimard, 'full of grace and gentility.' The 'Giselle Waltz' will long be remembered: but we must not expect to see another 'Giselle' on the stage until we have another Carlotta Grisi; and it is not every day that a dancer appears for whom a Heine, a Gautier, and an Adam will take the trouble to invent a new work. Beethoven's 'Prometheus' is perhaps the only ballet which has been performed entire in the concert room, for the sake of the music alone. The Airs de Ballet from Auber's 'Gustave' and Rossini's 'William Tell' are occasionally found in concert programmes, and those in Schubert's 'Rosamunde' and Gounod's 'Reine de Saba' have immortalised those operas after their failure on the stage. H. S. E.

In modern days there has been a growing tendency in England to shorten or omit the extensive 'ballet-divertissements' which were an indispensable part of almost all grand operas. The omission of the beautiful ballet music from the last act of Gounod's 'Faust' is due to other causes; and in the case of one opera of equal popularity, 'Carmen,' Bizet's own 'Jolie Fille de Perth' has been laid under contribution for the ballet introduced into the final scene. One other exception to the tendency above referred to is in regard to Mozart's 'Seraglio,' in the course of which, when it was last given in England, the master's 'Rondo alla Turca' from the piano sonata in A was used for a ballet. For the version of 'Der Freischütz' given in Paris in 1841, Berlioz not only wrote recitatives, but orchestrated Weber's 'Invitation à la Valse' to serve as ballet music. The place of the ballet in the opera was never as important to London opera-goers as to the Paris public; the failure of 'Tannhäuser' in the latter capital in 1861 was ostensibly caused by the circumstance that the ballet, or in other words, the Venusberg scene, came in the first act instead of later.

The ballet, as an independent entertainment, has been associated with variety theatres, such as the Empire and the Alhambra, where for a considerable number of years a series of gorgeous *ballets d'action* have established a tradition of their own. Besides the music regularly provided at the former by Herr L. Wenzel and at the latter by M. Jacobi (and latterly by Mr. G. W. Byng), these institutions have occasionally ventured to produce works that were calculated to attract on account of their inherent musical value. Delibes's 'Coppélia' has been seen in London, but not his more charming 'Sylvia'; and of all the fine works of the French and other schools, not one has been produced on the London stage, though Tchaikovsky's 'Casse-Noisette' music is familiar to every one. At one time it seemed as if better things were to be expected; but beyond the admirable 'Faust' ballet (1895) and 'La Danse' (1896) both by Ernest Ford, and the Jubilee ballet 'Victoria and Merrie England' by Sir Arthur Sullivan (1897), nothing was done in the same direction. M.

BALLETS, compositions of a light character, but somewhat in the madrigal style, frequently with a 'Fa la' burden which could be both sung and danced to; these pieces, says Morley (Introduction), were 'commonly called Fa las.' Gastoldi is generally supposed to have invented or at all events first published ballets. His collection appeared in 1591, and was entitled 'Balletti a cinque voci, con li suoi versi per cantare, sonare et ballare.' The first piece in the book is a musical 'Introduzione al Balletto,' with directions for the performers 'Su cacciam man a gli stromenti nostri, e suoniam et cantiam qualche Balletti.' These must, therefore, have had both instrumental and dancing accompaniments. In 1595 Morley published a collection of 'Ballets for five voices,' professedly in imitation of Gastoldi, and was followed three years later by Weelkes, with 'Ballets and Madrigals to 5 voices.' 'Balletto' is used by Bach for an allegro in common time. Two specimens are in the four inventions for violin and clavier, included in the B.-G. vol. xlv. (i.), pp. 173 and 182. W. H. C.

BALLO IN MASCHERA, IL. Opera in four acts, libretto by Somma, music by Verdi. Produced at Rome Feb. 17, 1859; at Paris, Théâtre des Italiens, Jan. 13, 1861; and in London, Lyceum, June 15, 1861.

BALTAZARINI (or BALTAGERINI), an Italian musician; the best violinist of his day. He was brought from Piedmont in 1577 by Marshal de Brissac to Catherine de' Medicis, who made him intendant of her music and her first valet de chambre, and changed his name to M. de Beaujoyeulx, which he himself adopted. He seems to have been the first to introduce the Italian dances into Paris, and thus to have been the founder of the ballet, and, through the ballet, of the opera. He associated the best musicians of Paris with him in his undertaking. Thus in the entertainment of 'Circe,' produced by him at the marriage of the Duc de Joyeuse and Mlle. de Vaudemont, on Sunday Oct. 15, 1581, known under the title of 'Ballet comique de la royne,' etc. (Paris, 1582), he states in the preface that the music was by Beaulieu and Maistre Salmon. Several numbers from it are given by Burney (*Hist.* iii. 279-283); and the Ballet in all its details and its connection with the opera has been made the subject of a work ('Les origines de l'Opéra,' etc., by L. Cellier, Paris, 1868). The MSS. of others of Baltazarini's ballets are in the Bibliothèque Nationale. G.

BALTZAR, THOMAS, born at Lübeck about 1630; the finest violinist of his time, and the first really great performer heard in England. He came to England in 1656, and stayed for some time with Sir Anthony Cope, of Hanwell, Oxon. Evelyn heard him play March 4, 1656-57, and has left an account which may be read in his Diary under that date. Anthony Wood met him on July 24, 1658, and 'did then and there to his very great astonishment, heare him play on the violin. He then saw him run up his Fingers to the end of the Fingerboard of the Violin, and run them back insensibly, and all with alacrity, and in very good tune, which he nor any in England saw the like before . . . Wilson thereupon, the public Professor, . . . did, after his humoursome way, stoop downe to Baltzar's Feet, to see whether he had a Huff on; that is say, to see whether he was a Devill or not, because he acted beyond the parts of a man. . . . Being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary, which brought him to his grave.' In 1661 Baltzar was appointed leader of the King's celebrated band of twenty-four violins, but only held the post until 1663, when he died, and was buried in the cloister of Westminster Abbey. He is entered on the Register as 'Mr. Thomas Balsart, one of the violins in the King's Service, July 27, 1663.'

Baltzar did much towards placing the violin in England in its present position, at the head of all stringed instruments. Playford's 'Division Violin' contains all that appear to have been printed of his compositions, but Burney speaks in high terms of some MS. solos in his possession; and a set of sonatas for a 'lyra violin, treble violin, and bass viol,' were sold at the auction of Thomas Britton the 'musical small-coal man.' [A prelude and an allemande were printed in the *Monatshefte für Musikgeschichte*, xx. 5; four suites for strings are in the Music School Library, Oxford, and on one of them, dated 1659, is written 'Mr. Baltzar, commonly called the Swede.'] M. C. C.

BANCHIERI, Adriano, born at Bologna, about 1567, pupil of Guami the organist of the Cathedral of Lucca and afterwards of S. Marco in Venice. [He was organist of S. Michele in Bosco near Bologna in 1599, and from about 1600 to 1607 was at Imola, as organist of Santa Maria in Regola. In 1607 he was at Monte Oliveto, and on many of his works he is described as 'monaco olivetano.' From the title-pages of some it would appear that in 1609-13 he was again organist of San Michele in Bosco, and in 1613 returned to Monte Oliveto, where he became abbot. He was the founder of the *Accademia Florida* which met at Bologna from about 1623. He died in 1634, in the convent of San Bernardo at Bologna. (Eitner's *Quellen-Lexikon*).] He was great in all departments, theory, the church, and the theatre. His most important theoretical work is probably his 'L'Organo suonarino' (Amadino, Venice, 1605), which was often reprinted. It contains the first precise rules for accompanying from a figured bass—afterwards published separately by Lomazzo at Milan. In a later work, 'Moderna practica musicale' (Venice, 1613),[1] he treats of the influence of the basso continuo on the ornaments in singing, and the alterations necessary in consequence thereof. At the same time he mentions the changes in harmony and tonality which were at that time beginning to prevail, as incomprehensible. In addition to his many compositions for the church, masses, 'Ecclesiastiche sinfonie,' etc., Banchieri wrote what were then called 'intermedi' for comedies. In his 'La Pazzia senile,' published at Venice in 1598 and reprinted at Cologne—itself a kind of imitation of the 'Amfiparnasso' of Orazio Vecchi—the transition from the madrigal to the new form of the intermedio is very obvious; the work may be almost called the first comic opera. He afterwards composed a pendant to it under the name of 'La Saviezza giovenile,' published by Gardano, Venice, 1628. Other analogous works were 'Il Zabaione,' 1603, 'La barca di Venezia a Padua,' 1605, and 'La fida fanciulla, commedia esemplare, con musicali intermedi apparente de inapparenti,' Bologna, 1628 and 1629. Banchieri was a poet as well as a musician, and wrote comedies under the name of Camillo Scaligeri della fratta. In his 'Cartella musicale' (1614) we find a project for the foundation of an academy of science and art in his monastery at Bologna, and a 'Direttorio monastico di Canto Fermo' (1615) appeared in 1615. [Ten of his organ pieces are printed in vol. iii. of *L'Arte Musicale in Italia*.] F. G.

BAND. A combination of various instruments for the performance of music. The old English term was 'noise.' The French word 'bande' was applied to the 'vingt-quatre violins' of Louis XIV. (Littré). Charles II. had his 'four-and-twenty violins,' and the word doubtless accompanied the thing. It first appears in a MS. order (Ld. Chamberlain's Warrt. Bks. May 31, 1661) that the King's band of violins shall take instructions from Hudson and Mell. (See also State Papers, Domestic, lxxvii. No. 40, and lxxix. Aug. 19, 1663.) It is not mentioned by Johnson (nor indeed in Latham's Johnson), Richardson, or Webster. The various kinds of bands will be found under their separate heads, viz. Brass Band; Harmonie; Orchestra; King's Band of Music; Wind Band. Bandmaster and Bandsmen are respectively the leader and members of a Military Band. G.

BANDERALI, Davidde, born at Lodi, Jan. 12, 1789, died in Paris, June 13, 1849; first appeared in 1806, as a buffo tenor singer, which part may be said to have been created by him. He soon relinquished the stage, and became professor of singing in the Conservatoire first of Milan, and afterwards—on the recommendation of Rossini—in that of Paris (1828). In both places he trained singers who became celebrated, and published some songs. M. C. C.

BANDINI, Uberto, was born at Rieti in Umbria on March 28, 1860. His father, Guglielmo, was a provincial inspector of engineering. In 1865 Uberto was sent to the Liceo of Perugia, where he first studied the rudiments of music under Prof. Giustiniani, and later on received instruction in harmony from Prof. Bolzoni at the Instituto Communale Morlacchi in the same town. In 1876, on leaving the Liceo, instead of studying law, he went to Naples, where he attended the Conservatorio S. Pietro a Majella for a year, his master being Lauro Rossi. Being obliged to leave Naples on account of private misfortunes, he went to Rome, where he studied at the Liceo S. Cecilia under Tergiani and Sgambati. His first important composition was an overture, 'Eleonora' (Crystal Palace, March 12, 1881), which won the prize among 87 competitors in a musical competition at Turin. He next produced a successful symphony at the Roman Royal Philharmonic Society's concerts, which was followed by 'Il Baccanale' for orchestra, produced at Perugia in Oct. 1880. W. B. S.

BANDORA. See Pandore.

BANESTRE, Gilbert, succeeded Henry Abingdon as Master of the Children of the Chapel Royal, and, 'according to the Act of

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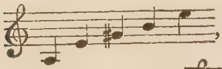
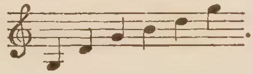
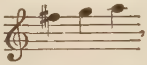
[1] Not mentioned in Eitner's *Quellen-Lexikon*.

Resumption of the 22 Edward IV. (1482-83) was protected in the enjoyment of the same salary as his predecessor, for "the exhibition, instruction, and governaunce of the children of the chapelle"' (Rimbault, *Cheque-book of the Chapel Royal*, 1872, p. 5). Author of *The Miracle of St. Thomas*, MS. in Benet College Library, of which an account is given by Warton (*ibid.*). The Fayrfax MS. (B.M. Add. 5465) contains 'My feerful dreme' by him. A Motet à 3 'Vos secli justi judices' and an 'Alleluja Laudate' *a* 2 are in the Pepys Collection (1236) in the Magdalene College Library, Cambridge. A 5 part 'O Maria et Elizabeth' is in the Eton College Library. G. E. P. A.

BANISTER, Henry Charles, born in London, June 13, 1831, the son of John Banister, a violoncellist, entered the Royal Academy of Music at the age of fifteen, and was a pupil of Cipriani Potter there; he was subsequently sub-professor, and from 1853 professor of harmony. From 1880 he was professor at the Guildhall School of Music, and taught at the Royal Normal College for the Blind. He was a prominent member of the Incorporated Society of Musicians, and a member of the Board of Musical Studies in Cambridge, etc. He died at Streatham, Nov. 20, 1897. His compositions include symphonies, overtures, pianoforte pieces, and songs, but none of them have the importance that attaches to his work as a theorist. His *Musical Art and Study*, 1888, went through three editions; his *Life of Sir George Macfarren*, 1892, is a sympathetic and instructive work; and in the year of his death was published *The Harmonising of Melodies*, a very useful little treatise. Seven of the lectures delivered between 1891 and 1897 were published under the title of *Interludes*, and edited by Stewart Macpherson, in 1898. M.

BANISTER, John, born 1630, son of one of the waits of the parish of St. Giles'-in-the-Fields, London. He received the rudiments of his musical education from his father, and arrived at great proficiency on the violin. He was noticed by Charles II., who sent him to France for improvement; and on May 3, 1662, he was appointed leader of the King's band. The State Papers inform us, '1663, Mr. Banister appointed to be chief of His Majesty's violins.' Pepys, in his Diary, under the date Feb. 20, 1666-67, says:—'They talk how the King's violin, Banister, is mad that a Frenchman is come to be chief of some part of the King's musique.' The Frenchman here alluded to was the impudent pretender Louis Grabu. It is recorded, we know not upon what authority, that Banister was dismissed the King's service for saying, in the hearing of His Majesty, that the English performers on the violin were superior to those of France. This musician is entitled to especial notice as being the first to establish lucrative concerts in London. These concerts were made known through the medium of the *London Gazette;* and on Dec. 30, 1672, there appeared the following advertisement:—'These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.' Many similar notices may be found in the same paper (1673-78), from which it appears that Banister carried on these concerts till near the period of his decease, which occurred on Oct. 3, 1679. He was buried in the cloisters of Westminster Abbey. Banister wrote the music to the tragedy of 'Circe,' written by Dr. Charles Davenant, eldest son of Sir William Davenant, performed at the Duke of York's Theatre in 1677. Downes (*Roscius Anglicanus*, 1703) calls it an 'opera' and says 'All the musick was set by Mr. Banister, and being well performed, it answered the expectation of the company.' One of the songs is printed in the second book of 'Choice Ayres and Songs,' 1679, and a MS. copy of the first act is preserved in the library of the Royal College of Music. Jointly with Pelham Humfrey he wrote the music to 'The Tempest,' performed in 1667, some of the songs of which were published in the first book of 'Choice Ayres,' 1676. He contributed to Playford's 'Courtly Masquing Ayres,' 1662, and to Lock's 'Melothesia,' 1673; two slight compositions of his in two parts are included in some 'Lessons for Viols or Violins,' appended to a small volume entitled 'New Ayres and Dialogues,' 1678. Some of his compositions, including a song from Davenant's 'The Man's the Master' (1673), are in MS. at Christ Church, Oxford. His son, **John**, was educated in music under his father, and attained great excellence as a performer on the violin. He was one of the 'musicians' of Charles II., James II., William and Mary, and Anne; and, at the beginning of the 18th century, when Italian operas were first introduced in English form into this country, he occupied the post of principal violin. He composed some music for the theatre, and, in conjunction with Godfrey Finger, published a small collection of these pieces. He was also a contributor to Henry Playford's 'Division Violin,' 1685, the first printed book for the violin put forth in England. He resided for many years in Brownlow Street, Drury Lane, where he died in 1735. There is a fine mezzotint engraving of him by Smith. [E. F. R.; additions and corrections from J. F. R. Stainer, Esq., *Dict. of Nat. Biog.*, and Eitner's *Quellen-Lexikon.*]

BANJO (American). An instrument of the guitar kind, played with the fingers, but without the aid of frets to guide the stopping in tune of the strings. The banjo has a long neck, and a body like a drumhead, of parchment, strained upon a hoop to the required writhe or degree of stiffness for resonance. There is no back to it. Banjos have five, six, seven, or nine catgut strings, the lowest in pitch being often covered with wire. The chanterelle or melody-string is called from its position and use the thumbstring, and is placed not, as in other fingerboard instruments, highest in series, but on the bass side of the lowest-tuned string, the tuning-peg for it being inserted halfway up the neck instead of in the head. The length of the thumbstring is given as sixteen inches from the nut to the bridge, and that of the others twenty-four inches. The five-stringed banjo is tuned either  the last note being the thumbstring, or in G, a note lower. The six-stringed is tuned  The seven-stringed introduces the middle C in the lowest octave, and the nine has three thumbstrings  but is rarely used. The pitch of the banjo, like that of the guitar, is an octave lower than the notation. 'Barre' designates the false nut made by placing the first finger of the left hand across the whole of the strings at certain lengths from the bridge to effect transposition. [See CAPO TASTO.]

As to the origin of the banjo, the existence of instruments of the lute or guitar kind implies a certain grade of knowledge and culture among the people who know how to stretch strings over soundboards, and to determine the required intervals by varying the vibrating lengths of the strings. Such instruments found in use by savage or very uncivilised peoples suggest their introduction through political or religious conquest by a superior race. The Arabs may thus, or by trade, have bestowed a guitar instrument upon the negroes of Western Africa, and the Senegambian 'bania' be, as Mr. Carl Engel suggests (*Musical Instruments*, 1874, p. 151), the parent of the American negro's banjo. Others derive the name from Bandore. A. J. H.

BANKS. See VIOLIN-MAKERS.

BANTI, BRIGITTA GIORGI, said to have been the daughter of a Venetian gondolier, was born at Crema, Lombardy, 1759. She began life as a 'cantante di piazza,' or street-singer; and received some little instruction at the expense of a rich amateur. At the age of 19 she set out for Paris, to seek her fortune, supporting herself by singing at inns and cafés by the way. De Vismes, Director of the Académie, happening to hear a splendid voice on the Boulevard at Paris one evening, stopped at the café where the girl was singing, and slipping a louis into her hand desired her to come to him at the Opéra the next day. Here, upon hearing an air of Sacchini twice or thrice, she astonished the Director by singing it perfectly from beginning to end. He engaged her for the Opéra, where she made a triumphant début in a song between the second and third acts of 'Iphigénie en Aulide.' While singing in Paris, though she never made the slightest mistake in concerted pieces, she sometimes executed her airs after a very strange fashion. For instance: in the allegro of a cavatina she would, in a fit of absence, recommence the air from the very beginning, go on with it to the turning-point at the end of the second part, again recommence, and continue this proceeding until warned by the conductor that she had better think of ending. In the meantime the public, delighted with her voice, is said to have been quite satisfied. Agujari having left London, the managers of the Pantheon gave the young singer—still called Giorgi—an engagement, on condition that £100 a year should be deducted from her salary for the cultivation of her voice. Sacchini was her first master, but he soon gave her up in despair. Piozzi followed, with no better success. Abel was the last. She was at this time, without doubt, a very bad singer with a very beautiful voice; and of so indolent and careless a disposition that she never could be made to learn the first rudiments of music. In 1780 she left England, and sang to enthusiastic audiences at several foreign courts. Lord Mount-Edgcumbe heard her at Reggio in 1785, where, he says, her singing was delightful. In 1794 she returned to London, making her début in Bianchi's 'Semiramide,' in which she introduced an air from Guglielmi's 'Debora,' with violin obbligato, originally played by Cramer, afterwards by Viotti, Salomon, and Weichsell, the brother of Mrs. Billington. This song, though long and very fatiguing, was always encored, and Banti never failed to repeat it. Genius in her seemed to supply the want of science; and the most correct ear, with the most exquisite taste, enabled her to sing with more effect, expression, and apparent knowledge of her art, than many a better singer. She never was a good musician, nor could sing at sight with ease; but having once learnt a song and mastered its character, she threw into it deeper pathos and truer feeling than any of her rivals. Her voice was of most extensive compass, rich and even, and without a fault in its whole range,—a true *voce di petto* throughout. In her youth it extended to the highest pitch, and was so agile that she excelled most singers in the bravura style; but, losing a few of her upper notes, she modified her manner by practising the cantabile, to which she devoted herself, and in which she had no equal. Her acting and recitative were excellent. Her most favourite pieces were the 'Alceste' of Gluck, in which she very greatly excelled, three of her songs in it having to be repeated every night; his 'Iphigénie en Tauride'; Paisiello's 'Elfrida' and 'Nina'; 'Mitridate,' by Nasolini; 'Alzira,' 'Merope,' 'Cinna,' and others composed expressly for her by Bianchi. She also acted in comic operas, and was particularly successful in Paisiello's 'Serva Padrona.' Her spirits never flagged; nor did her admirers ever grow weary of her. They never wished for another singer; but Mrs. Billington had now returned, and astonished the public with her marvellous execution. The manager engaged her for the next season, and allowed Banti, whose health was now failing, to depart. Before the close of her last season (1802), however, an interesting performance took place. Banti prevailed on Mrs. Billington to sing with her on the night of her benefit, leaving her the choice of opera and character. Nasolini's 'Merope' was chosen, Mrs. Billington acting the part of the heroine, and Banti that of Polifonte, though written for a tenor. Banti died at Bologna, Feb. 18, 1806, bequeathing her larynx (of extraordinary size) to the town, the municipality of which caused it to be preserved in spirits. Her husband was the dancer Zaccaria Banti, who was dancing in London as early as 1777 in Sacchini's 'Creso.' She left a daughter, married to Dr. Barbieri, who raised to her memory a monument in the cemetery outside the walls of Bologna, which was afterwards repaired and adorned by her husband, and from which we learn the places and dates of her birth and death (*Harmonicon*, viii.). J. M.

BANTOCK, Granville, born in London, August 7, 1868; was at first intended for the Indian Civil Service, but, finding his musical proclivities too powerful, after a few lessons in harmony and counterpoint from Dr. G. Saunders at Trinity College, London, entered the Royal Academy of Music in 1889 as a pupil of Mr. F. Corder; he won the Macfarren Scholarship after his first term, being the first holder of the prize. During the period of his studentship the following works were given at the Academy concerts: Overture, 'The Fire-Worshippers,' Egyptian suite de ballet from 'Rameses II.,' 'Wulstan,' scena for baritone and orchestra, and 'Caedmar,' one-act opera (in concert-form). This last, with extracts from other works, was given at an invitation concert in 1892, and in October of the same year the opera was presented at the Crystal Palace, being produced in London by Signor Lago during his unfortunate tenure of the Olympic Theatre, Oct. 25. His strong bent towards oriental subjects, indicated in the names of two of the works given at the Academy, has remained with him throughout his career, and the performance of the overture to 'The Fire-Worshippers' under Mr. Manns at the Crystal Palace was Mr. Bantock's real introduction to the musical world. It was some three years before his name came prominently forward as a composer; from May 1893 till Feb. 1896 he was editor and proprietor of an excellent little magazine, *The New Quarterly Musical Review*, and during the same period acted as conductor of musical comedies, and light music generally, in the provinces, and with one of Mr. George Edwardes's companies which made the tour of the world in 1894 and 1895. The drudgery of this work gave him useful experience, and led to his engagement as conductor of the provincial tour of Stanford's 'Shamus O'Brien' in 1895. In the winter of 1896, he formed the bold project of giving a concert consisting entirely of compositions by the younger generation of English musicians, all performed for the first time, and all in MS. The writers represented were the late Erskine Allon, Stanley Hawley, Arthur Hinton, Reginald Steggall, William Wallace, and Bantock himself. Although the concert, given Dec. 15, was a financial failure, it served the good purpose of giving six young composers an opportunity which the older institutions would doubtless have continued to deny them; the task of getting a hearing for the younger school was continued in a chamber concert in the following May, with the same result. After a short engagement as conductor for a series of French plays at the Royal Theatre (revival of 'L'Enfant Prodigue,' etc.) he was appointed in 1897 musical director of the Tower, New Brighton, a post in which he did a great work for English music during the four years of his tenure. Like Manns at the beginning of the Crystal Palace concerts, Bantock had, for the first year, only a military band, but when he succeeded in establishing a concert-orchestra, he organised concerts of British music, many of which were conducted by the composers themselves. Among those whose works were thus represented were Mackenzie, Parry, Stanford, Corder, German, Elgar, and Cowen. In 1898 Bantock founded the New Brighton Choral Society, and was appointed conductor of the Runcorn Philharmonic Society. In Feb. 1900 he conducted a concert of British music at Antwerp, including first performances of some of his own compositions. Foremost among these was a symphonic poem, 'Jaga-Naut' (played at the Philharmonic Concerts in the following March), which was intended to form part of a series of 24 symphonic poems on subjects taken from Southey's *Curse of Kehama*. Even the framing of such a scheme shows an unusual degree of mental vigour and ambition, and several of the projected cycle of works were actually completed and published; ultimately, with the increase of other work, Mr. Bantock decided to abandon the idea, which never could have been a very practical one, for the whole 24 works could not have been given consecutively at a single concert. In September 1900 he was appointed Principal of the Birmingham and Midland Institute School of Music; in February 1901 he conducted a second concert of British music at Antwerp; and in October 1902 was appointed conductor of the Wolverhampton Festival Choral Society in succession to Mr. H. J. Wood, and conductor of the Birmingham Amateur Orchestral Society.

The choice of subjects, and the forms in which Mr. Bantock's compositions are cast, are enough to show that he belongs to that class of modern composers who regard abstract music more or less unfavourably, preferring it in its illustrative functions. As is usually the case with these composers, Bantock's chief power lies in the direction of colour rather than of form. His adaptations of oriental and other characteristics mark him as one of the most successful musical colourists of the day; his music is always admirably scored, and always sounds well. So many of his works have been publicly performed without being published, that it is best to include in the catalogue of his compositions a great number of things which are still in MS.

CHORAL AND VOCAL WORKS WITH ORCHESTRA

Christus, festival symphony in 10 parts (one, 'The Wilderness,' performed Hereford Festival, 1903), 1901.
The Fire-Worshippers, dramatic cantata in 6 scenes, 1892.
Caedmar, opera in one act, 1892.
The Pearl of Iran, one-act opera, 1896.
Wulstan, scena for baritone, 1892. MS.
The Time-Spirit, rhapsody for chorus and orchestra, 1902. MS.
Thorvenda's Dream, for recitation with orchestra, 1892.
Songs of the East, 6 song-albums (Arabia, Japan, Egypt, Persia, India, China), 1896-7.

ORCHESTRAL WORKS

Tone-poem, No. 1. Thalaba the Destroyer (perf. London Mus. Festival, 1900). MS.
,, ,, 2. Dante (perf. New Brighton), 1902. MS.
,, ,, 3. Fifine at the Fair, 1902. MS.
,, ,, 4. Hudibras, 1902. MS.
,, ,, 5. The Witch of Atlas (perf. Worcester Festival, 1902). MS.
,, ,, 6. Lalla Rookh (perf. Birmingham, 1903). MS.
,, ,, 7. The Great God Pan, 1903. MS.
Symphonic Overtures, No. 1. Saul, 1896 (perf. Chester Festival, 1897).
,, ,, 2. Cain, 1896. MS.
,, ,, 3. Belshazzar, 1902. MS.
Variations, Helena, 1899 (perf. Antwerp, 1900).
Suites, No. 1. Russian Scenes, 1899 (perf. Antwerp, 1900).
,, ,, 2. English Scenes, 1900. MS.
Two Oriental Scenes (all that is to remain of the cycle from *The Curse of Kehama*).
No. 1. Processional } 1894-7. MS.
,, 2. Jaga-Naut }
Overture, Eugene Aram, to an unfinished opera, 1895. MS.

INSTRUMENTAL WORKS

Quartet in C minor for strings, 1899. MS.
Serenade in F for four horns, 1903. MS.
Elegiac Poem for Violoncello and orchestra, 1898.
Twelve pianoforte pieces, 1893.
Two pianoforte pieces.
Aegypt, ballet in 3 acts, 1892. MS.

VOCAL WORKS

Rameses II., a five-act drama with incidental music, 1891. (The drama as well as the music by Bantock.)
Mass in B flat for male voices, 1903. MS.
Six Song albums. MS.
Anthem, Psalm 82 (Milton), 1897.
Cavalier Tunes (Browning) for male choir, 1898.
Part-songs, and pianoforte pieces. M.

BAPTIE, DAVID, born at Edinburgh, Nov. 30, 1822. Author of a useful *Handbook of Musical Biography*, 1883 (2nd ed. 1887). A similar work, *Musicians of All Times*, appeared in 1889. He has published many glees, and has many more in MS. He has edited many hymn-books, and compiled a 'descriptive catalogue,' or index, of vocal part music, the MS. of which is now deposited in the reading-room of the British Museum. G.

BAPTISTE, a violin-player, who flourished at the beginning of the 18th century; his real name was Baptiste Anet; he was a pupil of Corelli, and apparently one of the first to introduce the works and style of his great master at Paris, thereby materially influencing the development of violin-playing in France. When French writers of the period speak of him as an extraordinary phenomenon, and as the first of all violinists, we must remember that at that time instrumental music, and especially the art of violin-playing, was still in its infancy in France. Baptiste did not settle in Paris, in spite of his great success, owing probably to the circumstance of Louis XIV.'s exclusive liking for old French music and for Lully. From Paris he went to Poland, where he spent the rest of his life as conductor of the private band of a nobleman. [Eitner (*Quellen-Lexikon*) quotes from Jacquot's *La Musique en Lorraine* a statement that he was in the service of the King of Poland, and accompanied him to Lunéville, dying there about 1755.] He published two sets of sonatas for the violin, 1724 and 1729; two suites de pièces pour deux musettes, op. 2, 1726; and six duos pour deux musettes, op. 3. P. D.

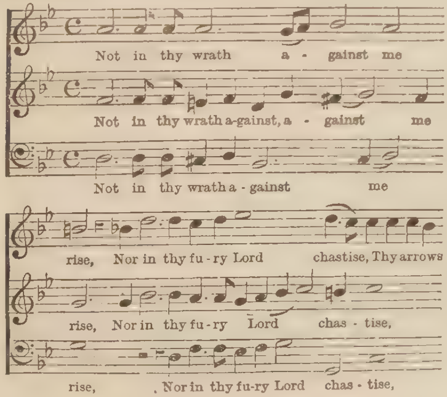
BAPTISTIN, JEAN, a violoncellist whose real name was Johann Baptist Struck; of German parentage, born at Florence about 1690, He came to Paris, and he and Labbé were the earliest players of the violoncello in the orchestra of the Opéra. He had two pensions from the King, fixing him—the first to France, and the second to Paris. He produced 3 operas and 15 ballets, and published 4 books of cantatas. He died 1755.

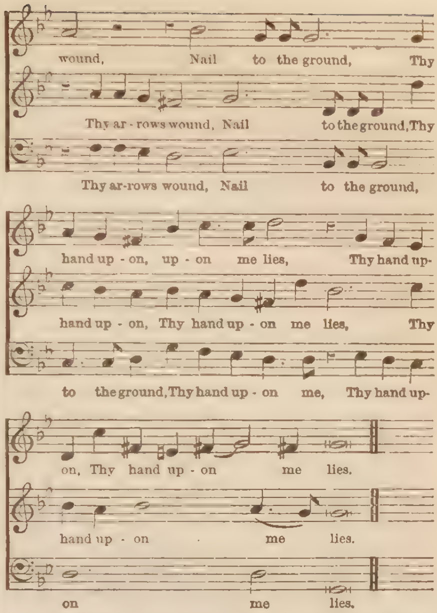
BAR. A vertical line drawn across the stave to divide a musical composition into portions of equal duration, and to indicate the periodical recurrence of the accent. The word bar is also commonly, though incorrectly, applied to the portion contained between any two such vertical lines, such portion being termed a 'measure.' In the ancient 'measured music' (*musica mensuralis*—that is, music consisting of notes of various and determined length, and so called to distinguish it from the still older *musica choralis* or *plana*, in which all the notes were of the same length) there were no bars, the rhythm being shown by the value of the notes. But as this value was not constant, being affected by the order in which the longer or shorter notes followed each other, doubtful cases occasionally arose, for the better understanding of which a sign called *punctum divisionis* was introduced, written . or √, which had the effect of separating the rhythmic periods without affecting the value of the notes, and thus corresponded precisely to the modern bar, of which it was the earliest precursor. [See also ALTERATIO, and POINT.]

The employment of the bar dates from the beginning of the 16th century, and its object appears to have been in the first place to facilitate the reading of compositions written in score, by keeping the different parts properly under each other, rather than to mark the rhythmic divisions. One of the earliest instances of the use of the bar is found in Agricola's

Musica Instrumentalis (1529), in which the examples are written on a single stave of ten lines, the various parts being placed above each other on the same stave (the usual arrangement in the earliest scores), with bars drawn across the whole stave. Morley also in his *Practical Musick* (1597) makes a similar use of bars in all examples which are given in score; but the introduction of the bar into the separate voice parts used for actual performance is of much later date. The works of Tallis (1575), Byrd (1610), and Gibbons (1612), were all published without bars, while in Ravenscroft's Psalter (1621) the end of each line of the verse is marked by a single bar. This single bar is termed by Butler (*Principles of Musick*, 1636) an imperfect close, which he says is introduced 'at the end of a strain, or any place in a song where all the parts meet and close before the end,' while the perfect close (the end of the whole composition) is to be marked with 'two bars athwart all the Rules.'

Henry Lawes appears to have been the first English musician who regularly employed bars in his compositions. His 'Ayres and Dialogues,' published in 1653, are barred throughout, though the 'Choice Psalmes put into Musick for Three Voices' by Henry and William Lawes, published only five years previously, is still without bars. The part-writing of the 'Choice Psalmes' is in many cases varied and even elaborate, and there must have been considerable difficulty in performing them, or indeed any of the compositions of that date, without the assistance of any signs of rhythmic division, especially as they were not printed in score, but only in separate parts. Their general character may be judged from the following example, which has been translated into modern notation and placed in score for greater convenience of reading. It may be observed that although without bars, the 'Choice Psalmes' are intended to be sung in common time, and that all have the sign C at the commencement; some of the 'Ayres and Dialogues,' on the other hand, are in triple time, and are marked with the figure 3.


Not in thy wrath a - gainst me
Not in thy wrath a-gainst, a - gainst me
Not in thy wrath a - gainst me
rise, Nor in thy fu - ry Lord chastise, Thy arrows
rise, Nor in thy fu - ry Lord chas - tise,
rise, Nor in thy fu-ry Lord chas - tise,


wound, Nail to the ground, Thy
Thy ar - rows wound, Nail to the ground, Thy
Thy ar-rows wound, Nail to the ground,
hand up - on, up - on me lies, Thy hand up-
hand up - on, Thy hand up - on me lies, Thy
to the ground, Thy hand up - on me, Thy hand up-
on, Thy hand up - on me lies.
hand up - on me lies.
on me lies.

In modern music the use of bars is almost universal. Nevertheless there are some cases in which for a short time the designed irregularity of the rhythm requires that they should be dispensed with. An example of this is found in certain more or less extended passages termed cadenzas (not to be confounded with the harmonic cadence or close), which usually occur near the end of a composition, and serve the purpose of affording variety and displaying the powers of execution of the performer. (See the close of the Largo of Beethoven's Concerto in C minor, op. 37.) Also occasionally in passages in the style of fantasia, which are devoid of any definite rhythm, examples of which may be found in the Prelude of Handel's first Suite in A, in Emanuel Bach's Fantasia in C minor, at the beginning of the last movement of Beethoven's Sonata in B flat, op. 106, and in the third movement of Mendelssohn's Sonata, op. 6.

But even in this kind of unbarred music the relative value of the notes must be approximately if not absolutely preserved, and on this account it is often expedient during the study of such music to divide the passage into imaginary bars, not always necessarily of the same length, by the help of which its musical meaning becomes more readily intelligible. This has indeed been done by Von Bülow in regard to the passage in the Sonata above alluded to, and it is so published in the 'Instructive Edition of Beethoven's Works' (Stuttgart, Cotta, 1871), the result being a considerable gain in point of perspicuity. Similar instances will occur to every student of pianoforte music.

A double bar, consisting of two parallel vertical lines, is always placed at the end of a composition, and sometimes at the close of a section or strain, especially if the strain has to be repeated, in which case the dots indicating repetition are placed on one or both sides of the double bar, according as they may be required. Unlike the single bar, the double bar does not indicate a rhythmic period, as it may occur in the middle or at any part of a measure, but merely signifies the *rhetorical* close of a portion of the composition complete in itself, or of the whole work. F. T.

BARBAJA, Domenico, born 1778 at Milan, of poor parentage; was successively waiter at a coffee-house on the Piazza, manager of an English riding-circus, lessee of the Cucagna playhouse at Naples, and director of the San Carlo theatre. While at Naples he made the acquaintance of Count Gallenberg, the Austrian ambassador, followed him to Vienna in 1821, and obtained the direction of both the 'Kärnthner-thor' theatre and that 'auf der Wien,' which he held till 1828. He was the first to introduce a subscription into the Vienna theatres. During his management the company embraced the best talent of the day, including Mesdames Colbran-Rossini, Sontag, Esther Mombelli, Giuditta Grisi, Mainvielle-Fodor, Feron, Canticelli; Signori Donzelli, Cicimarra, Bassi, Tamburini, Rubini, David, Nozzari, Lablache, Ambrogi, Benedetti, and Botticelli. The ballet was sustained by Duport, Salvatore, and Taglioni. Though Barbaja introduced Rossini into Vienna, he by no means neglected German opera, and under his management Weber's 'Euryanthe' was produced Oct. 25, 1823. He was at the same time manager of the two most celebrated opera-houses in Italy, La Scala at Milan, and San Carlo at Naples; not to mention some smaller operatic establishments also under his direction. Bellini's first opera, 'Bianca e Ferdinando,' was written for Barbaja and produced at Naples. His second opera, 'Il Pirata,' was also composed for Barbaja, and brought out at Milan. Several of Donizetti's works, and all Rossini's later works for the Italian stage, were first presented to the public by the famous impresario, who was destined one day himself to figure in an opera. Barbaja is at least introduced by name in 'La Sirène,' by Scribe and Auber. From his retirement till his death, Oct. 16, 1841, he resided on his property at Posilipo. He was very popular, and was followed to his grave by an immense concourse of people. C. F. P.

BARBELLA, Emanuele, violinist. Born at Naples in the earlier part of the 18th century. The following short account of his musical education was written by himself at the request of Dr. Burney, who gives it in his *History* (iii. 570):—'Emanuele Barbella had the violin placed in his hand when he was only six and a half years old, by his father Francesco Barbella. After his father's decease he took lessons of Angelo Zaga, till the arrival of Pasqualino Bini, a scholar of Tartini, in Naples, under whom he studied for a considerable time, and then worked by himself. His first instructor in counterpoint was Michele Gabbalone; but his master dying, he studied composition under the instructions of Leo, till the time of his death.' He adds, 'Non per questo, Barbella e un vero asino che non sa niente'—'Yet, notwithstanding these advantages, Barbella is a mere ass, who knows nothing.' He wrote nine trios for two violins and violoncello, six duets for violin and violoncello, several books of easy duets for two violins, six sonatas for violin, and six duos for violin and bass, adhering closely to the principles of Tartini. Burney gives an example of his composition, and says that his tone and manner were 'marvellously sweet and pleasing, even without any other accompaniment than the drone-bass of an open string.' In 1753 an opera, 'Elmira generosa,' written in collaboration with Logroscino, was brought out at Naples, where Barbella died in 1773. E. H. D.

BARBER OF BAGDAD, THE (Der Barbier von Bagdad); comic opera in two acts, words and music by Peter Cornelius; produced at Weimar under Liszt, Dec. 16,[1] 1858, but so unfavourably received that only one performance was given, and this failure was the cause of Liszt's retirement from his post. Revived at Munich, Oct. 15, 1885. It was given in English, by the pupils of the Royal College of Music, at the Savoy Theatre, Dec. 9, 1891.

BARBER OF SEVILLE, THE. Operas of this name, founded on the celebrated play of Beaumarchais (1775), have been often produced. Two only can be noticed here: (1) that of Paisiello, first performed at St. Petersburg in 1780, and at Paris in 1789—at the 'Théâtre de Monsieur,' in the Tuileries, July 12, and at the Théâtre Feydeau, July 22; (2) that of Rossini—libretto by Sterbini—produced at Rome, Feb. 5, 1816; in London, at the King's Theatre, Jan. 27, 1818; and at Paris, in the Salle Louvois, Oct. 26, 1819. Rossini hesitated to undertake the subject previously treated by Paisiello, and before doing so obtained his permission. He is said to have completed the opera in 15 days. On its appearance in Paris an attempt was made to crush it by reviving Paisiello's opera, but the attempt proved an entire failure; Paisiello's day was gone for ever. G.

BARBERS OF BASSORA, THE. A comic opera in 2 acts; words by Madison Morton; music by John Hullah. Produced at Covent Garden, Nov. 11, 1837.

BARBI, Alice, vocalist, is distinguished as one of the few Italians who have revived an art long lost to Italy, that, namely, of lyrical or concert singing.

Born at Bologna about 1860, Alice Barbi

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[1] This date is given in the Leipzig *Signale* for Jan. 1859, but in Lina Ramann's *Life of Liszt* the day is given as the 15th.

inherited no small degree of musical talent. But although her early proficiency on the violin seemed to mark her as a musical prodigy, she underwent a course of training, not only in violin-playing under Verardi of Bologna, and afterwards Buzzoni, but also in general knowledge, music, and languages; travelling abroad at times with her father, and encouraged at home by princely friends and patrons. Barbi's voice, under instruction from Zamboni and Busi, and later, Vannuccini, developed into a mezzo-soprano of fine quality, extending to high B flat, and perfectly equal throughout the register.

Barbi's début as a vocalist took place at Milan on April 2, 1882. Shortly afterwards she was associated with Sgambati in a concert at Rome, and her success was assured. The matinées Barbi then ventured to give in many Italian towns were crowded, and critics were agreed in welcoming a singer of high rank in her art who yet was not an operatic singer. Melodies by the old Italian masters were now brought to light and interpreted 'with truth and sobriety of feeling' by this original and gifted artist. The agility of her voice, the beauty of her shake, and the perfection of her ornamental passages were praised by Sgambati in an article translated by Mr. Sutherland Edwards for *The Musical World*, 1885, p. 452.

Her successes were repeated in England, Germany, Russia, etc. She first appeared in London in 1884, singing at Signor de Lara's concert of June 24, and at the Popular Concerts of Nov. 1 and 15. Barbi sang again in London in January, June, and July, 1885. In the following year she gave recitals at the Princes Hall, July 11 and 18, 1886. There followed universal acknowledgment of the young artist's charm of voice and technical skill; above all, of her grasp of poetic intention and rendering of every shade of expression in songs by Caldara, Astorga, Jommelli, Mozart, Rossini, Schubert, Bizet, and Brahms, among others. These were given from memory in their respective languages.

Before and after her retirement from the concert platform Alice Barbi wrote poems, some of which have been set to music by Bazzini. An Italian appreciation of Barbi by G. B. Nappi, with a portrait, is in *La Gazzetta Musicale* of 1887, p. 122. L. M. M.

BARBIERI, Francisco Asenjo, born at Madrid, August 3, 1823, studied in the conservatorium there, and after a varied career as member of a military band, a theatre orchestra, and an Italian opera troupe, became secretary and chief promoter of an association for instituting a Spanish national opera and the distinctively Spanish type of operetta (zarzuela), in opposition to the Italian. 'Gloria y peluca' (1850), 'Jugar con fuero' (1851), were the first of his series of these operettas, of which he wrote seventy-five in all. Apart from the stage, he held a high position as teacher and critic; in 1859 he established a series of 'Concerts spirituels,' and was connected with various other institutions for the encouragement of good music. He died in Madrid, Feb. 19, 1894. M.

BARBIREAU,[1] Maître Jacques, a celebrated musician of the 15th century, choirmaster and teacher of the boys in the cathedral of Antwerp from 1448 till his death, August 8, 1491. Many of the great musicians of the 15th and 16th centuries were his pupils; he maintained a correspondence with Rudolph Agricola, and is constantly quoted by his contemporary Tinctor as one of the greatest authorities on music of his time. Of his compositions, a mass for five voices, 'Virgo parens Christi,' another for four voices, 'Faulx perverse,' and a Kyrie for the same, are in the imperial library at Vienna, and some songs for three and four voices in that of Dijon. Kiesewetter has scored the Kyrie from the first-named mass and a song for three voices, 'Lome (l'homme) bany de sa plaisance.' M. C. C.

BARCAROLE (Fr.)—Ital. *Barcaruola*—a 'boat-song.' Pieces of music written in imitation or recollection of the songs of Venetian *barcaruoli* as they row their gondolas. Barcaroles have been often adopted by modern composers; as by Hérold in 'Zampa'; by Auber in 'Masaniello' and 'Fra Diavolo'; by Donizetti in 'Marino Faliero'; by Schubert, 'Auf dem Wasser zu singen' (Op. 72); by Chopin for Piano solo (Op. 60); and by Sterndale Bennett for Piano and Orchestra in his 4th Concerto. Mendelssohn has left several examples. The first 'Song without words' that he composed—published as Op. 19, No. 6—is the 'Venetianisches Gondellied' in G minor, which the autograph shows to have been written at Venice Oct. 16, 1830. Others are Op. 30, No. 6; Op. 62, No. 5; and the beautiful song, Op. 57, No. 5, 'Wenn durch die Piazzetta.' One essential characteristic in all these is the alternation of a strong and a light beat in the movement of 6–8 time—Chopin's alone being in 12–8—with a triplet figure pervading the entire composition, the object being perhaps to convey the idea of the rise and fall of the boat, or the regular monotonous strokes of the oars. The autograph of Bennett's barcarole is actually marked 'In rowing time.' The *tempo* of the barcaroles quoted above differs somewhat, but is mostly of a tranquil kind. The 'Gondoletta' entitled 'La Biondina,' harmonised by Beethoven, and given in his '12 verschiedene Volkslieder' (Nottebohm's Catalogue, p. 176), though of the same character as the boatmen's songs, is by Pistrucci, an Italian composer. W. H. C.

BARCROFTE, Thomas, a composer of whose biography nothing is known. A Te Deum and Benedictus (in F), and two anthems are ascribed to him in Tudway's MS. Collection. The former, an early copy of which is in the Cathedral library at Ely (where he is said to have been organist in 1535), are dated 1532, a date much too early for an English setting of these hymns. It seems much more probable that the author of these compositions was George Barcrofte [who matriculated as a sizar of Trinity College, Cambridge, on Dec. 12, 1574, and took the degree of B.A. in 1577-78. He was a minor canon and] organist of Ely Cathedral in 1579, and is supposed to have died in 1610. The service above mentioned, and one of the anthems, 'O Almighty God,' were printed by the Motett Society. E. F. R.

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[1] Called also Barbiriau, Barbicola, Barbyrianus, Barbarian, Barwyrianus, and Barbingant.

BARD. The following definition is given in Murray's *Oxford Dictionary*:—'An ancient Celtic order of minstrel-poets, whose primary function appears to have been to compose and sing (usually to the harp) verses celebrating the achievements of chiefs and warriors, and who committed to verse historical and traditional facts, religious principles, laws, genealogies, etc. . . . In Welsh specifically, a poet or versifier who has been recognised at the Eisteddfod.' The functions of bards, which were at least as much political as musical, descended in many cases from father to son, and they were naturally very important in the early periods of national history. The attempted extermination of the Welsh bards by Edward I. in 1284 implies that they were far from being the merely pacific, picturesque old minstrels with which fiction has generally been concerned; but their political importance seems to have been greater in Wales than in any other country. Both in Wales and Ireland they were supposed to be able to read the future; in Scotland their ancient dignity was so far lost in the 15th century that laws were enacted against them, and they were classified with beggars and other vagabonds. No doubt, in all three countries, they did more than any other class of persons to preserve the traditional music, just as was done in England by the gleemen, and in Scandinavia by the scalds. The composition of extempore rhymes in celebration of any patron or his friends formed part of the duties of bards in the later days of their existence; and this form of skill has been continued by the work of the modern or revived Eisteddfodau, where the singing of impromptu 'penillions' is still rewarded with prizes. Independently of this artificial support, the same practice continued down to the middle of the 19th century in such places as Evans's supper rooms, after the manner recorded in the first chapter of *The Newcomes*. The 'bardic' rites and customs which take place at the Eisteddfodau in various parts of England and Wales, or at the preliminary Gorsedd, a year and a day before each, are of rather doubtful authenticity. See EISTEDDFOD. M.

BARDELLA, ANTONIO NALDI, called 'Il Bardello,' chamber-musician to the Duke of Tuscany at the end of the 16th and beginning of the 17th centuries, and, according to Arteaga, inventor of the Theorbo. Caccini states that he was an admirable performer on that instrument.

BARDI, GIOVANNI, Count of Vernio, a Florentine noble, lived in the end of the 16th century, an accomplished scholar and mathematician, member of the Academy Della Crusca, and of the Alterati in Florence, maestro di camera to Pope Clement VIII. Doni attributes to him the first idea of the opera, and it is certain that the first performances of the kind were held in his house by his celebrated band of friends, Vicenzo Galilei, Caccini, Strozzi, Corsi, Peri, and Rinuccini, and that he himself composed the words for more than one such piece, *e.g.* 'L'amico fido,' and 'Il combattimento d'Apollino col serpente.' [A four-part composition, 'Miseri habitator,' by him appeared in Malvezzi's *Intermedii*, 1591, and a five-part madrigal is attributed to him by Vogel, *Biblioth. d. gedruckten weltl. Vocalmusik*, ii. 429, in a collection of 1582: Eitner (*Quellen-Lexikon*) considers that the name is only given as that of the person to whom the madrigal was dedicated.] M. C. C.

BARGAGLIA, SCIPIONE, a Neapolitan composer and contrapuntist, mentioned by Cerreto, lived in the second half of the 16th century. According to Burney the word 'Concerto' occurs for the first time in his work 'Trattenimenti . . . da suonare' (Venice, 1587).

BARGIEL, WOLDEMAR, son of a teacher of music at Berlin, and step-brother of Mme. Clara Schumann (his mother being the divorced wife of Friedrich Wieck), was born at Berlin, Oct. 3, 1828. He was made to play the piano, the violin, and organ at home, and was instructed in counterpoint by Dehn. As a youth of eighteen, and in accordance with the advice of his brother-in-law, Robert Schumann, he spent two years at the Conservatorium of Leipzig, which was then (1846) under Mendelssohn's supervision; and, before leaving it, he attracted general attention by an octet for strings, which was performed at one of the public examinations.

After his return to Berlin, in 1850, he commenced work as a teacher, and increased his reputation as a composer by the publication of various orchestral and chamber works, as well as pianoforte pieces. In 1859 he was called to a professorship at the Conservatorium of Cologne, which, in 1865, he exchanged for the post of capellmeister, and director of the institute of the Maatschappij tot bevordering van toonkunst at Rotterdam. In 1874 he was appointed professor at the Königliche Hochschule für Musik, which is now flourishing under the leadership of Joachim, at Berlin. He is a member of the senate of the Academy of Arts, and is at the head of one of the three 'Meisterschulen für musikalische Composition' connected with the Academy.

As a composer, Bargiel must be ranked among the foremost disciples of Schumann. He makes up for a certain lack of freshness and spontaneity in his themes by most carefully elaborated treatment. Besides his pianoforte pieces, op. 1-5, and his trios for pianoforte and strings, three overtures for full orchestra, 'Prometheus,' op. 16, 'Zu einem Trauerspiel,' and 'Medea,' and the 23rd Psalm for female voices should be particularly mentioned [as well as a Symphony in C, op. 30; 13th Psalm, for chorus and orchestra, op. 25; for pianoforte the Suites, op. 7 and 13, and a Sonata, op. 34; an intermezzo for orchestra, 3 trios, 4 string quartets, and smaller choral works]. E. D.

BARITONE (Ital. *Baritono;* Fr. *Baryton, Basse-Taille, Concordant*). The male voice intermediate to the bass and the tenor. The compound *βαρύτονος* signifies 'of heavy *timbre*,'—in this instance, *in relation to the tenor.* It is therefore a misnomer; for, however close their approximation in compass, the quality of what is now understood by the baritone voice unmistakably marks it as a high bass, not a low tenor. The recognition of this important fact is manifest in the works of the majority of modern composers. One instance out of many will suffice. The principal part in Mendelssohn's oratorio 'Elijah' ranges from the C in the bass stave to the F above it, very rarely descending below the former note. Sung, as it might be with perfect—or too much—ease, by a low tenor, it would obviously lose all its dignity and breadth. Since the production of Mozart's 'Nozze di Figaro' and 'Don Giovanni' the baritone voice has found much favour with composers, and been cultivated with unprecedented success. Innumerable principal parts have been written for it; and not to speak of artists of this class still before the public, the names of Bartleman in England, of Ambrogetti in Italy, and of Martin in France, are historical. [BASS]. J. H.

BARITONE, the name usually applied to the althorn in B♭ or C. It stands in the same key as the euphonium, but the bore being on a considerably less scale, and the mouth-piece smaller, it gives higher notes and a less volume of tone. It is almost exclusively used in reed and brass bands, to the latter of which it is able to furnish a certain variety of quality. See SAXHORN. W. H. S.

BARKER, CHARLES SPACKMAN, was born at Bath, Oct. 10, 1806. Left an orphan at five years old, he was brought up by his godfather, who gave him such an education as would fit him for the medical profession. But Barker, accidentally witnessing the operations of an eminent London organ-builder, Bishop, who was erecting an organ in his neighbourhood, determined on following that occupation, and placed himself under the builder for instruction in the art. Two years afterwards he returned to Bath and established himself as an organ-builder there. About 1832 the newly-built large organ in York Minster attracted general attention, and Barker, impressed by the immense labour occasioned to the player by the extreme hardness of touch of the keys, turned his thoughts towards devising some means of overcoming the resistance offered by the keys to the fingers. The result was the invention of the pneumatic lever, by which ingenious contrivance the pressure of the wind which occasioned the resistance to the touch was skilfully applied to lessen it. Barker offered his invention to several English organ-builders, but finding them indisposed for financial reasons to adopt it, he went to Paris, where he arrived in 1837 about the time that Cavaillé-Col was building a large organ for the church of St. Denis. To that eminent builder he addressed himself, and Cavaillé, seeing the importance of the invention, immediately adopted it. The pneumatic lever was also applied to the organs of St. Roch and the Madeleine. Barker took out a patent for it in 1839. About 1840 be became director of the business of Daublaine and Callinet (afterwards Ducroquet, and later Merklin and Schütz), and built in 1845 a large organ for the church of St. Eustache, which was unfortunately destroyed by fire six months after its erection. He also repaired the fine organ of the church of St. Sulpice. At the Paris Exhibition of 1855 he received a first-class medal and the Cross of the Legion of Honour. Later the pneumatic lever came gradually into use in England, and his patent for electric organs was purchased by Bryceson of London. He remained with Merklin until 1860, when he set up a factory of his own under the firm of Barker and Verschneider, and built the organs of St. Augustin and of Montrouge in Paris, both electric. The war of 1870 caused him to leave Paris and return to England, when he built the organs for the Catholic cathedrals of Cork and Dublin. He died at Maidstone, Nov. 26, 1879.

W. H. H. and V. DE P.

BARLEY, WILLIAM. One of the early English music printers. He worked under an 'assignment' of the music printing patent conferred on Thomas Morley by Queen Elizabeth in 1598. Barley, as bookseller and printer, lived, in 1592, in Gracechurch Street, and worked until at least 1614. His printing was particularly bold and good, and though his bibliography is rather limited, yet it includes many important works. He printed *A Newe Booke of Tabliture,* 1596; *The Pathewway to Musicke,* 1596; Anthony Holborne's 'Pavans, Galliards, Almains, and other short Æirs,' 1599; Alison's 'Psalms,' 1599; John Farmer's First Set of 'Madrigals,' 1599; John Bennet's 'Madrigalls to Foure Voyces,' 1599; Weelke's 'Ayeres or Phantasticke Spirites,' 1608; 'Pammelia,' 1609; and Robinson's 'New Citharen Lessons,' 1609. F. K.

BARNARD, CHARLOTTE ALINGTON, known by her pseudonym of 'Claribel,' was born Dec. 23, 1830, and married Mr. C. C. Barnard in 1854. She received some instruction in the elements of composition from W. H. Holmes, and between 1858 and 1869 published some hundred ballads, most of which attained an extraordinary popularity of a transient kind. A volume of *Thoughts, Verses, and Songs* was published, and another volume of poems was printed for private circulation. She died at Dover, Jan. 30, 1869. (*Dict. of Nat. Biog.*) W. B. S.

BARNARD, Rev. John, a minor canon of St. Paul's Cathedral in the time of Charles I., was the first who published a collection of cathedral music. His work appeared in 1641 under the title of 'The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before printed. Whereby such Bookes as were heretofore with much difficulty and charges, transcribed for the use of the Quire, are now to the saving of much Labour and expence, publisht for the general good of all such as shall desire them either for publick or private exercise. Collected out of divers approved Authors.' The work was printed, without bars, in a bold type, with diamond headed notes, in ten separate parts—medius, first and second contratenors, tenor and bassus for each side of the choir, Decani and Cantoris. A part for the organ is absolutely necessary for some of the verse anthems in which intermediate symphonies occur, but it is extremely doubtful whether it was ever printed. From many causes—the wear and tear resulting from daily use in choirs, the destruction of service-books during the civil war, and others—it happened that a century ago no perfect copy of this work was known to exist, the least imperfect set being in Hereford Cathedral, where eight of the ten vocal parts (some of them mutilated) were to be found, the bassus decani and medius cantoris being wanting. It so remained until Jan. 1862, when the Sacred Harmonic Society acquired by purchase a set consisting also of eight vocal parts, including the two wanting in the Hereford set, and some also being mutilated. A duplicate of the bassus decani which had been with this set was purchased by the Dean and Chapter of Hereford, and a transcript of the imperfect medius cantoris was permitted by the Society to be taken for them, so that the Hereford set still retains its pre-eminence. The work does not include the compositions of any then living author, the compiler in his preface declaring his intention of giving such in a future publication.

Its contents are as follows:—

Tallis. 1st Serv. 4 voices, D min.
N. Strogers. 4 v. D min.
E. Bevin. 4 and 5 v. D min.
W. Byrd. 4, 5 and 6 v. D min.
O. Gibbons. 4 v. F.
W. Mundy. 4, 5 and 6 v. D min.
R. Parsons. 4, 5, 6 and 7 v. F.
T. Morley. 1, 2, 3, 4 and 5 v. D min.
Dr. Gyles. 1, 2, 3, 4, 5 and 6 v. C. [The above are Mg. and Ev. Services complete, and are each entitled '1st Service.']
Mr. Ward. Mag. and N. D. 1, 2, 3, 4 and 5 v. G min.
Mr. Woodson. Te Deum, 4 v. D min.
Byrd. 2nd Serv. with verses, Mag. and N. D. G min.
Byrd. 3rd S., Mag. and N. D. 5 v. C.
Morley. 2nd S., Mag. and N. D. 5 v. G.
O. Gibbons. 2nd S., Mg. and Ev. 1, 2, 3, 4 and 5 v. D minor.
Tallis. 1st Preces.
Do. 1st Ps. to do. Wherewithall.
Do. 2nd Ps. O doe well.
Do. 3rd Ps. My soul cleaveth.
Byrd. 1st Preces.
Do. 1st Ps. to do. O clap.
Do. 2nd Ps. Save me, O God.
Do. 2nd Preces.
Do. 1st Ps. to do. When Israel.
Byrd. 2nd Ps. Hear my prayer.
Do. 3rd Ps. Teach me, O Lord.
O. Gibbons. 1st Preces.
Do. Ps. to do. Thou openest.
Tallis. Responses, Prayer, etc.
Do. Litany.

Full Anthems, 4 parts.

Tallis. O Lord, give thy Holy Spirit.
E. Hooper. Teach me.
Farrant. Hide not Thou.
Do. Call to remembrance.
J. Shepheard. Haste Thee.
Do. (2nd pt.) But let all.
W. Mundy. O Lord, the Maker.
Do. O Lord, the world's Saviour.
O. Gibbons. Deliver us.
Do. (2nd pt.) Blessed be.
O. Gibbons. Almighty and everlasting.
Batten. O praise the Lord.
Do. Hide not Thou.
Do. Lord, we beseech Thee.
Do. Haste Thee, O God.
Do. (2nd pt.) But let all those.
Do. When the Lord.
Dr. Tye. I will exalt Thee.
Do. (2nd pt.) Sing unto the Lord.
Do. Deus misereatur. [Divided into 3 little anthems.]

Full Anthems of 5 parts.

Tallis. With all our hearts.
Do. Blessed be Thy name.
E. Hooper. O Thou God Almighty.
Tallis. I call and cry.
Mundy. O Lord, I bow.
Byrd. Prevent us.
E. Hooper. Behold it is Christ.
Robt. White. The Lord bless us.
Tallis. Wipe away.
Byrd. O God, whom our offences.
Do. O Lord, make thy servant Charles.
Dr. Tye. I lift my heart.
Byrd. O Lord, turn.
Do. (2nd pt.) Bow Thine ear.
Dr. Giles. O give thanks.

Full Anthems for 6, 7, 8 parts.

Byrd. Sing joyfully, 6 v.
R. Parsons. Deliver me, 6 v.
O. Gibbons. Hosanna, 6 v.
Do. Lift up your heads, 6 v.
Weelkes. O Lord, grant, 6 and 7 v.

Anthems with Verses.

Byrd. O Lord, rebuke me not.
Do. Hear my prayer.
W. Mundy. Ah, helpless wretch.
Morley. Out of the deep.
O. Gibbons. Behold Thou hast.
Batten. Out of the deep.
Ward. I will praise.
Byrd. Thou God.
Do. Christ rising.
Do. (2nd pt.) Christ is risen.
Dr. Bull. Deliver me.
Ward. Let God arise.

From the printed and manuscript parts, aided by other old manuscript organ and voice parts, Mr. John Bishop of Cheltenham made a score of the work, which, it is to be regretted, remains unpublished. It is now in the British Museum.

Seven separate parts of the MS. collections made by Barnard for this work, comprising upwards of 130 services and anthems besides those included in the published work, together with the set of parts which likewise belonged to the Sacred Harmonic Society, are now in the library of the Royal College of Music. W. H. H.

BARNBY, Sir Joseph, son of Thomas Barnby, an organist, was born at York, August 12, 1838. He entered the choir of the minster when seven years old, and was an organist and choirmaster at twelve. In 1854 he entered the Royal Academy of Music, and was, two years afterwards, narrowly defeated by Sir Arthur Sullivan in the competition for the first Mendelssohn Scholarship. He was organist successively at Mitcham, St. Michael's, Queenhithe, and St. James' the Less, Westminster, before he was appointed to St. Andrew's, Wells Street, where he remained from 1863 to 1871, establishing the musical reputation of the services. From 1871 to 1886 he was organist of St. Anne's, Soho, where he instituted the annual performances of Bach's Passion Music according to St. John, with orchestral accompaniment. In 1867 Messrs. Novello, to whom he had been musical adviser since 1861, established 'Barnby's Choir,' which gave 'oratorio concerts' from 1869 till 1872, when it was amalgamated with the choir formed and conducted by Gounod at the Albert Hall, under the title of the 'Royal Albert Hall Choral Society' (now the 'Royal Choral Society'). The same firm of publishers also gave daily concerts in the Albert Hall in 1874-75 which were conducted by Barnby. He had conducted the St. Matthew Passion in Westminster Abbey in 1871, and in 1878, when the

London Musical Society was formed, he became its conductor, and under his baton the Society produced Dvořák's 'Stabat Mater' for the first time in England, March 10, 1883. He gave up the post in 1886, being succeeded by Sir A. C. Mackenzie. He was appointed precentor of Eton in 1875—a post of the highest importance in the musical education of the upper classes—and retained it till 1892, when he succeeded Thomas Weist-Hill as principal of the Guildhall School of Music. In 1886-88 he was conductor of the rehearsals and concerts of the Royal Academy of Music, of which he was a fellow. On Nov. 10, 1884, he conducted the first performance in England of Wagner's 'Parsifal' as a concert in the Albert Hall. He was knighted on August 5, 1892, and later in the same year conducted the Cardiff Festival; he conducted the same festival in 1895, and a few months afterwards he died suddenly in London, on Jan. 28, 1896. He was buried in Norwood Cemetery, after a special service in St. Paul's Cathedral. Barnby's compositions include an oratorio, 'Rebekah' (1870), a psalm, 'The Lord is King' (Leeds Festival, 1883), an enormous number of services and anthems, part-songs, and vocal solos, trios, etc.; a series of 'Eton Songs' had a great popularity with the class for which they were intended; he wrote also 246 hymn-tunes, published in one vol. in 1897; and edited five hymn-books, the most important of which was 'The Hymnary' (1872). [*Dict. of Nat. Biog.*]

Having regard to the lack of genuine inspiration in much of Barnby's music, it would be easy to underrate his work altogether, but there can be no doubt that he did much to popularise music with a certain class, and it is only fair to remember that if he fostered the admiration for Gounod's less satisfactory compositions, he also stimulated the love of Bach. As a choirmaster he had great gifts, and managed to secure a wonderful degree of accuracy; under him, choir-singing was a kind of drill, and the precision he obtained, though valuable in itself, was not equally suited to all kinds of music. M.

BARNETT, John, born at Bedford, July 15, 1802. His mother was a Hungarian, and his father a Prussian, whose name was Bernhard Beer, which was changed to Barnett Barnett on his settlement in England as a jeweller. It is worthy of remark that he was a second cousin of Meyerbeer. In his infancy John showed a marked predilection for music, and as his childhood advanced proved to have a fine alto voice. At the age of eleven he was articled to S. J. Arnold, proprietor of the Lyceum, Arnold engaging to provide him with musical instruction in return for his services as a singer. The young vocalist accordingly appeared upon the stage at the Lyceum, July 22, 1813, in 'The Shipwreck,' and continued a successful career until the breaking of his voice. During this time he was receiving instruction in music, first from C. E. Horn, and afterwards from Price, the chorus-master of Drury Lane. He wrote, while yet a boy, a mass and many lighter pieces, some of which were published. At the expiration of his term with Arnold he took pianoforte lessons of Perez, organist of the Spanish embassy, and subsequently of Ferdinand Ries. From the latter he received his first real lessons in harmony.

His first essay for the stage was the musical farce of 'Before Breakfast' (Lyceum, 1825), the success of which induced him to continue the line he had commenced. Among the pieces he subsequently wrote may be enumerated 'Monsieur Mallet,' 'Robert the Devil,' 'Country Quarters,' 'Two Seconds,' 'The Soldier's Widow,' 'The Picturesque,' 'Married Lovers,' 'The Deuce is in her,' 'Charles the Twelfth' (which contained the popular Ballad 'Rise, gentle Moon), and 'The Carnival of Naples,' the latter performed at Covent Garden in 1830. Meantime he was not unmindful of the higher branches of his art, and in 1830 published his oratorio of 'The Omnipresence of the Deity,' which has never been performed in public. In 1831 he brought out at Sadler's Wells 'The Pet of the Petticoats,' subsequently transplanted to the greater theatres. This was his most important dramatic work up to this period. It was deservedly popular, and contained dramatic music then new to the English stage.

In 1832 Barnett was engaged by Madame Vestris as music-director of the Olympic Theatre, for which he wrote a number of popular musical pieces—'The Paphian Bower,' 'Olympic Revels,' 'The Court of Queen's Bench,' 'Blanche of Jersey,' etc. Also for Drury Lane a lyrical version of Mrs. Centlivre's 'Bold stroke for a Wife,' with Braham in the principal character. Under the title of 'Win her and Wear her' this piece was played for a few nights, but failed to obtain the success it merited, partly owing to the inappropriateness of the subject. The music contains many gems introduced by the composer into his later works.

In 1834 he published his 'Lyrical Illustrations of the Modern Poets,' a collection of songs of remarkable beauty and poetic feeling; and shortly afterwards 'Songs of the Minstrels,' and 'Amusement for Leisure Hours.' These productions, the first especially, raised him in the estimation of the musical world.

Barnett's great work, 'The Mountain Sylph,' was produced at the Lyceum on August 25, 1834, with remarkable success. It was originally designed as a musical drama for one of the minor theatres, and afterwards extended into complete operatic form. It met with some opposition on the first night, but soon became a standard favourite. 'Here then,' says Professor Macfarren, 'was the first English opera constructed in the acknowledged form of its age since Arne's time-honoured "Artaxerxes"; and it owes its importance as a work of art, not more to the artistic mould in which it is cast than to the artistic, conscientious emulous feeling that pervades it. Its production opened a new period for music in this country, from which is to be dated the establishment of an English dramatic school, which, if not yet accomplished, has made many notable advances.' Barnett dedicated the work to his old master, Arnold, extolling him as the fosterer of the British Muse; but before the year was out he changed his tone, complaining in the public prints that this same manager had refused to pay him for the composition of a new opera.

He now spent some time in Paris, with the purpose of producing there his opera of 'Fair Rosamond,' but returned, on the invitation of Bunn, to bring out the work at Drury Lane. It was performed Feb. 28, 1837, with indifferent success, mainly owing to its ill-constructed libretto. It is full of charming music, and, wedded to a new poem, might command attention from an audience of the present day. In this year Barnett married the daughter of Lindley the violoncellist, with whom he went to Frankfort, with the view of studying Vogler's system of harmony and the principles of composition under Schneider von Wartensee. Here he wrote a symphony and two quartets, which are still unpublished. On his return to London in 1838, he produced his opera of 'Farinelli' at Drury Lane (Feb. 8, 1839), perhaps his best work. In this year, in conjunction with Morris Barnett, the actor, dramatist, and journalist, he opened the St. James's Theatre, with the intention of founding an English opera house; but (owing to unforeseen circumstances) the theatre prematurely closed at the end of the first week.

At the beginning of 1841 Barnett established himself as a singing master at Cheltenham, where he had an extensive practice. In later life, after a residence of some years in Germany and Italy, for the education of his children, he went to live in the district of the Cotswolds, and died there on the night of April 16-17, 1890. In 1842 he published a pamphlet of sixty pages, entitled 'Systems and Singing Masters: an analytic comment upon the Wilhem System as taught in England'—cleverly and caustically written, but unjustly severe upon Hullah; in 1844 appeared his 'School for the Voice.'

An unpublished opera, 'Kathleen,' to a libretto by Sheridan Knowles, is highly spoken of by those who have heard the music. His single songs are said to number nearly four thousand. (*Imp. Dict. of Univ. Biog.; Private sources.*) E. F. R.

BARNETT, JOHN FRANCIS, nephew of the preceding, son of Joseph Alfred Barnett, a professor of music, who died April 29, 1898, was born in London, Oct. 16, 1837. He began the study of the pianoforte when six years old under the guidance of his mother. When eleven he was placed under Dr. Wylde. The boy progressed rapidly in his studies, and a twelvemonth later became a candidate for the Queen's Scholarship at the Royal Academy of Music. This he gained, and at the expiration of two years, the duration of the scholarship, he competed again, and was again successful. During the first year of his scholarship he played Mendelssohn's Concerto in D minor at the New Philharmonic Society, under the direction of Spohr (July 4, 1853). The second scholarship coming to an end in 1857, he visited Germany, studied under Hauptmann and Rietz at the Conservatorium at Leipzig, and performed at the Gewandhaus (Mar. 22, 1860). At the expiration of three years he returned to London and played at the Philharmonic, June 10, 1861. The first composition that brought the young composer into notice was a symphony in A minor, produced at the Musical Society of London (June 15, 1864). He has since written several quartets and quintets for string instruments, pianoforte trios, as well as an 'Overture Symphonique' for the Philharmonic Society (May 11, 1868), a concerto in D minor, and other works. In 1867, at the request of the committee of the Birmingham Festival, he composed his cantata 'The Ancient Mariner,' on Coleridge's poem, which was an acknowledged success. In 1870 he received a second commission from the Birmingham Festival committee to write a cantata, and this time he chose 'Paradise and the Peri,' which was performed the same year with great success. Both these works have been given repeatedly in England and the Colonies. Mr. Barnett next wrote his overture to Shakespeare's 'Winter's Tale,' for the British Orchestral Society, which performed it Feb. 6, 1873. In the same year he produced his oratorio 'The Raising of Lazarus,' which may be regarded as his most important work. In 1874 he received a commission to compose an instrumental work for the Liverpool Festival, when he chose for his theme Scott's 'Lay of the Last Minstrel.' [The oratorio 'The Good Shepherd' was performed at the Brighton Festival of 1876, the successful cantata 'The Building of the Ship' at the Leeds Festival of 1880, an orchestral suite, 'The Harvest Festival,' at the Norwich Festival of 1881, 'The Triumph of Labour,' Crystal Palace, 1888, and 'The Wishing Bell,' a cantata for female voices, Norwich Festival, 1893. In 1883 he completed a symphony in E flat by Schubert, from autograph sketches in the possession of Sir G. Grove; it was performed at the Crystal Palace, where, in December of the same year, two orchestral sketches, 'The Ebbing Tide' and 'Elf Land,' were given. Two more, 'The Flowing Tide' and 'Fairy Land,' made their appearance in the same concert-room in 1891, and 'Liebeslied' and 'Im Alten Styl' in 1895. Yet another pair of pieces, this time for strings only, 'Pensée mélodique' and 'Gavotte,' were played in London in Jan. 1899. In addition to the above, mention should be made of an orchestral symphony in A minor (1864), a 'Pastoral Suite' (1892), a Concerto Pastorale for flute and orchestra, a Sonata in E minor for flute and pianoforte, a Scena for contralto, 'The Golden Gate,' a number of pianoforte compositions (two sonatas, three impromptus, and shorter pieces), and vocal works, including a 'Tantum Ergo' in eight parts.] E. F. R.

BARON, Ernst Theophilus, a famous lute player, born at Breslau, Feb. 17, 1696. His first instruction was obtained from Kohatt, a Bohemian, in 1710, next in the Collegium Elizabethanum at Breslau; and he afterwards studied law and philosophy at Leipzig. After residing in Halle, Cöthen, Zeitz, Saalfeld, and Rudolstadt, he appeared in Jena in 1720, whence he made an artistic tour to Cassel, Fulda, Würzburg, Nuremberg, and Regensburg, meeting everywhere with brilliant success. In Nuremberg he made some stay, and there published his 'Historisch-theoretisch und practische Untersuchung des Instrumentes der Lauten' (J. F. Rüdiger, 1727), to which he afterwards added an appendix in Marpurg's *Historisch-kritische Beiträge*, etc. In 1727 Meusel, lutenist at the court of Gotha, died, and Baron obtained the post in 1728, which, however, he quitted in 1732, after the death of the duke, to join the court band at Eisenach; in 1735 he became theorbist to the Crown Prince, afterwards Frederick the Great, at Rheinsberg, and in 1737 he undertook a tour by Merseburg and Cöthen to Berlin, and was engaged by King Friedrich Wilhelm I. as theorbist. Weiss, the great theorbist, was at that time living in Dresden, and from him, Hofer, Kropfgans, and Belgratzky, a Circassian, Baron soon learnt the instrument. After this he remained in Berlin till his death, April 12, 1760; and published there a great number of short papers on his instrument and music in general. A few compositions for the lute are mentioned in the *Quellen-Lexikon*. F. G.

BARONESS, THE, an artist of German origin, as is supposed, who sang in the operas abroad and in London, and was known by no other name. She sang the part of Lavinia, in the opera of 'Camilla,' by Bononcini (Drury Lane, 1706), and that of Eurilla in 'Love's Triumph,' at the Haymarket, some time afterwards. She was a perfect mistress of the grandest method of singing, an art which was even then becoming rare, and she shared that proud pre-eminence with but a few such singers, as Cornelio Galli, Tosi, and Siface. She took a great part, with Sandoni, in the teaching and cultivation of Anastasia Robinson, so far as that singer would submit to receive any instruction at all; being herself, at the same time, engaged at the Opera, and 'greatly caressed,' as Hawkins informs us. Her name must not be confounded with that of Hortensia, the mistress of Stradella, as was done by Humfrey Wanley, the compiler of the Harleian Catalogue, relying on the information of his friend Berenclow; for that unfortunate lady was, according to the best accounts, assassinated at the same time with her lover. J. M.

BARRE, Antonio, was of French extraction, but the place and date of his birth are unknown. We find him as a composer of established repute at Rome in 1550, and in 1552 he was an alto in the choir of St. Peter's. A book of his own madrigals was published in Rome in 1552 [*Vogel, Bibl. d. ged. weltl. Musik*], and in 1555 he started in that capital a printing-press, which he afterwards removed to Milan, and from which he published a series of seven volumes containing pieces by himself and other writers. The titles of these are as follows:—(1) 'Primo Libro delle Muse a 5 voci, Madrigali di diversi Autori.' (2) 'Primo Libro delle Muse a 4 voci, Madrigali ariosi di Antonio Barre ed altri diversi autori.' Both of these volumes were dated 1555, and were dedicated, the first to Onofrio Virgili, the second to the Princess Felice Orsini. (3) 'Secondo Libro delle Muse, a 5 voci, Madrigali d'Orlando di Lasso,' 1557. (4) 'Secondo Libro delle Muse a quattro voci, Madrigali ariosi di diversi eccellentissimi Autori, con due Canzoni di Gianetto' (*i.e.* Palestrina), 'di nuovo raccolti e dati in luce. In Roma appresso Antonio Barre 1558.' (5) 'Madrigali a quattro voci di Francesco Menta novamente da lui composti e dati in luce; in Roma per Antonio Barre 1560.' (6) 'Il Primo Libro di Madrigali a quattro voci di Ollivier Brassart. In Roma per Antonio Barre 1564.' Of this last only the alto part is known to exist, having been actually seen by Fétis. (7) 'Liber Primus Musarum cum quatuor vocibus, seu sacræ cantiones quas vulgo Mottetta appellant. Milan, Antonio Barre, 1588.' Out of these seven works even the learned and indefatigable Baini had only thoroughly satisfied himself as to the existence of the first two, but copies of the third and fourth are at Bologna and elsewhere. [Eitner's *Quellen-Lexikon.*] The last is said to contain no less than twenty-nine pieces by Palestrina, besides specimens of the work of Orlando Lasso, Rore, Animuccia, and other rare masters. E. H. P.

BARRE, Leonard, a native of Limoges, and pupil of Willaert, a singer in the Papal Chapel from 1537 till 1552, and thus contemporary with Arcadelt. He was one of the musicians sent by the Pope to the Council of Trent in 1545 to give advice on church music. His claims as a composer rest on some motets and madrigals published in a collection at Venice in 1544, and on MS. compositions preserved in the Hofbibliothek at Munich, and the ducal library at Wolfenbüttel. J. R. S. B.

BARRET, Apollon Marie-Rose, a remarkable oboe player, born in the south of France in 1804, pupil of Vogt at the Conservatoire, solo player at the Odéon and Opéra Comique, and at last permanently attached to the Italian Opera in London till 1874. Barret was the author of the

'Complete Method for the Oboe, comprising all the new fingerings, new tables of shakes, scales, exercises,' etc. He died Mar. 8, 1879. F. G.

BARRETT, JOHN, born about 1674, died about 1735, was a pupil of Dr. Blow, and was music master at Christ's Hospital and organist of the church of St. Mary-at-Hill about 1710. Many songs by him are in the collections of the period, such as D'Urfey's 'Wit and Mirth,' in which is 'Ianthe the lovely,' which furnished the tune of 'When he holds up his hand' in 'The Beggar's Opera.' Barrett composed overtures and act tunes for 'Love's last Shift, or, The Fool in Fashion,' 1696, 'The Pilgrim,' 1700, 'The Generous Conqueror,' 1702, 'Tunbridge Walks,' 1703, and 'Mary, Queen of Scots,' 1703. W. H. H.

BARRETT, THOMAS. See VIOLIN-MAKERS.

BARRETT, WILLIAM ALEXANDER, English writer on music; born at Hackney, Oct. 15, 1834; was a chorister at St. Paul's, from 1846 to 1849, principal alto at St. Andrew's, Wells St., 1858-61, and in the latter year lay-vicar at Magdalen College, Oxford. He was organist of St. John's, Cowley, Oxford, from 1863 to 1866; assistant vicar-choral, St. Paul's, 1867, and vicar-choral, 1876 [*British Musical Biography*]. He was a Mus. Bac. of Oxford (1871). He published *English Glee and Madrigal Writers* (1877), *English Church Composers* (1882), *Balfe, his Life and Work* (1882), and other works; he was joint-editor with Stainer of the *Dictionary of Musical Terms* (1875). He was musical critic of the *Morning Post* from 1869 till his death; for some time edited the *Monthly Musical Record*, and the *Musical Times*. He died Oct. 17, 1891. G.

BARRINGTON, DAINES, The Hon., born in London, 1727, died there, March 14, 1800, Recorder of Bristol and puisne judge in Wales, is mentioned here as the author of an account of Mozart during his visit to London in 1764, at eight years of age, in the *Philosophical Transactions* for 1780 (vol. xi.). Barrington also published *Miscellanies* (London, 1781), in which the foregoing account is repeated, and a similar account is given of the early powers of four other children, William Crotch, Charles and Samuel Wesley, and Lord Mornington. He also wrote papers on the singing of birds, and on the ancient Welsh crwth and pib-corn. M. C. C.

BARRY, CHARLES AINSLIE, born in London June 10, 1830, was educated at Rugby School and Trinity College, Cambridge; was a pupil of T. A. Walmisley, and afterwards studied music at Cologne, Leipzig, and Dresden. He contributed for long to the *Guardian*, edited the *Monthly Musical Record*, 1875-79, and is well known as the 'C. A. B.' of the Richter Concert programmes, in which his admirable analyses of the compositions of the advanced school are of especial value and interest. He has published several songs and PF. pieces. A MS. Festival March of his was often played at the Crystal Palace in 1862-63, and he has a symphony and other orchestral pieces in MS. He was secretary to the Liszt Scholarship Fund 1886, and is an earnest champion of musical advance. G.

BARSANTI, FRANCESCO, born at Lucca about 1690. In 1714 he accompanied Geminiani to England, which country henceforth became his own. He played both the flute and oboe, the latter for many years in the opera band. He held a lucrative situation in Scotland, and while there made and published 'A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord,' etc. (Edinburgh, 1742). After his return to England about 1750, he played the viola at the opera in winter and Vauxhall in summer. At the close of his life he was dependent upon the exertions of his wife and his daughter, a singer and actress of considerable ability. His other publications include concerti grossi, overtures, sonatas for strings, and six 'Antifone' in the style of Palestrina. M. C. C.

BARTEI, GIROLAMO, a native of Arezzo, general of the Augustin order of monks at Rome in the beginning of the 17th century. In 1607 he was maestro di cappella in the cathedral of Volterra, and in the same year he published a set of 'Responsoria' for four equal voices; some masses for eight voices appeared in 1608, a book of motets for two voices in 1609, and some 'concerti' and 'ricercari' for two voices, both in 1618. [Eitner's *Quellen-Lexikon.*]

BARTH, KARL HEINRICH, born at Pillau, near Königsberg in Prussia, July 12, 1847, received his first instruction from his father, beginning the piano at four years old. From 1856 to 1862 he was studying with L. Steinmann, and for two years after the expiration of this term, with H. von Bülow. From 1864 onwards he was under Bronsart, and for a short time was a pupil of Tausig's. In 1868 he was appointed a teacher in the Stern Conservatorium, and in 1871 became a professor at the Hochschule at Berlin. Herr Barth is justly held in high estimation for his earnest and intelligent interpretation of classical works, and he is also an admirable player of concerted music. The trio-party which he formed with de Ahna and Hausmann was justly renowned. He has repeatedly undertaken successful concert tours in Germany and England, and has once appeared at a concert of Pasdeloup's in Paris. He held the position of pianist to the Emperor Frederick of Germany. M.

BARTH, RICHARD, born June 5, 1850, at Grosswanzleben in Saxony, was being educated for the career of a violinist when an accident to his left hand compelled him to exchange the functions of his two hands; he had his violin adapted so as to be fingered with the right hand and bowed with the left. He was a pupil of Beck of Magdeburg, and was from 1863 to 1867 with Joachim in Hanover; for some years he was 'concertmeister' at Münster and (from 1882) at Crefeld. He subsequently became

University Music-director at Marburg and in 1895 succeeded Vernuth as conductor of the Philharmonic Concerts at Hamburg and of the Singakademie at the same place. His style has much of Joachim's breadth and dignity; he appeared in London, with remarkable success, at a chamber concert given by Miss Margaret Wild, June 4, 1896. M.

BARTHEL, JOHANN CHRISTIAN, born at Plauen, April 19, 1776, a musician from a very early age, in 1789 played at the house of Doles before Mozart, who praised him highly, and soon after entered the Thomasschule at Leipzig as a pupil of J. A. Hiller. At sixteen, on Hiller's recommendation, he was appointed concert-conductor to the court of Schöneburg, and in 1797 occupied a similar post at Greitz. In 1804, on the death of J. G. Krebs, he was appointed organist to the court of Altenburg, where he remained till his death, June 10, 1831. Riemann states that Barthel wrote a large number of church compositions, but Eitner's *Quellen-Lexikon* mentions only two organ fugues and a song, all in MS. M. C. C.

BARTHÉLEMON, FRANÇOIS HIPPOLYTE, born at Bordeaux, July 27, 1741, was the son of a French government officer and an Irish lady. He commenced life as an officer in the Irish brigade, but being induced by the Earl of Kelly, a well-known amateur composer, to change his profession for that of music, he became one of the most distinguished violinists of his time. In 1765 he came to England, and was engaged as leader of the opera band. In 1766 he produced at the King's Theatre a serious opera called 'Pelopida,' and in the same year married Miss Mary Young, a niece of Mrs. Arne and Mrs. Lampe, and a favourite singer. In 1776 Garrick engaged him to compose the music for the burletta of 'Orpheus,' introduced in his farce, 'A Peep behind the Curtain,' the great success of which led to his composing the music for other pieces brought out at the same theatre. In 1768 he went to Paris, and produced there a pastoral opera called 'Le fleuve Scamandre.' In 1770 Barthélemon became leader at Marylebone Gardens. In 1776 he left England with his wife for a professional tour through Germany, Italy, and France. At Florence Barthélemon, at the request of the Grand Duke of Tuscany, set to music the Abate Semplici's oratorio 'Jefte in Massa,' performed in Rome, 1776. He returned to England late in 1777. An acquaintance with the Rev. Jacob Duché, chaplain to the Female Orphan Asylum, led to his composing, about 1780, the well-known tune for Ken's morning hymn 'Awake, my soul.' In 1784 Barthélemon and his wife made a professional visit to Dublin. [Eitner's *Quellen-Lexikon* gives the names of three ballets produced about 1785.] In 1791-95 he contracted an intimacy with Haydn, then in London. On Sept. 20, 1799, Mrs. Barthélemon died. Besides the compositions above named Barthélemon wrote the music for the following dramatic pieces:—'The Enchanted Girdle'; 'The Judgment of Paris,' 1768; 'The Election,' 1774; 'The Maid of the Oaks,' 1774; 'Belphegor,' 1778; and several quartets for stringed instruments, concertos and duos for the violin, lessons for the pianoforte, and preludes for the organ. As a player he was distinguished by the firmness of his hand, the purity of his tone, and his admirable manner of executing an adagio. He died July 23, 1808. W. H. H.

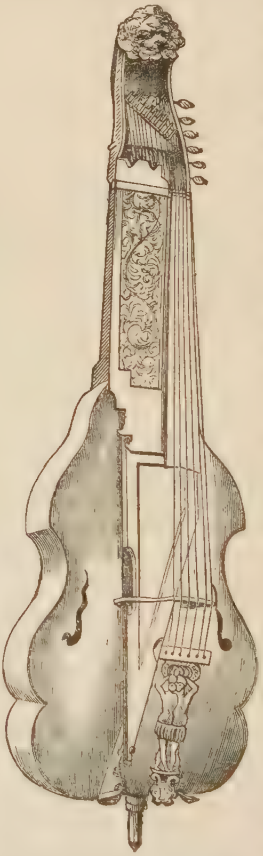
BARTHOLOMEW, WILLIAM, born in London, 1793; died there August 18, 1867. A man of many accomplishments—chemist, violin-player, and excellent flower-painter; but to the English public familiar as the translator or adapter of the words of most of Mendelssohn's vocal works. The English text of 'St. Paul' was adapted by Mr. W. Ball, but those of 'Antigone' (rewarded with the gold medal of merit from the King of Prussia), 'Athalie,' 'Œdipus,' 'Lauda Sion,' the 'Walpurgisnight,' the Finale to 'Loreley,' 'Elijah,' and the fragments of 'Christus,' with most of Mendelssohn's songs, were Mr. Bartholomew's work—not, as any one familiar with Mendelssohn's habits will believe, without constant suggestion and supervision from the composer. 'Hear my Prayer' [the original MS. of which is in the South Kensington Museum, headed 'a paraphrastic version of Ps. lv.'] was composed at Mr. Bartholomew's request for the concerts of Miss Mounsey, a lady whom he married in 1853. Besides the above, Mr. Bartholomew wrote English words for Méhul's 'Joseph'; Spohr's 'Jessonda'; Costa's 'Eli,' 'Naaman,' and 'The Dream'; and Mrs. Bartholomew's 'The Nativity,' etc. For the last few years of his life he was confined to his room by paralysis of the lower limbs. G.

BARTLEMAN, JAMES, was born Sept. 19, 1769, probably at Westminster, and educated under Dr. Cooke in the choristers' school of Westminster Abbey. He soon showed voice and capacity far beyond his fellow-pupils, and became a great favourite with his master. His voice while it remained a soprano was remarkable for strength and fine quality of tone. He distinguished himself as a boy-singer by his refined and expressive rendering of Greene's solo anthem, 'Acquaint thyself with God.' He was greatly patronised by Sir John Hawkins, in whose family he was a frequent visitor (see Miss Hawkins's *Anecdotes*). In 1788 his name appears for the first time as a bass chorister, at the Concerts of Ancient Music, where he remained till 1791, when he quitted the institution to assume the post of first solo bass at the newly established Vocal Concerts. In 1795 he returned to the Ancient Concerts, and immediately took the station which, till compelled by ill-health, he never quitted, of principal bass singer in the first concert of the metropolis. [His voice was, strictly speaking, a baritone, and his compass extended from E below the bass stave to g' above it.] In the course of one season he revived many of Purcell's great bass songs, and continued to sing them with unabated applause until he sang no more. Bartleman's execution was that of his time and school, and confined chiefly to written divisions; his own ornaments were few, simple, and chaste, and always in strict keeping with the feeling of the air in which they were introduced. The latter years of his life were embittered by disease, against which he vainly struggled. He died April 15, 1821, and was buried in the cloisters of Westminster Abbey. His epitaph is by Dean Ireland. He formed a large and valuable musical library, which was sold by auction by White of Storey's Gate, shortly after his death. (*Harmonicon*, 1830; *Books of Ancient Concerts; Private Sources.*) E. F. R.

BARTLETT, John, an English musician of the early part of the 17th century. He published a work entitled 'A Book of Ayres, with a Triplicitie of Musicke, whereof the First Part is for the Lute or Orpharion and Viole de Gamba, and 4 Parts to Sing: the Second Part is for 2 Trebles, to sing to the Lute and Viole: The Third Part is for the Lute and one Voyce, and the Viole di Gamba,' 1606. It is dedicated to the 'Right Honourable his singular good Lord and Maister, Sir Edward Seymore.' Bartlett took his degree as Mus. Bac. at Oxford in 1610. (Wood, *Athenæ Oxon.*; Rimbault, *Bib. Mad.*) E. F. R.

BARTOLINI, Vincenzio, a very good second soprano, appeared in London, 1782, in 'Il Convito,' a comic opera by Bertoni. In the next season he took part in 'L'Olimpiade,' a pasticcio; and in 1784 he sang in Anfossi's 'Issipile' and 'Due Gemelle,' and the 'Demofoonte' of Bertoni. He sang also in the Commemoration of Handel in Westminster Abbey that year, and in 1786 we find him still in London, performing in Tarchi's 'Virginia.' He was singing with success at Cassel in 1792. J. M.

BARYTON (Viola di Bordone, Viola Bastarda). A Viola da Gamba having sympathetic strings of metal passing under the finger-board. The Viola da Gamba is said to have been first fitted with such strings in the second half of the 17th century. The invention is attributed to English makers, but the instrument never came into common use in England, where the climate is unfavourable to the use of sympathetic strings; and no Baryton by an English maker is known to exist, although old English Viole da Gamba are extremely common. The instrument is almost peculiar to Germany, where the Hamburg maker Joachim Tielke made many fine specimens about 1680. The bridge, of peculiar shape, carries the six or seven ordinary strings of the Viola da Gamba, tuned in much the same way as on that instrument. Partly under the finger-board, and partly on the right hand side of it, is a brass frame carrying a variable number of metal strings, seven being the smallest and forty-four the largest observed. The lowest of the sympathetic strings was commonly tuned to E, and the tuning of the rest depended very much on their number. The largest number of strings would allow a pair to each semitone throughout the two octaves which the compass of the instrument comprises. An instrument with only seven sympathetic strings would probably have had these tuned to some diatonic scale. The Baryton, essentially a chamber instrument, was a favourite with German amateurs in the 18th century. Leopold Mozart's account of it in the Introduction to his Violin-Schule is full of inaccuracies.



Besides the list given below, among the makers should be mentioned Norbert Bedler of Würzburg, 1723, who made the specimen in the Musée du Conservatoire at Paris. To the composers should be added the player Karl Franz, who published twelve concertos for the instrument in 1785. The name Baryton as applied to this instrument is of uncertain derivation, but is probably connected with the French *Bourdon*. [See Faux-Bourdon.]

C. F. Pohl, in his Biography of Haydn (Berlin, 1875), gives us the following notices concerning the Baryton.

1. Makers:—M. Feldlen (1656), H. Kramer (1714), D. A. Stadlmann (1732), J. Stadlmann (1750), all of Vienna; Joachim Tielke, Hamburg (1686), maker of the fine specimen in the S. Kensington Museum, from which our cut is taken; and Andreas Stainer, of Absam in the Tyrol (1660).

2. Performers:—M. A. Berti, Vienna (1721-1740); Signor Farrant, London (1744); Abell,

London (1759-87). Anton Kraft, Karl Franz, and Andreas Lidl, members of Prince Esterhazy's private band under Haydn (Lidl played in concerts in England in 1776); Friedel, member of the royal band at Berlin at the end of the 18th and beginning of the 19th century. Fauner (1794) and V. Hauschka (1795-1823) are named as accomplished amateur performers.

3. Composers:—Niemecz, L. Tomasini, and A. Kraft of Esterhaz, Wenzl Pichl, Ferd. Paër, Weigl, and Eybler, all of Vienna; and last, but not least, Haydn. Pohl enumerates no less than 175 compositions of Haydn's for the instrument; viz. 6 Duets for two barytons, 12 Sonatas for baryton and violoncello, 12 Divertimenti for two barytons and bass, 125 Divertimenti for baryton, viola, and violoncello; 17 so-called Cassations; 3 Concertos for baryton with accompaniment of two violins and bass. E. J. P.

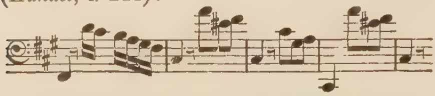
BASEVI, ABRAMO, born at Leghorn, Dec. 29, 1818, a learned Florentine musician, founder and proprietor of the musical periodical *Armonia* and of its continuation *Boccherini*, and one of the originators of the 'Società del Quartetto,' which has done much to introduce German music into Italy. Basevi was the composer of two operas, 'Romilda ed Ezzelino,' produced at the Teatro Alfieri in March 1840, and 'Enrico Odoardo' at the Pergola in 1847; the author of theoretical works on music, of a treatise *Sulla divinazione*, a *Studio delle opere di G. Verdi*, 1859 [and an *Introduzione ad un nuovo sistema d'armonia* (1862). He died in Nov. 1885 at Florence]. F. G.

BASILI, or BASILY, DOMENICO ANDREA, chapel-master at Loreto in the middle of the 18th century. He died in 1775. Santini's collection contained works by him; and a set of twenty-four studies of his for the clavier, entitled *Musica universale*, etc., was printed by Alessandri of Venice, and is not without merit. His son Francesco was born in February 1766, and on the death of his father the boy was sent to Rome and became a scholar of Jannaconi. While still young he was made chapel-master at Foligno. His first appearance in opera was at Milan, in 'Arianna e Teseo,' when he was twenty-two. For Rome he wrote 'La Locandiera' (1789); for Florence 'Achille nell' assedio di Troja' (1798) and the 'Ritorno d'Ulisse' (1799), and for Venice 'Antigono.' About 1799 he became chapel-master at Macerata, and wrote a large number of comic operas for Venice, not all equally successful. He then made a rich marriage, which enabled him to give up work, but the marriage turned out unhappy, and after a separation, in 1816, he returned to his former post at Loreto. For the San Carlo at Naples Basili composed an oratorio, 'Sansone,' in which Lablache sang the chief part. A requiem which he had written for Jannaconi was performed on March 23, 1816, at the Apostles' Church in Rome. In 1817 he wrote two operas, 'Ira d' Achille' and 'L' Orfana egiziana' for Venice. In 1827 he was appointed director of the Conservatorio at Milan, where it was his fortune to refuse admission to Verdi. In August 1837 he was called to Rome to take the place of chapel-master at St. Peter's, vacant by the death of Fioravanti, and remained there till his own death on March 25, 1850. While at Rome he was made very unhappy by his inability with the means at his disposal to perform the great masterpieces of old Italian church music. Several of his settings of the 'Miserere,' one at least for eight voices unaccompanied, were sung in St. Peter's. In addition to many operas, besides those already named, and much church music, Basili composed symphonies in the style of Haydn, one of which used often to be played at Brussels under Fétis' conducting, and always with great applause (see *Quellen-Lexikon* for list of works). F. G.

BASS (Ger. *Bass*; Fr. *Basse*; Ital. *Basso*). The lower or grave part of the musical system, as contradistinguished from the treble, which is the high or acute part. The limits of the two are generally rather vague, but middle C is the practical division between them. Attempts have been made to spell the word 'base'; but this proceeds from a mistake. 'Bass' derives its form from the French or Italian, though ultimately from the Greek *βάσις* in its sense of foundation or support, the bass being that which supports the harmony. In former times this was much more obvious than it is now, when a single bass line represented a whole piece, and an accompanist was satisfied with the addition of figures, from which he deciphered the rest of the harmony without having it written out in full. The importance of melody, which is a development of more modern styles, has somewhat obliterated this impression, and music seems to most people nowadays to depend more upon the upper part than to rest upon the lower. C. H. H. P.

BASS is also the lowest or deepest of male voices.

By the old masters those notes of the bass voice only were employed which could be placed on the bass stave, eleven in number. By the moderns this compass has been largely extended, chiefly upwards. For whereas even the employment of the lower E is now exceptional, and that of the D below it most rare, its double octave, and even the *f′* and *f′*♯ above it, are not unfrequently called into requisition, even in choral music. Examples dating even as far back as the end of the 17th century point to the existence of bass voices of extraordinary extent. The Services (intended for *choral* performance) of Blow and his contemporaries abound in deep notes; and in a solo Anthem, 'They that go down to the sea in ships,' composed no doubt for an exceptional performer, Mr. Gostling, of His Majesty's Chapel Royal, as well as for a special occasion—the escape of King Charles II. and the Duke of York from shipwreck—Purcell has employed repeatedly both the lower D and the *e′* two octaves and a tone above it. Handel, however, has employed a still more extended compass. In a song for Polifemo, 'Nel Africano selve,' from his early 'Acis and Galatea,' is the following passage, quoted by Chrysander (*Händel*, i. 244):—



A contemporary singer, Boschi, might by all accounts have sung these passages—the groups of high notes in the third or falsetto register.

No theory resting on difference of pitch will account for such passages. If the church-pitch of the 17th century was lower than that of our own time, the lower notes employed in them become still more astonishing to us than they are already; if (as is probable if not certain) that pitch was higher than our own, the higher notes will stand in the same predicament. The unquestionably greater compass of the basses, and even tenors, of former times, is however explained by the fact, that judicious training, while it increases the intensity and flexibility, and improves the quality and equality of a voice, diminishes its compass. Voices of extensive range are rarely homogeneous; and their *timbre* or quality is generally found to be in inverse ratio to their extent. More than one passage in Milton, beyond doubt a competent judge, indicates the existence, at any rate in Italy, of considerable vocal skill even in the 17th century; and if half that has come down to us respecting the accomplishments of Balthazar Ferri be true, one singer at least flourished in the first half of that century of extraordinary skill. But prior to the end of it, when the first Italian schools were opened at Bologna under Pistocchi, singing, in the full sense of the word, was an art, skill in which was confined to a small number of persons, and instruction in which had not extended beyond the land of its origin. It is not extraordinary therefore that in the north of Europe very extensive—in other words, untrained—voices existed in the 17th century in greater number than now.

The intensity or power of the bass voice is due to the same causes as that of the tenor, the contralto, the soprano, or indeed of any other wind-instrument—the capacity and free action of the apparatus by which it collects and ejects air—in the human body, the lungs. Its 'volume' depends on the capacity of the pharynx, the cavity at the back of the mouth, between the root of the tongue and the veil of the palate, the part of the vocal mechanism most easily open to inspection. As with all well-endowed vocalists, the jaw of the bass is generally wide, the tongue large, the teeth small, and the mouth capable of easy expansion. The bass singer is generally above, as the tenor is generally below, the middle height.

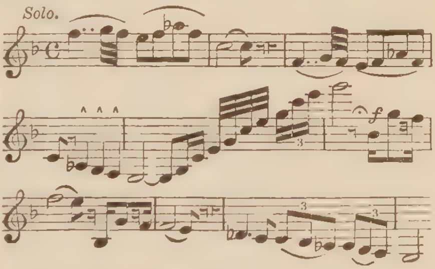
The bass voice is of three kinds; the *Basso profondo*, the *Basso cantante*, and the *Baritone*. To these may be added the altogether exceptional *Contra-Basso*, standing in the same relation to the *Basso profondo* as the instrument so called does to the violoncello. This voice, found, or at least cultivated, only in Russia, is by special training made to descend to FF,

The *Basso profondo* and the *Basso cantante* are distinguished rather by their quality than their compass; that of both extending occasionally from the E flat below the bass stave to the *f′* above it. This possible compass is frequently increased by a third register, or falsetto, of a quality wholly distinct from that of the first or second. The English male counter-tenor is in general a bass whose second and third registers have been cultivated exclusively, always to the deterioration, sometimes to the destruction, of the first.

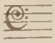
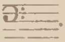
The employment of basses and baritones in principal characters on the operatic stage, though frequent only since the latter part of the 18th century, dates from a much earlier epoch. Instances of it may be found in the operas of Lully and his imitators, native and foreign. Its subsequently increased frequency may still be attributed to the French, with whom dramatic propriety, in opera, has always taken precedence of musical effect. Gluck and his contemporary Piccinni, whose laurels were chiefly gathered on the French stage, both employ this class of voice largely; but it first assumed its still greater importance in the operas of Mozart, who would seem to have been the first composer to recognise the fact that the baritone or higher bass is the average, and therefore typical, voice of man. To the prominence given both to the bass and the baritone voice in his later operas he was doubtless urged by a variety of causes, not the least being a paucity of competent tenors in the companies for which he had to write. To this, however, must be added the decline, in number, excellence, and popularity, of the class of vocalists of which Farinelli may be regarded as the type; and (closely connected with this) to an increased craving for dramatic effect, only attainable by the employment of basses and baritones, among whom as a rule—liable, however, to splendid exceptions—singing *actors* have always been found in the greatest excellence and number. This change in the once established order of things has not been brought about without protest. A distinguished amateur, the Earl of Mount-Edgcumbe, whose *Musical Reminiscences* embody an account of the Italian Opera in England from 1773 to 1834, says, in reference to it:—'The generality of voices are (now) basses, which, for want of better, are thrust up into serious operas where they used only to occupy the last place, to the manifest injury of melody, and total subversion of harmony, in which the lowest part is their peculiar province. These new singers are called by the novel appellation of *basso cantante* (which by-the-bye is a kind of apology, and an acknowledgment that they ought not to sing), and take the lead in operas with as much propriety as if the double-bass were to do so in the orchestra, and play the part of the first fiddle. A bass voice is too unbending and deficient in sweetness for single songs, and fit only for those of inferior character, or of the buffo style. In duettos it does not coalesce so well with a female voice, on account of the too great distance between them, and in fuller pieces the ear cannot be satisfied without some good intermediate voices to fill up the interval, and complete the harmony.' And he adds in a note, 'It has always surprised me that the principal characters in two of Mozart's operas should have been written for basses, namely, Count Almaviva and Don Giovanni, both of which seem particularly to want the more lively tones of a tenor; and I can account for it in no other wise than by supposing they were written for some particular singer who had a bass voice, for he has done so in no other instance.' In making this last assertion the venerable writer forgot or ignored Mozart's 'Così fan tutte,' 'Die Zauberflöte,' and 'Die Entführung aus dem Serail,' in all of which basses are employed for principal characters. His argument, however, though ingenious, is based on an assumption unjustified and unjustifiable by either theory or practice—that melody inevitably occupies, or is only effective in, an upper part. The example of Mozart, which he so severely denounces, has been followed largely by Rossini and all the operatic composers of later times. In the majority of their operas *bassi cantanti* appear in large numbers, without any 'kind of apology,' and persons who 'ought not to sing' do so, greatly to the enhancement of dramatic effect and the pleasure of their hearers. [BARITONE.] J. H.

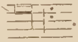
BASS-BAR. An essential part of the fitting of viols and violins. The violin bass-bar is now made about 11 inches long, and $\frac{3}{16}$ of an inch thick, diminishing at either end, and is glued in a state of tension to the belly of the instrument under the bass or left-hand foot of the bridge. The function of the bass-bar is to spread over the belly the vibrations of the bridge produced by those of the strings, and to increase the resistance of the longitudinal arch formed by the fibres of the belly. The bass-bars used by the old makers are now too short and too light, in consequence of the increased vibration due to the elevation of the pitch, the greater height now given to the bridge, and the use of thicker strings, the tension of which now is nearly twice that attained in the time of Stradivari. Excepting their increased size, the bass-bars now in general use do not differ from those made three centuries ago; but it has long been felt that some change might be made for the better. A double-curved improved bass-bar, by which the vibrations of the bridge were more effectively transmitted to and more equably distributed over the belly, invented by Mr. Richard Meeson, was exhibited at the International Inventions Exhibition, 1885. The jury, of which the writer was chairman, awarded Mr. Meeson a gold medal for this invention; but when the awards were published it appeared that a silver medal had been substituted for the gold one awarded. But for this unfortunate occurrence Mr. Meeson's invention might possibly have received the attention which it deserves, but has not hitherto secured. E. J. P.

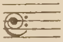
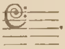
BASS CLARINET, an instrument of the same construction as the ordinary clarinet, but speaking an octave lower. The one most generally used is that in B♭, but Wagner writes for one in A, and a third in C has been employed. The clarinet quality is less marked than in the acuter forms of the instrument, insomuch that they more resemble an organ pipe of bourdon tone. Meyerbeer, from his friendship with Sax, who paid particular attention to this instrument, has introduced it in his operas and other works. In the fifth act of 'The Huguenots' there is a fine declamatory passage for it in B♭, exhibiting its extreme lower compass:—



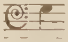
In the Coronation March of the 'Prophete' it takes the melody, and in Auber's Exhibition March two such instruments are employed. In 'Tristan and Isolde,' in King Mark's expostulation, it acquires an individuality of its own, and is almost as definite a personage as the figure on the stage. It is written in the treble or tenor clef, the latter being better, as assimilating its part to that for the bassoon. W. H. S.

BASS CLEF. The well-known mark of the bass clef,  is a modification of the letter *F*, which has in the course of centuries arrived at its present shape, in the same way that the *G* and *C* have altered their forms. [The steps of the transition are more easily traced if the spiral be turned the other way . The essential feature of the sign is the pair of dots on each side of the line on which F stands;

in very early times the letter ƒ had become divided into three separate parts, the curve on the left being assimilated to one of the forms of the ancient long ᒣ ; the upright stroke of the letter remained between this sign and the dots, so that the whole clef stood thus .]

The early subdivision of the graver male voices is attested by the variety of positions on the stave occupied by the bass or F clef. Since the beginning of the 18th century this clef (for whatever variety of bass voice) has occupied the fourth line exclusively. Up to that period its occasional position on the third line  indicated that the music following it was for the baritone voice; the stave so initiated being called the baritone stave. At a still earlier epoch the bass clef was sometimes placed on the *fifth* line, . This *basso profondo* stave, which makes room for two more notes below than can be placed on the bass stave proper, is used (among others) by L. Lossius in his 'Psalmodia' (Wittenbach, 1553), and subsequently by Prætorius in his 'Cantiones Sacræ' (Hamburg, 1622). It does not seem, however, at any time to have met with general favour. On the other hand, the baritone stave was much employed, not only for choral music, but for solos, up to the beginning of the 18th century. Some of Purcell's songs (*e.g.* 'Let the dreadful engines') in the 'Orpheus Britannicus' are written upon it, and with reason, for it takes in, with the aid of a single ledger-line, the entire compass employed, from the lower A to the upper F. [Clef.] J. H.

BASS-DRUM. See Drum, 3.

BASS-FLUTE. There were in former times four forms of the flute à bec or flageolet, the lowest being the bass-flute, and the others respectively tenor, alto, and descant flutes. These are now all but disused. [The very low bass-flute for which Purcell writes down to E below the bass stave, in his 'Ode for St. Cecilia's Day,' 1692, belongs to the class of Flûtes Douces (See Flute and Flageolet) of which there is a fine example with a compass down to CC in the Musée du Steen, Antwerp.] A bass-flute still exists, though it is rarely heard, and is not written for by any composer of eminence. Its compass is from  upwards. In older forms of the bass-flute to bring the mouthpiece within reach of the finger-holes the tube was bent, and returned upon itself, as in the bassoon; but as made by Boehm it resembles an ordinary flute of large size—32 inches long, and one inch diameter. The bass-flute requires a great deal of breath, and the tone is not strong, but it is of very fine quality. [The name is also given to a pedal organ-stop of 8-ft. pitch.] W. H. S.

BASS-HORN. About the end of the 18th century attempts to improve the serpent resulted in the introduction of this instrument, in which the tube is doubled upon itself, as in the bassoon. The bass-horn was played with a cup-shaped mouthpiece; it had six finger-holes, and three or more keys. It is the transitional instrument between the serpent and the ophicleide. D. J. B.

BASS TRUMPET. See Trumpet.

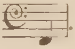
BASS TUBA. A name sometimes given to the euphonium, but more correctly to an instrument of lower pitch, viz., the bass saxhorn in F or E♭. [See Bombardon.]

BASSANI, Giovanni Battista, an eminent violin-player and composer, was born at Padua about 1657. He was a pupil of Castrovillari at Venice, he was organist of the 'Accademia della Morte' at Ferrara as early as 1677, he lived for some years at Bologna as conductor of the cathedral-music, and from 1685 was again at Ferrara as cathedral organist. He was made a member, and in 1682 'principe' of the 'Accademia dei Filarmonici' of Bologna. From 1680 to 1710 he wrote three oratorios, 'Giona,' 'La Morte delusa,' and 'La Tromba della divina misericordia,' and published six operas and thirty-one vocal and instrumental works, viz., masses, cantatas for one, two, or three voices with instruments, and two sets of sonatas for two violins with bass—a complete list is given in Eitner's *Quellen-Lexikon.* These works, copies of which are now very rare, are written in a noble pathetic style, and are marked by good and correct workmanship. Two books called 'Harmonia festiva,' being the 8th and 13th of Bassani's published works, and consisting of motets for a single voice with accompaniment, were published by W. Pearson in London, some time between 1699 and 1735. Kent borrowed from Bassani largely. Amongst others the chorus 'Thy righteousness,' in his anthem 'Lord, what love,' is taken from Bassani's Magnificat in G minor with very slight alteration. The 'Hallelujahs' in 'Hearken unto this' are transcribed note for note from Bassani's 'Alma Mater.'

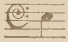
Bassani died at Ferrara in 1716. It is generally believed, though not absolutely proved, that Corelli was his pupil. P. D.

BASSE DANSE, a dance of a stately character for two persons, much practised in France in the 15th and early part of the 16th centuries. The name has reference to the gliding movement of the feet, in contrast to the 'danse par haut' or 'danse sautée,' such as the Galliard. The steps employed were four in number, Simple, Double, Reprise, and Branle. The dance is described at the end of Alexander Barcley's *Introductory to wryte and to pronounce frenche*, London, 1521: and in A. de Arena's Latin poem, *Ad suos compagnones, etc.* Paris, 1575. In both these books the names of many of the tunes are given, such as 'Filles à marier' and 'Le petit rouen,' but without music. Attaignant published a collection of eighteen basse danse tunes in 1529, and nine more in the following year. Thoinot Arbeau, in his *Orchésographie* (1588), says that the Basse Danse has been obsolete for some forty or fifty years, but he gives a full description of it in the hope that it may be revived by 'sage and modest matrons,' and prints the tune entitled 'Jouyssance vous donneray.'

The later Basse Danse was always in triple measure, and Thoinot Arbeau warns his readers that many of the old tunes in duple time must be altered to suit the modern step. There is a 15th century 'Livre des basse-danses' in the Royal Library at Brussels. One of the tunes, which seems to have been known *par excellence* as 'La Basse Danse,' was used as the subject of a mass by Vincent La Fage. This 'Missa La basse danse' is still extant in manuscripts at Trent and in the Archives of the Sistine Chapel at Rome. J. F. R. S.

BASSET-HORN (Fr. *Cor de Bassette;* Ital. *Corno di Bassetto;* Germ. *Bassethorn*). A tenor clarinet standing in F, furnished with additional low keys and a prolonged bore, enabling it to reach the octave C, which is equivalent to F below the bass clef . With the exception of the last four semitones thus added, the instrument is in all respects a clarinet, and the necessary transposition will be found under that heading. These four notes are obtained by means of long keys worked by the thumb of the right hand, which, in the ordinary clarinet, has no other function besides that of supporting the instrument. For convenience of handling, the instrument has been made in various curved shapes; with a bènd either between the right and left hands, or in the upper part just below the mouthpiece. Occasionally it has been made with a bore abruptly bent on itself like that of the bassoon. Its compass is more extensive than even that of the clarinet, and its tone fuller and more reedy.

Mozart is the composer who has written most for this instrument. In the 'Requiem' it replaces the clarinet, there being independent parts for two players. Perhaps the finest instance of its use is in the opening of the 'Recordare.' In his opera 'Clemenza di Tito' it is also employed, and a fine obbligato is allotted to it in the song 'Non più di fiori.' In his chamber music there are often parts for two or even three basset-horns.

Mendelssohn has also written for it, especially two concert-pieces for clarinet and basset-horn, op. 113 and 114, intended to be played by the Bärmanns, father and son, with pianoforte accompaniment. Other composers have occasionally employed it, but it is to be regretted that it has never taken so prominent a place in orchestral music as its fine tone and facility of execution entitle it to hold. It is often confused with the COR ANGLAIS, or English horn, which is an oboe of similar pitch to the basset-horn, but which has  for its lowest note (actual pitch). W. H. S.

BASSEVI. See CERVETTO.

BASSI, LUIGI, born at Pesaro 1766, died at Dresden 1825. An eminent baritone singer, first appeared on the stage in women's parts at the age of thirteen; a pupil of Laschi at Florence. In 1784 he went to Prague, where he made a great reputation, especially in Paisiello's 'Re Teodoro,' and 'Barbiere di Siviglia,' and Martini's 'Cosa rara.' Mozart wrote the part of Don Juan for him.[1] He is said to have asked Mozart to write him another air in place of 'Fin ch'han dal vino' in 'Don Juan,' but Mozart replied, 'Wait till the performance: if the air is not applauded, I will then write you another.' A hearty encore settled the question. He is also said to have induced Mozart to rewrite 'La ci darem' five times to suit him. But these stories are probably mere legends of Mozart's good-humour. In 1806 Bassi left Prague in consequence of the war. For some years he was in the pay of Prince Lobkowitz, Beethoven's friend, appearing occasionally in public in Vienna; but in 1814 he returned to Prague, when Weber had the direction of the opera, and in 1815 was called to Dresden as a member of the Italian company there, but shortly afterwards became manager of the opera instead, and died there in 1825. Bassi was gifted with a fine voice, even throughout the register, a prepossessing appearance, and considerable dramatic ability. He is not to be confounded with Nicolo or Vincenzo Bassi. M. C. C.

BASSIRON, PHILIPPE, a native of the Netherlands, living in the 15th century, and contemporary with Josquin des Pres. Some of his masses were printed by Petrucci in 1505 and 1508. J. R. S. B.

BASSO CONTINUO, BASSE CONTINUE, or simply CONTINUO, is the same thing as our English term Thorough-Bass in its original and proper signification, as may be seen by comparison of English with foreign works where these terms occur. For instance, in the score of the 'Matthew' Passion of Bach the lowest line in the accompaniments of the choruses is for the violoncellos and basses and 'organo e continuo,' for the two latter of which figures are added; while in the recitative a single line and figures are given for the 'continuo' alone. The edition of Purcell's 'Orpheus Britannicus,' published in 1698-1702, has the title 'A collection of choicest songs for 1, 2, and 3 voices, with symphonies for violin and flutes, and a *thorough-bass* to each song figured for the Organ, Harpsichord, or Theorbo-Lute.' The origin of the name is the same in both cases, as it is the bass which *continues* or goes *through* the whole piece, from which with the aid of figures the accompaniment used to be played. (For complete discussion of the subject see Thorough-Bass.) C. H. H. P.

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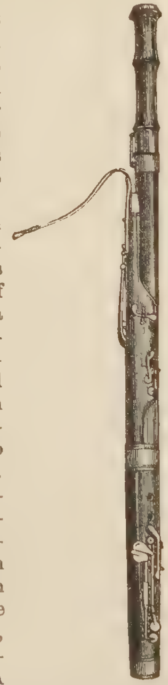
[1] Bassi is usually said to have been also the original Almaviva in 'Figaro'; but this is incorrect, Mandini was the first. See Jahn's *Mozart* (2nd ed.), ii. 243.

BASSO DA CAMERA, Italian for a chamber-bass; that is a small double-bass, such as is generally used by double-bass players for solo performances.

BASSO OSTINATO is the same as the English Ground-Bass, which see. It means the continual repetition of a phrase in the bass part through the whole or a portion of a movement, upon which a variety of harmonies and figures are successively built. C. H. H. P.

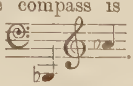
BASSON RUSSE. A variety of the Bass-Horn (*q.v.*), having no similarity to, or connection with the Bassoon. D. J. B.



BASSOON (Fr. *Basson*, Ital. *Fagotto*, Ger. *Fagott*). A wooden double-reed instrument of eight-foot tone. The English and French names are derived from its pitch, which is the natural bass to the oboe and other similar reed instruments; the Italian and German names come from its resemblance to a faggot or bundle of sticks.

It is probably, in one form or another, of great antiquity, although there exists circumstantial evidence of its discovery by Afranio, a Canon of Ferrara. This occurs in a work by the inventor's nephew, entitled 'Introductio in Chaldaicam linguam, mystica et cabalistica, a Theseo Albonesio utriusque juris doctori,' etc. (Pavia, 1539). It is illustrated by two rough woodcuts, and is termed 'Descriptio ac simulacrum Phagoti Afranii,' from which it would appear that the author, although an Italian, did not realise the etymological origin of the name. A class of instruments named bombards, pommers, or brummers, which were made in many keys, seems to have been the immediate predecessor of the bassoon [but as these instruments were straight, with the tube not doubled upon itself, they had not the characteristic which has given the bassoon its Italian and German names. It is the doubling of the tube which has made it possible for the fingers of the left hand to control holes or ventages in the upper portion, while the thumb of the same hand is conveniently placed for controlling keys on the lower extension of the instrument, by which means the downward relative compass has been much increased.] Some of the older forms are well described, with representations of their shape, in the 'Metodo completo di Fagotto' of Willent. They possess a contrivance which does not exist at the present day on any reed, though it somewhat anticipates the 'crooks' and 'transposing slides' of brass instruments. Besides the holes to be stopped by the fingers, there are other intermediate apertures stopped by pegs, and only to be opened in certain keys. No doubt in the older style of music this mechanism may have been useful; but it would hardly adapt itself to the rapid modulations of later composers.

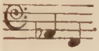
The Bassoon is an instrument which has evidently originated in a fortuitous manner, developed by successive improvements rather of an empirical than of a theoretical nature; hence its general arrangement has not materially altered since the earliest examples. Various attempts have been made to give greater accuracy and completeness to its singularly capricious scale; but up to the present time all these seem either to have diminished the flexibility of the instrument in florid passages, or to have impaired its peculiar but telling and characteristic tone. Almenräder in Germany is credited with certain improvements, but one of the best of these efforts at reconstruction was shown in the Exhibition of 1851 by Cornelius Ward, and it has already fallen entirely into disuse. Hence bassoons by the older makers are generally preferred to newer specimens, and they therein alone resemble stringed among wind instruments. Those of Savary especially are in great request, and command high prices. The copies of these made by Samme in England are not far inferior to them, though they lack the particular sweetness and singing tone of the French maker.

The compass is from BB♭ to *a*′♭ in the treble . The upper limit has been greatly raised in modern instruments by additional mechanism, so that *c*″, and even *f*″ can be reached. The natural scale is, however, that named, the notes above *a*′♭ being uncertain and somewhat different in quality from those below.

Like the oboe, of which it is the bass, the bassoon gives the consecutive harmonics of an open pipe, a fact which Helmholtz has shown mathematically to depend on its conical bore.

[As confusion sometimes arises as to the relative pitch of wood wind instruments, it may be stated here, that although the lowest note on both the oboe and the bassoon is B♭ with an interval of two octaves, the bassoon cannot properly be regarded as two octaves below the oboe in pitch: the difference is really a twelfth, for the comparison should be based upon the results obtained from the use of the six finger-holes. Closing the three left-hand finger-holes, the oboe speaks *g′* and the bassoon *c*; closing all six finger-holes, the oboe speaks *d′*, agreeing with the flute, and the bassoon speaks G; closing the open standing key for little finger right-hand, we have on the oboe *c′*, and on the bassoon F, so that the bassoon is in its scheme a twelfth lower than the oboe, and an octave lower than the Cor Anglais. The extension of the compass downwards is further explained below.]

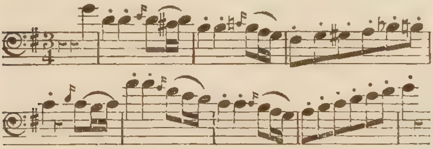
It consists of five pieces, named respectively the crook, wing, butt, long joints, and bell. These, when fitted together, form a hollow cone about eight feet long, tapering from $\frac{3}{16}$ of an inch at the reed to $1\frac{3}{4}$ inches at the bell end [but there is a constriction in the bell which modifies the open or blaring tone the bell-note would otherwise have in comparison with the notes from the side-holes.] In the butt joint this bore is bent abruptly back upon itself, both sections being pierced in the same block of wood, and united at the lower end; the prolongation of the double tube being in general stopped by means of a flattened oval cork [but the much better plan of a connecting U-shaped sliding tube has lately been adopted]. The whole length of the instrument [in the old Philharmonic, or high pitch] by internal measurement, being ninety-three inches, about twelve are in the crook, thirty-two in the downward branch, and the remaining forty-nine in the ascending joints. The height is thus reduced to a little over four feet, and the various holes are brought within reach of the fingers. They would still be situated too far apart for an ordinary hand if they were not pierced obliquely; the upper hole for each forefinger passing upwards in the substance of the wood, and those for the third or ring-fingers passing downwards in a similar way. There are three holes in the wing joint—so named from a projecting wing of wood intended to contain them; three others on the front of the butt joint—to be closed by the first three fingers of the left and right hands respectively; a single hole on the back of the butt joint, for the thumb of the right hand; and a series of interlocking keys on the long joint producing the lowest notes of the scale by the means of the left thumb. It will thus be seen that the instrument is held in the hollow of the two hands, with the left uppermost, at the level of the player's breast, the right hand being somewhat below and behind the right thigh. A strap round the neck supports the bulk of the weight. The little finger of the right hand touches two keys which produce A♭ and F



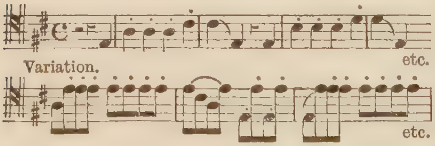
With this latter note the real fundamental scale ends, exactly as it does in the oboe; all the mechanism of the long joint and bell only strengthening the tone and producing the seven lowest semitones upwards from BB♭. In comparing the bassoon with its kindred treble instrument, the oboe, it must be remembered that it has this supplementary prolongation of its compass downwards, which the other lacks. The seven lowest holes and keys therefore produce only one sound apiece; but the case is totally different with those following next above them, from the little finger of the right hand to the forefinger of the left. These eight holes and keys can each be made to give two sounds at an interval of an octave by varying the pressure of the lip. After the double register thus obtained has been run through, there still remain a few notes to be got by cross-fingerings at the interval of a twelfth, namely the *f′*♯, *g′*♮, and *a′*♭, with which the natural scale has been stated to end. In modern instruments two or even three keys are added at the top of the wing-joint, to be worked by the thumb of the left hand stretched across from the other side. They open small harmonic holes close to the crook, and enable seven semitones to be added, from *a′*♮ to *e″*♭ inclusive. Even above this there are two outlying notes, *e″*♮ and *f″*, to be obtained by exceptional players without mechanism; and it is not improbable that still higher, although useless, harmonics might by assiduous study be exacted from this remarkable instrument.

It will thus be seen—what indeed was affirmed in the outset—that the scale of the bassoon is complicated and capricious. To this it must be added that it is variable in different patterns, and that even a fine player cannot play upon an unfamiliar instrument. Each has to be learned independently; and although the theoretical imperfection of such a course is obvious, it has a certain compensation in the fact that a bassoon-player must necessarily rely upon his ear alone for correct intonation, and that he thus more nearly approximates to the manipulation of stringed instruments than any member of the orchestra, except the trombones. In some of the most important and delicate notes there are two, three, or even four alternatives of fingering open to the performer; as these produce sounds slightly differing in pitch and quality, they may be employed by a judicious musician for obtaining accurate consonance and for facilitating difficult passages. But it must be admitted that the scale of the bassoon is a sort of compromise, for the construction of which no precise formula can be given.

Whatever its theoretical imperfections, it cannot be denied that the musical value of the bassoon is very great, and it has for about two centuries been largely used by composers. Its position in the orchestra has somewhat changed in the course of time. Originally introduced—probably first in Cambert's 'Pomone' (Paris, 1671)—as a purely bass instrument, it has gradually risen to the position of tenor, or even alto, frequently doubling the high notes of the violoncello or the lower register of the viola. The cause of the change is evidently the greater use of bass instruments such as trombones and bass tubas in modern orchestral scores, on the one hand, and the improvements in the upper register of the bassoon itself on the other. There is a peculiar sweetness and telling quality in these extreme sounds which has led to their being named vox-humana notes. We have good evidence that even in Haydn's time they were appreciated, for in the graceful minuet of his 'Military Symphony' we find a melody reaching to *a'*. The passage affords an excellent specimen of good solo-writing for the instrument, though requiring a first-rate player to do it justice.



Indeed it is between the time of Handel and Haydn that the above-mentioned change seems to have taken place. Handel's scores contain few bassoon parts, and those—with one remarkable exception, the Witch music in the oratorio of 'Saul'—mostly of a ripieno character; Haydn on the other hand uses it as one of the most prominent voices of his orchestra. Boieldieu also, who dates a little later, has assigned to the bassoon the principal melody in the overture to the 'Dame Blanche,' repeating it afterwards with increased elaboration in the form of a variation.



Bach uses it frequently, sometimes merely to reinforce the basses, but often with an independent and characteristic part. The 'Quoniam' in the Mass in B minor has two bassoons obbligati throughout, and other instances of its use will be found in the cantatas 'Am Abend aber' (No. 42), and 'Ich hatte viel Bekümmerniss' (No. 21), in the volumes of the Bach-Gesellschaft. In the score of the 'Matthew' Passion the bassoon does not appear. Boyce, a writer who can hardly have known much of foreign music, gives it a fine part in the song 'Softly rise, thou southern breeze,' in his 'Solomon' (1743).

Cherubini has given it a fine solo in his opera of 'Médée,' which is remarkable for its difficulty, and also for its extraordinary compass, ending on the extreme high notes.

Mozart, besides a concerto with orchestra which is hardly[1] known, constantly employs the bassoon in his scores. It figures prominently in his symphonies, even when other wind parts are deficient; most of his masses contain fine phrases for it; in the 'Requiem,' of which the instrumentation is peculiar, it fills a leading place, contrasting with three trombones and two corni di bassetto. All his operas, moreover, assign it great prominence; he seems fully aware of its beauty as an accompaniment to the voice, which it supports and intensifies without the risk of overpowering the singer.

Beethoven never fails to employ it largely, reinforcing it in some works by the contrafagotto. The First Symphony is remarkable for the assignment of subject as well as counter-subject in the slow movement to first and second bassoons workingin dependently; both afterwards joining with the two clarinets in the curious dialogue of the trio between strings and reeds. The Second Symphony opens with a prominent passage in union with bass strings; in the Adagio of the Fourth is an effective figure exhibiting the great power of staccato playing possessed by the bassoon; in the first movement of the Eighth it is employed with exquisite humour, and in the minuet of the same symphony it is entrusted with a melody of considerable length. Perhaps the most remarkable passage in Beethoven's writing for this instrument, certainly the best known, occurs in the opening of the Finale of the Ninth or Choral Symphony, where the theme of the movement, played by violoncellos and violas in unison, is accompanied by the first bassoon in a long independent melody of the greatest ingenuity and interest.

Mendelssohn shows some peculiarity in dealing with the bassoon. He was evidently not only struck with the power of its lower register, a fact abundantly illustrated by his use of it in the opening of the Scotch Symphony and, with the trombones, in the grand chords of the overture to 'Ruy Blas'; but he felt, with Beethoven, the comic and rustic character of its tone. This is abundantly shown in the music to the 'Midsummer Night's Dream,' where the two bassoons lead the quaint clown's march in thirds; and still further on in the funeral march, which is obviously an imitation of a small country band consisting of clarinet and bassoon, the latter ending unexpectedly and humorously on a solitary low C. In the overture the same instrument also suggests the braying of Bottom. It is worth notice how the acute ear of the musician has caught the exact interval used by the animal without any violation of artistic propriety. As if in return for these vile uses, the same composer has compensated the instrument in numberless fine figures, of which it is unnecessary to specify more than the quartet of horns and bassoons in the trio of the Italian Symphony, the majestic opening phrases of the so-called 'Pilgrims' March,' and the flowing cantabile in octaves with the oboe which forms the second movement of the introductory symphony to the 'Hymn of Praise.'

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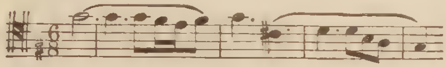
[1] In B flat, composed 1774. Kochel, No. 191.

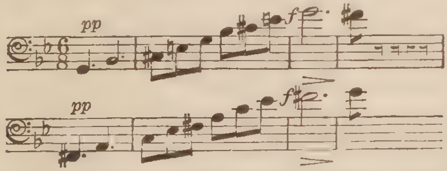
Weber exhibits the same knowledge of its powers as his predecessors. Although the French horn, and after it the clarinet, are obviously his favourite instruments, the bassoon comes very little behind them. One of the loveliest phrases ever assigned to this instrument occurs in the 'Agnus Dei' of his Mass in G.



It is absolutely alone on the telling *g'*; the voice following in imitation and the bassoon then repeating the passage. In the Concertstück, for piano and orchestra, there is a difficult but beautiful point for bassoon alone, which leads into the march for the clarinets. His two symphonies are marked by the same character, especially the first, in which the bassoon leads throughout, with some effective organ points. The overtures, and indeed all his operas, are very fully scored for bassoons. His bassoon concerto in F and his Hungarian rondo are grand works, scored for full orchestra.

Meyerbeer has somewhat neglected the bassoon for the bass clarinet—in the 'Prophète' March for instance; but he has given it many passages of importance, and some of grotesque character, as in the incantation scene of 'Robert Le Diable.' He frequently employs four instead of two instruments.

The Italian writers use it freely. Donizetti assigns it an obbligato in the air 'Una furtiva lagrima.' Rossini opens the 'Stabat Mater' with the effective phrases—



for bassoons and violoncellos in unison, which again occur at the end of the work. In his latest composition, the 'Messe Solennelle' it is almost too heavily written for, and is at times comic and ineffective.

Auber writes but little for the bassoon, using it chiefly in sustaining high notes at the very top of its register. There is, however, a melodious passage for the two, with the horns, in the overture to the 'Sirène.'

The following list of music for bassoon, solo and concertante, may be found useful. The writer desires to acknowledge the valuable aid he has received in its compilation and elsewhere from Mr. Charles Evans of the British Museum.

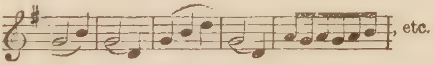
Mozart, concerto in B♭; Ferdinand David, concertino in B♭, op. 12; Kalliwoda, var. and rondeau in B♭, op. 57; Weber, andante and rondo ongarese in C, op. 55; concerto in F, op. 75; Kummer, concerto in C, op. 25; Neukirchner, fantasia with orchestra; Jacobi, potpourri with orchestra; Dotzauer, quatuor, op. 36, with the violin, viola, and violoncello; twelve pieces for three bassoons, by G. H. Kummer, op. 11; twelve trios for three bassoons, by G. H. Kummer, op. 13; forty-two caprices for bassoon, by E. Ozi; six duos concertants for two bassoons, by E. Ozi; Lindpaintner, op. 24, rondeau in B♭.

Other works will be found under Clarinet, Oboe, etc.

[The name is also given to an organ stop, representing the reed bass of the clarinet; a pedal reed stop.] W. H. S., with additions, in square brackets, by D. J. B.

BASTARDELLA, or **BASTARDINA**. See Agujari.

BASTIEN ET BASTIENNE, a German operetta or pastoral in one act (15 Nos.), words by Schachtner from the French, the music by Mozart 'in his 12th year,' 1768; performed in a Garden-house at Vienna belonging to his friends the Messmers. (Köchel, No. 50; Jahn, 1st ed. i. 122.) The subject of the Intrade (in G) is by a curious coincidence all but identical with the principal theme of the first movement of Beethoven's 'Eroica' Symphony:—



BASTON, Josquin, a Flemish composer of the first half of the 16th century, and still living in 1566. Unlike most of his contemporaries, he does not seem to have visited Italy, as his published works, consisting of motets and chansons, form part of collections printed either at Louvain or Antwerp. J. R. S. B.

BATES, Joah, was born March 19, 1740-1, at Halifax, where he received his early education under Dr. Ogden, and learned music from Harley, organist of Rochdale. He subsequently removed to Manchester, where he studied organ-playing under Robert Wainwright, organist of the collegiate church, now the cathedral. He obtained a scholarship at Eton in 1756, and went in 1760 to Cambridge, where he became fellow and tutor of King's College. He took the degree of B.A. in 1764, and of M.A. in 1767. He then became private secretary to the Earl of Sandwich, First Lord of the Admiralty and a well-known musical amateur, who procured him a small post in the Post Office. About that time he conceived the plan of the Concert of Ancient Music, which was established in 1776, Bates being appointed conductor. In the same year he was appointed a commissioner of the Victualling Office, and in 1780 married Miss Sarah Harrop, a pupil of Sacchini, and a favourite concert singer, who had studied under him the music of Handel and the elder masters. He next, in 1783, in conjunction with Viscount Fitzwilliam and Sir Watkin Williams Wynn, projected the Commemoration of Handel, which was carried into effect the following year, Bates officiating as conductor. He was afterwards appointed a commissioner of the Customs and a director of Greenwich Hospital. Having projected the Albion Mills, of the success of which he was so sanguine as to invest the whole of his own and his wife's fortunes in them, he was nearly ruined by their destruction by fire in 1791. In 1793 he resigned the conductorship of the Concert of Ancient Music. He died in London, June 8, 1799. A fine painting of Joah Bates and his wife, by F. Coates, R.A., is in the possession of Mr. Alfred H. Littleton. W. H. H.

BATES, William, a composer of the 18th century, produced music for the following dramatic pieces:—'The Jovial Crew,' comic opera, 1760; 'Pharnaces,' opera, 1765; 'The Ladies' Frolick,' an alteration of 'The Jovial Crew' (jointly with Dr. Arne), 1770; 'The Theatrical Candidates,' musical prelude, 1775. He was also the composer of 'Songs sung at Marybon Gardens, 1768,' and of several glees, catches, and canons, eleven of which are published by Warren. Also 'Flora, or Hob in the Well,' ballad opera, 1768; 'Songs sung at the Grotto Gardens,' 1771. [See Catley, Anne.] W. H. H.

BATESON, Thomas. The exact dates of his birth and death are unknown. Rimbault states that he became organist of Chester Cathedral in 1599. This is probably correct, but cannot be verified, as the Cathedral Treasurer's accounts for the years before 1602 are missing. There is some reason to think that he was a Cheshireman and a native of the Wirral district, but he seems to have come to Chester as a complete stranger, and to have had no previous connection with the Cathedral. That he was a young man we may infer from the preface to his first book of madrigals. He was married, and the old Cathedral (St. Oswald's) Registers give three children, Thomas baptized 1603, Jane 1605, and Sarah 1607. Richard Betson, a foundationer of the King's School 1611-15, may have been an older son, as the spelling of the name admitted of several variants. [In the *Chapter Acts of Christ Church Cathedral*, vol. i. (1574-1634), the name is spelt Betson and Batson as well as in the more usual manner.] The Cathedral accounts show several payments to Bateson. '1601. Payd unto Mr. Bateson for ye new organ booke belonging to o'r Quier xl^s. 1602, Nov. 17. For a little Deske for Mr. Bateson his organ book vi^s. 1605, March. To Mr. Bateson for mending ye organs when they were removed iiij^s x^d.' Two other payments in 1608 show that the Treasurer and Bateson were clearing up accounts between them preparatory to the latter leaving Chester for Ireland. On March 24, 1608-9, he appears as 'Vicar Choral of the Cathedral of the Holy and undivided Trinity, Dublin,' and on April 5 of the same year is described as 'Vicar and organist of this church.' He took advantage of his residence there to proceed to the degree of Bachelor of Music in 1612, in which year his son John, aged 20, was rector of Kiljarran, in the diocese of Ferns. Bateson is generally considered to have been the first musical graduate of the University now familiarly known as Trinity College, Dublin (*Chapter Acts, Christ Church Cathedral, Dublin*, vol. ii. p. 73). An anthem in seven parts, 'Holy Lord God Almighty,' reprinted by the Mus. Antiq. Soc. from a set of part books formerly in the possession of John Evelyn, was probably the exercise for his degree. No other sacred music of Bateson's is known, though a service by him was sung in Chester Cathedral up to the early part of the 19th century. His fame rests entirely on his Madrigals. In 1604 he published 'The first set of English Madrigales to 3, 4, 5 and 6 voices. Newly composed by Thomas Bateson, practicioner in the Art of Musicke, and Organist of the Cathedral Church of Christ in the Citie of Chester, 1604. 4to. *In London, Printed by Thomas Este.*' The contents consist of six songs for three voices, six for four voices, ten for five voices, and six for six voices. There were six parts dedicated 'To my honorable and most respected good friend Sir William Norres.' This patron was of the family of Norreys of Speke, Lancashire, but he had certain rights and duties connected with the Bridge Gate in the city of Chester, and lived for some time at Blacon Manor House on the outskirts of the city.

In the preface Bateson compares his compositions to 'young birds feared out of the nest before they be well feathered,' and hopes 'they wilbe so shrouded in the leaues of (his patron's) good liking,' that 'neither any rauenous Kite nor craftie fowler (any open-mouthed *Momus* or more sly detractor,) may deuour or harm them that cannot succor nor shift for themselues.'

At the back of the dedication is a madrigal 'When Oriana walkt to take the ayre,' and the following note:—'This song was sent too late, and should have been printed in the set of Orianas; but being a work of this author, I have placed it before the set of his songs.' This refers to *The Triumphs of Oriana*, and the words of this madrigal were considered by Oliphant as 'the best poetry in the set.' Bateson's volume also contains a madrigal called 'Oriana's Farewell,' evidently written after the death of Queen

Elizabeth. This contains a most interesting double suspension (at bar 13 of the reprint) which has been often commented upon. His first book of madrigals was reprinted in score by the Mus. Ant. Soc.

In 1618 appeared 'The Second Set of Madrigals to 3, 4, 5 and 6 parts. Apt for Viols and Voyces. Newly composed by Thomas Bateson, Bachelor of Musicke, Organist and Master of the Children of the Cathedrall Church of the blessed Trinitie, Dublin, in the Realme of Ireland. 4to. *London: Printed by Thomas Snodham for Matthew Lownes and John Browne*, 1618, *cum Privilegio.*' There were six parts dedicated 'To the Right Honourable Arthure Lord Chichester, Baron of Belfast,' etc., and the arms of that nobleman are on the title-page. The book contains six 'Songs' for three voices, six for four voices, twelve for five voices, and six for six voices. This is a rare work, and few perfect copies are extant. It may be noted that the words of No. 13, 'Have I found her?' had previously been set in 1612 by Pilkington of Chester, with whom Bateson was, of course, well acquainted. This madrigal and 'Sister, Awake,' from the 1604 collection, have been reprinted by Breitkopf & Härtel. See AUSGEWÄHLTE MADRIGALE. Of the rest of Bateson's life and work nothing is known, but his madrigals alone have secured for him a high place among the English composers of the Elizabethan period. Some MS. compositions by Bateson are in the British Museum, Eg. MSS. 995, and Add. MSS. 31398, and six MS. copies of madrigals from the 1604 collection, in the handwriting of John Immyns, are in the Fitzwilliam Museum, Cambridge. Bateson died March or April 1630, as he made his will on March 2, 1629-30, and on April 30 of the same year the Chapter Acts above referred to mention the granting of a new lease of his house, and alludes to 'the widdow Batson.' In an entry under date May 1631, Bateson is said to have died just a fortnight before the rent was to be paid, so that it is possible that the date was in the early part of March.

Authorities.—Rimbault, ed. of the Madrigals, in Mus. Ant. Soc., *Dict. Nat. Biog.*, Cathedral and other Chester Records; information from Messrs. W. H. Grattan Flood and L. McC. L. Dix. J. C. B.

BATHE, WILLIAM, born in Ireland, April 2, 1564, the son of Judge John Bathe, and grandson of Chief Baron Bathe, studied at Oxford, and constructed a 'harp of a new device,' which he presented to Queen Elizabeth (in 1584), to whom he taught mnemonics. He published his *Brief Introduction to the true art of Musicke*, in 1584, being the first standard work in English on musical theory. It was printed by Abel Jeffes, in Sermon Lane, near Paules Chaine, oblong quarto, and was dedicated to his grand-uncle, Gerald FitzGerald, Earl of Kildare. On Jan. 20, 1585, Queen Elizabeth expressed approval of Bathe's diplomacy as the agent of Sir John Perrott, and on March 7, 1587, he got various lands in Ireland, including Drumcondra Castle. He returned to Ireland in 1590, having got livery of his estate on Sept. 24, 1590, and gave over his estates to his younger brother. In October 1591 he sailed for Spain, and became a Jesuit at Tournai, in Flanders, on August 6, 1596, entering the Novitiate on Sept. 21 of same year. He successively studied at St. Omer and Padua, where he was ordained priest in 1599. In 1600 he published, through Thomas Este, of London, a second musical work, in English, entitled: *A Brief Introduction to the Skill of Song*, a small octavo of 25 pages, of which two copies are in the British Museum. The following year he went to the court of Spain as *socius* to the Nuncio, and in 1604 was made Spiritual Director of the Irish College of Lisbon. Thence he proceeded to Salamanca in 1606, and was there professed in 1612. In 1611 his famous *Janua Linguarum* was printed at Salamanca, afterwards translated into twelve languages, and he died at Madrid on June 17, 1614. W. H. G. F.

BATISTE, ANTOINE EDOUARD, organist and professor of music, born in Paris, March 28, 1820, died suddenly there Nov. 9, 1876, was a son of the eminent comedian Batiste, whose memory is still fresh in the annals of the Comédie Française, and uncle of Léo Delibes. He was one of the pages in the chapel of Charles X., but after 1830 he was sent to the Conservatoire, where he went through a course of solfeggio, harmony, organ, counterpoint and fugue. As a student he was most successful, carrying off the first prizes in these studies, and in 1840, as a pupil of Halévy's, obtaining the second Prix de Rome. In 1836, before he had finished his course at the Conservatoire, he had been appointed deputy professor of the solfeggio class; after which he was successively appointed professor of the male choral class, of the joint singing class (suppressed in 1870), and of the solfeggio class for mixed voices. He also instituted an evening choral class at the Conservatoire. In Oct. 1872 he took a class for harmony and accompaniment for women. These professorial duties did not prevent him from pursuing his organ studies, and after having held from 1842 to 1854 the post of organist at St. Nicolas des Champs, he was given a similar post at St. Eustache, which he filled until his death, with so much ability that in consideration of his long tenure of office the curé was allowed to celebrate his funeral obsequies at St. Eustache, though Batiste did not reside in the parish. A musician of severe and unerring taste, Batiste was one of the most noted organists of his time, but his compositions for the organ were far from equalling his talents as professor and executant. He will be chiefly remembered by his educational works, and particularly by his Petit Solfège Harmonique, an introduction to the Solfeggio and method of the Conservatoire, by his diagrams for reading music, and above all, by his accompaniments for organ or piano written on the figured basses of celebrated solfeggi by Cherubini, Catel, Gossec, and other masters of that date, entitled Solfèges du Conservatoire ; in short, he was a hard worker, wholly devoted to his pupils and to his art. A. J.

BATON, Charles, called 'le jeune' to distinguish him from his elder brother Henri, who performed on the musette. Was a player on the vielle or hurdy-gurdy in Paris in the middle of the 18th century. He published an 'Examen de la lettre de M. Rousseau sur la musique française' (Paris, 1753), and a 'Memoire sur la Vielle' in the *Mercure* for 1757. He improved his instrument, and composed much for it—Suites for two vielles, musettes, etc. Baton died at Paris in 1758.

BATON (Fr. *Bâton*), the stick with which the conductor of an orchestra beats the time. Hence the expression 'under Mr. ——'s baton,' *i.e.* under his direction. The first baton employed in England was probably the 'Taktirstäbchen' used by Spohr at the Philharmonic in 1820 (*Selbstbiog.* ii. 87). Batons are usually turned out of maplewood for lightness, 21 or 22 inches long, and tapering from $\frac{3}{4}$ths to $\frac{3}{8}$ths of an inch in diameter. They are occasionally given as 'testimonials,' in which case they are made of metal or of ivory ornamented with silver or gold.

When Berlioz and Mendelssohn met at Leipzig in 1841 they exchanged batons, and Berlioz accompanied his with the following letter, in the vein of Fenimore Cooper :—'Au chef Mendelssohn. Grand chef ! nous nous sommes promis d'échanger nos tomahawcks ; voici le mien ! Il est grossier, le tien est simple ; les squaws seules et les visages pâles aiment les armes ornées. Sois mon frère ! et quand le Grand Esprit nous aura envoyés chasser dans les pays des âmes, que nos guerriers suspendent nos tomawcks à la porte du conseil.' Mendelssohn's reply is not extant, but no doubt it was quite àpropos. G.

The Baton in England.—The baton, as a conducting stick, did not come into general use in England until the years 1832-33. Up to that time the so-called conductor 'presided' at the pianoforte (or organ) and kept the piece 'going' by playing with the orchestra, while the principal violinist (the 'leader') occasionally beat time with his bow when not too busy with his instrument. 'It is the habit of some [conductors] when presiding at a pianoforte to keep the pedals down, and play throughout the piece, thus making the instrument far too prominent.' Thus said *The Quarterly Musical Magazine and Review* for 1829 (vol. x. p. 313, *note*). Spohr, in his *Autobiography* (English edition, vol. ii. p. 81), makes great fun of this dual control, or lack of control. His use of the baton at the Philharmonic concert of April 10, 1820, was regarded as a great innovation, but it made no change in the old order of things. Weber, too, wielded a baton in conducting an 'oratorio concert' at Covent Garden Theatre, March 8, 1826. Mendelssohn, when he conducted his C minor symphony at the Philharmonic concert of May 25, 1829 (his first appearance in England), used a baton which he had had made specially for the purpose. 'The maker took me for an alderman,' he says, 'and would insist on decorating it [at the point] with a crown' (*Mendelssohn Family*, English edition, i. 184). He adopted the same method at the Philharmonic in 1832. This year marked the new departure from the old order to that now in vogue. Herr Chelard, conductor of the German Opera Company which then performed in London (1832), conducted with a baton, and this method, quite familiar on the Continent, seems to have given so much satisfaction, that the practice spread to our concert-rooms. The *Athenæum*, in noticing the second and third concerts of the Philharmonic Society in 1833, said : 'Sir G. Smart, in the true capacity of a conductor, stood with a baton in his hand, and we never heard the band go better' (second concert). 'Bishop conducted with a baton—let us hope, therefore, that the leader's "occupation's gone"' (third concert).

It should be stated, however, that the baton had been used in England earlier. In the English translation of Raguenet, entitled *A Comparison between the French and Italian Musick and Opera's*, published in London in 1709, the translator has a footnote (p. 42), which deserves quotation.

> Some Years since the Master of the Musick in the Opera at *Paris* had an Elboe Chair and Desk plac'd on the Stage, where, with the Score in one Hand, and a Stick in the other, he beat Time on a Table put there for that purpose, so loud, that he made a greater Noise than the whole Band, on purpose to be heard by the Performer. By degrees they remov'd this Abuse from the Stage to the Musick Room, where the Composer beats the Time in the same manner, and as loud as ever. The same was observ'd in *London* six or seven years ago ; but since the *Italian* Masters are come among us, and the Opera's have been introduced, they have put a stop to that ridiculous Custom, which was Founded more upon an ill Habit than any Necessity there was for it, as doing more harm than good ; for the Opera's are better Performed now without it than any Piece of Musick was formerly ; because the Eye was too much Distracted, being obliged to mind the beating of the Measure, and the Score at the same time ; besides, it kept the Singer and the Player in too much Subjection, and Fear of Errors, by which means they were depriv'd of the Liberty so absolutely necessary to Musick, and which gives a Strength and Spirit to the Notes.

Samuel Wesley, in a lecture delivered in London in 1827, said : 'I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued at St. Paul's Cathedral at the musical performances for the Sons of the Clergy.' These instances do not affect the statement that the baton first came into general use in England in the years 1832-33. More detailed information on this subject will be found in an article contributed by the present writer to the *Musical Times* of June 1896, p. 372. F. G. E.

BATTAILLE, Charles Amable, distinguished bass singer, born at Nantes, Sept. 30, 1822, died in Paris, May 2, 1872. He was at first a doctor of medicine, but gave up his practice and joined the company of the Opéra Comique from 1848 to 1857, when he was compelled to retire owing to an affection of the larynx. Thenceforward he appeared only very seldom on the stage (in 1860 he sang at the Théâtre Lyrique and the Opéra Comique), but devoted his life to teaching singing; he had been appointed a professor in the Conservatoire in 1851, and in 1861 the first and most valuable portion of a voluminous treatise entitled 'De l'enseignement du Chant' appeared, under the title of 'Nouvelle recherches sur la phonation,' containing important results of physiological study. G. F.

BATTEMENT. See Agrémens.

BATTEN, Adrian, the date of whose birth is not known, was brought up in the Cathedral Choir of Winchester, under John Holmes the organist, and in 1614 appointed vicar-choral of Westminster Abbey. In 1624 he removed to St. Paul's Cathedral, where he held the same office in addition to that of organist. Batten's name is well known in our cathedral choirs from his short full anthem, 'Deliver us, O Lord.' Burney says of him: 'He was a good harmonist of the old school, without adding anything to the common stock of ideas in melody or modulation with which the art was furnished long before he was born. Nor did he correct any of the errors in accent with which former times abounded.' This criticism is hardly just. Batten's anthem, 'Hear my prayer,' is, in point of construction and effect, equal to any composition of his time. He composed a Morning, Communion, and Evening Service in the Dorian Mode, and a large number of anthems; the words of thirty-four may be found in Clifford. Six are printed in Barnard, two more in Boyce, and eighteen others are comprised in Barnard's MS. collection in the library of the Sacred Harmonic Society; [single anthems are to be found in the British Museum, in the cathedral library at Ely, and in the Fitzwilliam Museum at Cambridge].

The date of Batten's death is uncertain. He was living in 1635, when he made a transcript of some anthem music, to which the following note is appended:—'All these songs of Mr. John Holmes was prickt from his own pricking in the year 1635, by Adrian Batten, one of the vickers of St. Paul's in London, who sometime was his scholar.' He probably died in 1637, as on July 22 in that year letters of administration of the estate of Adrian Batten, late of St. Sepulchre's, London, deceased, were granted by the Prerogative Court of Canterbury to John Gilbert, of the City of Salisbury, Clothier, with consent of Edward, John, and William Batten, brothers of the deceased. (Burney, *Hist.; MS. Accounts of Westminster and St. Paul's.*) E. F. R.

BATTERY, one of the agrémens used in harpsichord music. The sign for its performance is identical with the curved form of the modern indication of the arpeggio (see p. 110), which implied that the chord to which it was prefixed was to be played twice in rapid succession. M.

BATTISHILL, Jonathan, the son of Jonathan Battishill, a solicitor, and grandson of the Rev. Jonathan Battishill, rector of Sheepwash, Devon, was born in London in May 1738. In 1747 he became a chorister of St. Paul's Cathedral under William Savage, and on the breaking of his voice his articled pupil. On the expiration of his articles he officiated for Dr. Boyce at the organ of the Chapel Royal, and composed some songs for Sadlers Wells Theatre. [He became a member of the Madrigal Society in 1758, and of the Royal Society of Musicians in 1761.] Soon afterwards he was engaged to play the harpsichord at Covent Garden Theatre, an early result of which engagement was his marriage in 1763 to Miss Davies, a singing-actress at that theatre, and the original performer of Madge in 'Love in a Village.' On her marriage Mrs. Battishill retired from the exercise of her profession. In 1764 Battishill composed, in conjunction with Michael Arne, the music for the opera of 'Almena.' The piece, owing to the poverty of the dialogue, was withdrawn after five performances; and in the same year Battishill composed the music for the pantomime 'The Rites of Hecate.' At a later period he abandoned the theatre and devoted his attention to the composition of church music, and produced several anthems (including the beautiful 'Call to remembrance'), in which melody and skilful treatment of the parts are admirably combined. About 1764 he was appointed organist of the united parishes of St. Clement, Eastcheap, and St. Martin Ongar, and in 1767 of Christ Church, Newgate Street (*British Mus. Biog.*). In 1771 he gained the Catch Club prize for his fine Anacreontic glee 'Come bind my brows.' In 1777 he lost his wife, and her death so affected him that he desisted from composition, and devoted much of his time to his books, of which he had collected between six and seven thousand volumes, chiefly classical works. He died at Islington, Dec. 10, 1801, aged sixty-three years, and was buried, pursuant to his dying wish, in St. Paul's Cathedral, near the grave of Dr. Boyce. Battishill published two collections of songs for three and four voices, and a collection of favourite songs sung at the public gardens and theatres. Several of his glees and catches are printed in Warren's and other collections. Four of his anthems are included in Page's

Harmonia Sacra. In 1804 Page edited *Six Anthems and Ten Chants,* with a finely engraved portrait of the composer prefixed. In the same year Page also inserted in a collection of hymns twelve psalm tunes and an ode composed by Battishill. The popular song 'Kate of Aberdeen' was composed by Battishill for Ranelagh Gardens. Battishill's compositions are distinguished by an uncommon combination of energy and vigour with grace and elegance. W. H. H.

BATTLE OF PRAGUE, THE. A piece of military programme-music describing the engagement between the Prussians and Austrians before Prague in 1757. It was composed by Kotzwara—a native of Prague—for Piano, with violin and violoncello *ad libitum,* and was published in London 1789, and at Hamburg and Berlin (according to Fétis) about 1792. The piece had an immense success at the time and for a quarter of a century after, and was the precursor of the 'Siege of Valenciennes,' and many others of the same kind—culminating in Beethoven's 'Battle of Vittoria.' The English editions contain 'God save the King,' as the hymn of triumph after the victory, and a drum-call 'Go to bed, Tom.' Now as 'Heil dir in Siegerkranz,' which has become a kind of Prussian national hymn, to the tune of 'God save the King,' was not produced till 1799, it seems probable that the tune and the name have been put into the English editions for the English market, and that if the German edition could be seen (which the writer has not been able to do) it would be found that some Prussian air and call were there instead of those named. G.

BATTLE SYMPHONY. The ordinary English name for Beethoven's 'Wellingtons Sieg, oder die Schlacht bei Vittoria,' op. 91. It was first performed in London, under the direction of Sir George Smart, at Drury Lane Theatre on Feb. 10, 1815.

BATTON, Désiré Alexandre, born in Paris, Jan. 2, 1797, died there Oct. 15, 1855; the son of an artificial flower maker. Was a pupil at the Conservatoire (learning counterpoint under Cherubini) from 1806 to 1816, in which year he won the 'Grand Prix' for his cantata 'La mort d'Adonis,' entitling him to travel for five years in Italy and Germany at Government expense, and he accordingly started in 1818, after the performance of his comic opera 'La Fenêtre secrète' at the Théâtre Feydeau. During his tour he composed several works, chiefly sacred music, in Rome, and a symphony performed in Munich. After his return to Paris in 1823 he brought out three operas, 'Ethelvina' (1827), 'Le Prisonnier d'état' (1828), and 'Le champ du drap d'or' (1828), the failure of which drove him to adopt his father's trade. 'La Marquise de Brinvilliers,' composed in 1831 in conjunction with Auber, Hérold, and Carafa, was however better received. Batton's failure as a dramatic composer may in great part be attributed to the poverty of his libretti. [In 1842 he was appointed inspector of the branch-schools of the Conservatoire, and teacher of a vocal class in 1849 (Baker's *Dict.*).] M. C. C.

BATTUTA (Ital., 'beat,' or 'measure'). 'A battuta,' like 'a tempo,' means a return to the strict beat. Beethoven uses the word in the Scherzo of the Choral Symphony—'Ritmo di tre battute,' 'Ritmo di quattro battute,' to signify that the rhythm in those places goes in groups of three bars or four bars respectively. In the Presto of his E flat Quartet (op. 74), where the time changes to 'Più presto, quasi prestissimo,' he adds the direction 'Si ha s'immaginar la battuta di 6–8'—the movement being written in 3–4.

BAULDUIN, or BAUDOUIN, Noel, a native of the Netherlands, contemporary with Josquin des Prés, and from 1513 to 1518 chapel-master of the church of Notre Dame at Antwerp, where he died in 1529. Two of his motets were printed by Petrucci of Fossombrone in 1519, which suggests that he visited Italy, and proves in any case that his fame had reached that country during his lifetime. The rest of his works are preserved in the Papal Chapel, in the court libraries of Munich and Vienna, in the episcopal library at Regensburg, etc., and some are included in collections published some time after his death. J. R. S. B.

BAUMGARTEN, C. F., a native of Germany, and pupil of the famous organist J. P. Kunzen; came early to London and never left it; was organist at the Lutheran Chapel in the Savoy, and leader of the band of the English opera, Covent Garden, from 1780. He was also composer and leader of the Duke of Cumberland's private band, which contained Blake, Waterhouse, Shield, Parke, and the elder Cramer. Baumgarten wrote much for the 'Professional Concerts' of 1783, and later, various operas and pantomimes — amongst others, Robin Hood, 1784, and Blue Beard, 1792. As an organist he had great skill in modulation and a thorough knowledge of his instrument, but as a violin-player, both in concerted music and as a leader, he was languid and wanting in energy—'a sleepy orchestra,' says Haydn in his diary. His theoretical knowledge was acknowledged by Haydn and Gyrowetz. 'He was the man to mix learning with effect, and therefore to write captivations that are felt by all' (*The World,* 1787). When he made Haydn's acquaintance in 1792 he had almost forgotten his mother-tongue. In 1794 he lost his position at Covent Garden, and was succeeded by Mountain (*The Oracle,* Sept. 19). After this nothing is known of him. Baumgarten was a man of much ability and culture; his pupils were numerous and distinguished. He wrote an admirable treatise on music, and was a keen student of astronomy, mathematics,

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and history; but he does not seem to have possessed the art of making use of his advantages, and was quickly forgotten. A song of his, 'Her image ever rose to view,' from 'Netley Abbey,' is preserved in Ayrton's *Musical Library.* C. F. P.

BAYLY, Rev. Anselm, D.C.L., son of Anselm Bayly of Haresfield, Gloucestershire, was born in the year 1719. He matriculated at Exeter College, Oxford, Nov. 4, 1740. On Jan. 22, 1741, he was appointed lay-vicar of Westminster Abbey, and on the 29th of the same month was admitted a gentleman of the Chapel Royal, both places being vacant by the death of John Church. On March 13, 1744, having resigned his place as gentleman, he was admitted priest of the Chapel Royal. He graduated as B.C.L. June 12, 1749, and D.C.L. July 10, 1764. In the latter year, on the death of the Rev. Dr. Fifield Allen, Bayly was appointed his successor as sub-dean of the Chapel Royal. He died in 1794. He was author of *A Practical Treatise on Singing and Playing*, 1771, *The Alliance of Musick, Poetry, and Oratory*, 1789, and of several theological and grammatical works. [See list in the *Dict. of Nat. Biog.*] In 1769 he edited a collection of the words of Anthems, to which he contributed an interesting preface on cathedral music. W. H. H.

BAYREUTH. From the date when Wagner fixed upon the little Franconian town for the site of his ideal theatre, and for his own residence (from 1872), it has occupied a position of great importance in the musical world. The beginnings of what may be called the Bayreuth movement were at first very discouraging; it was intended to produce the Nibelungen trilogy in 1874, but lack of funds compelled the postponement of the opening till 1876. The foundation-stone of the festival theatre was laid on May 22, 1872, and a memorable performance of Beethoven's Choral Symphony was given in the quaint old theatre of the town. From the beginning, the banker, Friedrich Feustel, his son-in-law, Adolf von Gross, and the burgomaster, Dr. von Muncker, took the greatest interest in a scheme which was destined to have such prosperous results for their town. The difficulty in finding the necessary funds to set the work on foot was increased by Wagner's determination to admit none but the professed supporters of his music; the task of finding 1000 'patrons,' each willing to expend £45 on the project, was found to be hopeless, and the foundation of 'Wagner Societies' began in different cities of Germany and abroad. At last the theatre was completed, from the plans of the architect Gottfried Semper (with a good many modifications by Wagner himself), and the 'Ring des Nibelungen' was duly performed in August 1876, from the 13th to the 17th, and again from the 20th to the 23rd. The result was a deficit of £7500. Renewed exertions on the part of Wagner's supporters were made (among other things a memorable set of concerts was given in London at the Albert Hall, in May 1877, with Wagner and Richter as conductors), but the practical importance of Bayreuth was not fully realised until the year of the production of 'Parsifal,' in July and August 1882. There had been no special reason why the Nibelungen trilogy should not be presented on other operatic stages, and Wagner had been obliged to give his consent to its adoption elsewhere than at Bayreuth; but the construction of the theatre, the nature of the subject, and other things, make it in the highest degree undesirable that 'Parsifal' should ever be placed on another stage than that for which it was written. The ever-growing number of Wagnerians, and those individuals from the outer world who made their way to Bayreuth in these early days, felt that the existence of the place as a musical centre was amply justified, and from that year its success was assured. Since the composer's death the performances have been as follows: in 1883 and 1884 'Parsifal' was given in July and August, after which there was an interval until 1886, when 'Parsifal' and 'Tristan' were given. To these two in 1888 was added 'Meistersinger.' In 1891 the repertory consisted of 'Parsifal,' 'Tristan,' and 'Tannhäuser,' and in 1892 of these three, with 'Meistersinger.' In 1894 the first performance of 'Lohengrin' at Bayreuth took place, and two years afterwards, in 1896, the 'Ring' was revived, being repeated, together with 'Parsifal,' in 1897. In 1899 'Meistersinger' was once more given with the 'Ring' and 'Parsifal,' and in 1901 and 1902 the 'Ring,' 'Parsifal,' and 'Der Fliegende Holländer' were given.

Beside the theatre itself, Wagner's own house of Wahnfried is not without considerable artistic influence of a kind. Under Frau Cosima Wagner's direction the decisions of the trustees, as to giving performances in any particular year, and as to the programme, go forth to the world at large. There is also a large school for the study of the peculiar traditions of the Wagnerian stage, an institution from which have come some eminent dramatic singers. A whole literature, of course bearing on the subject of Wagner's music, has sprung up in Bayreuth, from the date of the *Bayreuther Blätter*, a monthly periodical started by Herr von Wolzogen in 1878, down to the various handbooks in various languages, intended for the use of the casual attendants at the summer performances. M.

BAZIN, François Emanuel Joseph, born at Marseilles, Sept. 4, 1816, studied at the Paris Conservatoire, where he afterwards became professor of harmony, under Auber. In 1840 his 'Loyse de Montfort' gained the Prix de Rome. In 1860, on the division of the Paris Orphéon into two sections, he was appointed conductor of them for the left bank of the Seine. He was professor successively of singing, harmony, and composition at the Conservatoire, succeeding Amboise Thomas in the last capacity on the latter's promotion to be director of the institution in 1871. Bazin was made a member of the Académie in 1872. The following operas by him have been given at the Opéra Comique:—'Le Trompette de M. le Prince,' 1846; 'Le Malheur d'être jolie,' 1847; 'La Nuit de la Saint-Sylvestre,' 1849; 'Madelon,' 1852; 'Maître Pathelin,' 1856; 'Les Désespérés,' 1858; and 'Le Voyage en Chine,' 1865. Besides these, Bazin wrote several sacred compositions, a number of part-songs, and a 'Cours d'harmonie.' He died in Paris, July 2, 1878. M.

BAZZINI, Antonio, eminent violinist and composer, was born March 11, 1818, at Brescia; he was a pupil of Camisoni at Milan, and from 1840 to 1845 he played with great success in most of the principal towns of Italy, Germany, France, and Belgium. He visited Spain and France in 1848, and settled in Paris from 1852 to 1864, when he returned to Brescia to devote himself to composition. In January 1867 his opera, 'Turandot,' was given at the Scala without success. In 1873 he was appointed professor of composition at the Conservatorio of Milan, and became director of the institution in 1882. His advance in artistic earnestness as time went on, was most remarkable; in his maturer works, while the charm and spontaneity of his themes betray their Italian origin, the workmanship and the serious style of his chamber compositions (among which are six string quartets and a quintet) tell of German influence. He also wrote two sacred cantatas, 'La Resurrezione di Cristo' and 'Senacheribbo,' besides settings of various psalms, and symphonic overtures to Alfieri's 'Saul' and 'King Lear' (played at the Crystal Palace in 1877 and 1880 respectively). Bazzini's name is probably better known to the modern music public by his 'Ronde des Lutins' for violin than by any other of his works. He died at Milan, Feb. 10, 1897. M.

BEACH, Mrs. H. H. A. (Amy Marcy Cheney), an American pianist and composer. She was born in Henniker, N.H., September 5, 1867, and disclosed musical talent at a remarkably early age. Her mother gave her her first musical instruction; when the family removed to Boston in 1875, she became a pupil in pianoforte playing of Ernst Perabo, later of Carl Baermann, and in harmony of Junius W. Hill. Further theoretical studies in counterpoint, composition, and orchestration she carried on by herself. When she was seven years old she played in public a few times in her native state; her first professional appearance, however, was in Boston Music Hall on October 24, 1883. She played on this occasion Moscheles's G minor concerto, op. 60, with orchestra. In the following winter she gave several recitals, and the next season she played with the Boston Symphony Orchestra and with Theodore Thomas's. From that time till her marriage, in 1885, she appeared frequently in recitals and orchestral concerts. With the exception of two songs, all her compositions, which have now (1903) reached the opus number 53, have been published since her marriage. These include a symphony ('Gaelic'), op. 32, first played by the Boston Symphony Orchestra, 1896; a concerto for pianoforte and orchestra, op. 45, played for the first time by the composer with the Boston Symphony Orchestra in 1900; a sonata for pianoforte and violin, op. 34 (1897); a Mass in E flat for mixed voices, soli, chorus, and orchestra, op. 5 (1892); 'The Minstrel and the King,' for male chorus and orchestra, op. 16 (1902); 'Festival Jubilate,' op. 17, for mixed voices and orchestra (composed for the Chicago Exposition, 1893); several other cantatas and part-songs, many pianoforte pieces and songs. R. A.

BEALE, John, a pianist, born in London about 1796, was a pupil of John Baptist Cramer. In 1820 he was elected a member of the Philharmonic Society, and in 1821 was an active promoter of a concert given to celebrate the birthday of Mozart. On the establishment of the Royal Academy of Music he was named one of the professors of the pianoforte. W. H. H.

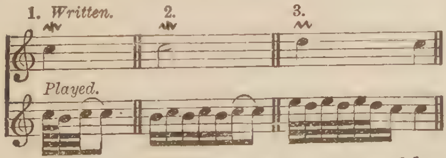
BEALE, William, was born at Landrake, Jan. 1, 1784, and brought up as a chorister of Westminster Abbey under Dr. Arnold and Robert Cooke. After the breaking of his voice he served as a midshipman on board the *Révolutionnaire*, a 44-gun frigate, which had been taken from the French. In 1813 he gained by his madrigal, 'Awake, sweet Muse,' the prize cup given by the Madrigal Society. From Jan. 30, 1816, to Dec. 13, 1820, he was one of the Gentlemen of the Chapel Royal. He published in 1820 a collection of his glees and madrigals. In November of the latter year he had been appointed organist of Trinity College, Cambridge. In Dec. 1821 he returned to London, and became successively organist of Wandsworth Parish Church and St. John's, Clapham Rise. (*Dict. of Nat. Biog.*) He gained a prize at the Adelphi Glee Club in 1840. His best-known compositions are the prize madrigal mentioned above, and 'Come let us join the roundelay.' He died in London on May 3, 1854.

W. H. H. and W. B. S.

BEARD, John, one of the most eminent of English tenor singers, born about 1717, was in his boyhood a chorister of the Chapel Royal under Bernard Gates. He first appeared as a tenor singer in Handel's performances at Covent Garden Theatre in 1736, singing in 'Alexander's Feast,' 'Acis and Galatea,' and 'Atalanta.' On August 30, 1737, he appeared at Drury Lane Theatre as Sir John Loverule in Coffey's ballad opera 'The Devil to Pay,' and in the following season was regularly engaged there. In 1739 he married Lady Henrietta, the young widow of Lord Edward Herbert, and daughter of the Earl of Waldegrave, on which he retired for a short time from professional life. After fourteen years of uninterrupted happiness, Lady Henrietta died in 1753, aged thirty-six. Beard performed at Drury Lane until 1743, after which he was engaged at Covent Garden until 1748 ; he then returned to Drury Lane, where he continued until 1759, in which year he married Charlotte, daughter of John Rich, proprietor of Covent Garden Theatre, and was again engaged at that house. During these years he appeared in various revivals of 'The Beggar's Opera,' in which Macheath was one of his most popular parts. Rich dying in 1761, Beard became, in right of his wife, proprietor and manager of the theatre, and so continued until an increasing deafness determined him to dispose of his interest in it and quit the stage. He took his leave of the public as Hawthorn in 'Love in a Village,' May 23, 1767. After his retirement he resided at Hampton, where he died, Feb. 5, 1791, in his seventy-fourth year. His wife survived him until August 26, 1818, when she died at Hampton at the great age of ninety-two. Beard throughout life bore the reputation of being a highly honourable and upright man. To form an estimate of his abilities as a singer it is only necessary to remember that Handel composed for him the great tenor parts in 'Israel in Egypt,' 'Messiah,' 'Samson,' 'Judas Maccabeus,' and 'Jephthah.' W. H. H.

BEAT. The name given in English to a melodic grace or ornament, but with considerable uncertainty as to which particular ornament it denotes, the word having been very variously applied by different writers.

With some authors it signifies the Acciaccatura, but it appears to be most generally understood to mean the Mordent (Ger. *Beisser*) (Ex. 1), in which connection it seems not impossible that its English name may have been originally 'bite.' Dr. Callcott, however, in his Grammar of Music, speaks of the beat as a reversed shake, and derives its name from *Battement*, giving an example as in Ex. 2. *Battement* again, according to Rousseau (*Dictionnaire de Musique*), is a shake beginning on the upper instead of the principal note (Ex. 3). It is doubtless owing to this uncertainty that the word has now almost fallen into disuse. [See Dannreuther's *Primer of Ornamentation.*] F. T.



BEAT. The movement of the hand or baton by which the rhythm of a piece of music is indicated, and by which a conductor ensures perfect agreement in tempo and accent on the part of the orchestra or chorus ; also, by analogy, the different divisions of a bar or measure with respect to their relative accent.

Among the ancients the ordinary method of beating time was by striking the foot upon the ground. The person who exercised this function, corresponding to our modern conductor, was called by the Greeks *Coryphæus* (principal), and by the Romans *Pedarius* or *Pedicularius*, from the custom of employing the foot to beat with, and it was usual for him to wear sandals of wood or metal, called *pedicula* or *scabellà*, in order by their percussion to render the rhythm more evident. Sometimes the measure was marked by clapping the hands—in which case the time-beater was called *Manuductor ;* and sometimes by the striking together of oyster-shells, bones, etc.

To our ears this incessant and noisy percussion would be unendurable, and a modern conductor would be severely criticised who could not keep his performers in time by the noiseless movements of his baton ; nevertheless, the improvement is of comparatively recent date, for we find Rousseau in 1768 complaining that the listener at the Paris Opera should be 'shocked by the continual and disagreeable noise made by him who beats the measure.'

For the methods of beating time now in use, see Conducting.

In theoretical works, the down-beat or accent, and the up-beat or non-accent, are usually spoken of by their Greek names of *thesis* and *arsis.* F. T.

BEATRICE DI TENDA. Italian opera, the libretto by F. Romani, the music by Bellini ; produced at Venice in 1833, and at the Théâtre des Italiens, Paris, Feb. 8, 1841, and in London, at the King's Theatre, March 22, 1836.

BÉATRICE ET BÉNÉDICT. Opera in two acts, founded on Shakespeare's *Much Ado about Nothing*, words and music by Hector Berlioz. Performed for the inauguration of the theatre at Baden, August 9, 1862, given under Liszt at Weimar, Nov. 13, 1863, and revived with great success in 1887 and subsequent years under Felix Mottl at Carlsruhe, with the connecting dialogue set to music by the conductor. M.

BEATS are a wavy throbbing effect produced by the sounding together of certain notes, and most noticeable in unisons and consonances, when not perfectly tuned to one another.

To explain their origin reference must be made to elementary facts in the science of sound. Sound is conveyed to our ears by the waves into which the air, or other medium, is thrown by the vibration of what is called the sounding body. These waves are proportionally relative to the rapidity of the vibrations of the note sounding, and therefore also to its pitch ; they consist of alternate condensation and rarefaction, each vibration being considered (in England and Germany) to comprise both the compression and distension of the particles of the air analogous to the crest and trough of a wave of water. These are, as it were, opposite forces, and can be made to counteract each other if two waves be simultaneously produced which start at such a distance from each other that the condensation of one exactly corresponds to the rarefaction of the other. A very simple proof of this may be obtained by striking a large tuning-fork and holding it close to the ear, and turning it slowly round; when a particular point will be found on either side of the fork at which the sound ceases, although the fork continues to vibrate, because the two prongs are in such a position relative to the ear that their sound-waves in that direction mutually counterbalance one another.

Beats are produced by sound-waves which have such relations in size and rapidity, that at certain intervals they cross one another and, condensation and rarefaction being simultaneous for the moment, produce silence. For instance, if two notes which vibrate respectively 100 and 101 times in a second be sounded together, it is clear that the sound-waves of the latter will gain $\frac{1}{100}$ on the former at each vibration, and half-way through the second will have gained so much that its condensation will exactly correspond with the rarefaction of the other note (or *vice versâ*), and for the moment silence will result; and so for each second of time.

If the notes be further apart, as 100 to 102, the latter will gain twice as much in every vibration, and there will be two places where the waves counteract each other, and therefore two beats in each second. Hence the rule that the *number of beats per second is equal to the difference between the rates of vibration of the notes.*

It is found practically that it is not necessary for the waves to be exactly in opposition; for in the case of one note with 100 vibrations in a second and another with 103, though the three beats will be heard according to the rule above given, it is proved mathematically that there will be only one point at which the condensation and rarefaction are exactly simultaneous, and the other two extremes of opposition are not exact, though within $\frac{1}{10300}$ of a second of coincidence.

In point of fact the sound will be lessened to a minimum up to the extreme of opposition in the position of the waves, and increased to the full power of the two sounds up to the perfect coincidence of the vibrations.

It will have been observed that the beats increase in number as the notes become more wide apart. According to Helmholtz they are most disagreeable when they number about 33 in a second, which is nearly the number produced by the sounding together of treble C and D♭. From that point they become less and less harsh till with such an interval as treble C and E, which produces 128 beats in a second, there is no unpleasant sensation remaining.

Beats are of three kinds. The first and most commonly known is produced by the sounding together of two notes nearly in unison—to which the above description applies simply. They are associated with the name of the great violinist Tartini, for reasons concerning which a controversy has arisen, and which are too long to be here set down.

The second kind arises from the imperfect tuning of consonances—such as the third, fourth, fifth, sixth, or octave. Here the notes are too wide apart for the primary beats as described above to be noticeable. But the primary beats are in this case thrown into groups or cycles, which produce the effect of beats. These were first investigated by Dr. Robert Smith, Master of Trinity Coll., Cambridge (died 1768), and are called after him.

The third kind, also due to the imperfect tuning of consonances, is that which has been most carefully investigated by Helmholtz, and is called by him the *over-tone beat.* It is produced exactly in the manner first described between the harmonics of one note and another fundamental note which is not in tune with the first, or between the harmonics of two fundamentals which are out of tune.

For instance, if bass C be sounded with middle C, and the latter be slightly out of tune, middle C and the first harmonic of the lower C will be in the position of imperfectly tuned unisons, and beats will be produced. If C and G be sounded together, and the latter be out of tune, the second harmonic of the former and the first of the latter will clash in a similar manner, and beats will be produced between them. And so with other consonances.

The value of beats to organ-tuners is well known, as their disappearance when the notes are in tune is a much safer criterion of exactness than the musical sense unaided. Moreover it is possible to discover, by simple calculation of the number of beats in a second relative to the number of vibrations, the exact amount any note is out of tune with another.

For more complete discussion of this subject, see an article by William Pole, Mus. Doc., F.R.S., in *Nature* for 1876, Nos. 324, 325. See also Acoustics. C. H. H. P.

BEAULIEU, Marie Désiré, whose family name was Martin, son of an artillery officer of Niort, born in Paris, April 11, 1791. He studied under Rodolph Kreutzer, Benincori, and Méhul, and obtained the 'Grand Prix' at the Conservatoire in 1810. He did not accept the five years' tour to which the prize entitled him, but settled at Niort. Here he founded quartet meetings, and in 1829 a Philharmonic Society, which was afterwards expanded into the 'Association musicale de l'Ouest' (1835). This Society was the first of its kind in provincial France, and through the untiring zeal of its founder has attained a high pitch of excellence.

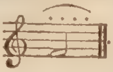
Yearly festivals are held in turn at Niort, Poitiers, La Rochelle, Angoulême, Limoges, and Rochefort; and Mendelssohn's 'St. Paul' and 'Elijah' were performed at La Rochelle by this Society long before they were heard in Paris. Beaulieu wrote in all styles, but excelled in church music. [Two operas, 'Anacréon' and 'Philadelphie'; two lyric scenes, 'Jeanne d'Arc' and 'Psyché et l'Amour'; three oratorios, 'Hymne du Matin,' 'Hymne de la Nuit,' and 'L'immortalité de l'âme,' besides masses, orchestral works, songs, etc., are mentioned among his compositions.] His principal work was a requiem on the death of Méhul, composed 1819, performed 1840. [His literary works include *Du Rythme* (1852), *Mémoire sur ce qui reste de la musique de l'ancienne Grèce*, *Mémoire sur le caractère que doit avoir la musique d'Église* (1858), *Mémoire sur quelques airs nationaux* (1858), and *Mémoire sur l'origine de la musique* (1859). He died at Niort, in Dec. 1863.] M. C. C.

BEAUMAVIELLE, a baritone singer, brought from Toulouse by Perrin to sing in 'Pomone,' the first French opera by CAMBERT, produced in 1671. After Lulli had obtained the transference of Perrin's monopoly to himself, Beaumavielle was one of the best singers at his opera-house. He died in 1688, soon after Lulli, and was succeeded by Thévenard. M. C. C.

BEAUTY-STONE, THE: 'romantic musical drama' in three acts, words by Messrs. Comyns Carr and A. W. Pinero, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, May 28, 1898. M.

BEBUNG (Ger., Fr. *Balancement*, Ital. *Tremolo*), a certain pulsation or trembling effect given to a sustained note in either vocal or instrumental music, for the sake of expression. On stringed instruments it is effected by giving an oscillating movement to the finger while pressing the string; on wind instruments and in singing by the management of the breath.

The word Bebung refers, however, more particularly to an effect peculiar to the old clavichord, but not possible on the modern pianoforte, in which the continuous and uninterrupted repetition of a note was produced not by a fresh blow, but by a movement of the tip of the finger without leaving the key. This effect was formerly held in high estimation as a means of expression, and Emanuel Bach in the introduction to his 'Versuch über die wahre Art das Clavier zu spielen,' says, comparing the then newly-invented pianoforte with the clavichord, 'I believe, nevertheless, that a good clavichord possesses—with the exception that its tone is weaker—all the beauties of the former (the pianoforte), and in addition the *Bebung* and the power of sustaining the tone, inasmuch as after striking each note I can give a fresh pressure.'

The Bebung was not often marked, except sometimes by the word *tremolo*. Marpurg, however ('Principes du Clavecin'), gives the following as the sign of its employment, using as many dots over the note as there were to be repetitions of the sound—  F. T.

BECHER, ALFRED JULIUS, born of German parents at Manchester, April 27, 1803; educated at Heidelberg, Göttingen, and Berlin. His life was one of perpetual movement and adventure. Before he was forty he had lived in Elberfeld, Cologne, Düsseldorf, the Hague, and London, had practised as an advocate, edited a mercantile newspaper, and twice filled the post of Professor of Composition. But whatever else he did he was always faithful to music. In 1841 his wanderings came to an end in Vienna, and at the instance of Mendelssohn he took up musical criticism, in which he was very successful, associating himself with the *Wiener Musik-Zeitung* and the *Sontagsblätter*. He was equally enthusiastic for the old masters and for Berlioz. In 1848 he threw himself into politics as a violent democrat, became editor of the *Radikale*, was tried by court-martial and shot on Nov. 23, 1848, in the Stadtgraben of Vienna. Becher published songs, sonatas, and pianoforte pieces, many of which became favourites. He composed a symphony, a violoncello fantasia (performed at a concert at which he had the aid of Jenny Lind), and string quartets. But these, though full of ability and intelligence, never made any impression on the public. Becher's literary works were almost entirely fugitive, but he published a history of the *Niederrheinische Musikfest* in 1836, and a biography of Jenny Lind 1846, 2nd augmented edition, Vienna, 1847. C. F. P.

BECHSTEIN. The founder of this firm of piano-makers was Friedrich Wilhelm Carl Bechstein, born June 1, 1826, at Gotha. He worked in several factories in Berlin, London, and Paris, and began in 1856 the business in Berlin now so famous and influential. He opened a branch in London in 1879, which was removed to Wigmore Street in 1890. He died March 6, 1900, his sons succeeding to the inheritance of a business they had helped to develop. On June 1, 1901, they opened a Concert Hall in London, having already one in Berlin, suitable for piano recitals and chamber music. There is a branch in Paris, and an important agency of many years' standing in St. Petersburg. Mr. Edwin Bechstein is now the head of the firm. A. J. H.

BECK, FRANZ, born at Mannheim about 1731, died at Bordeaux, Dec. 31, 1809, violinist and composer, for a short time a pupil of Stamitz. When quite young he took refuge in Paris from the consequences of a duel, and thence removed to Bordeaux. Here he became director of a series of concerts (1780), and trained many eminent musicians; among others Blanchard and Bochsa. His compositions are excellent, though comparatively few in number. They comprise 24 Symphonies (six of them published as Opera IV.

in 1776); a 'Stabat Mater,' performed at the Concerts Spirituels in 1783; 'Pandore,' a melodrama (1789); a 'Gloria' and 'Credo'; MS. Sonatas for Pianoforte, and Quartets for Strings. M. C. C.

BECK, JOHANN NEPOMUK, born May 5, 1828, at Pesth, where he studied singing and first appeared on the stage as Richard in 'I Puritani,' having been advised by Erl and Formes to adopt a musical career. He afterwards sang at Vienna, Hamburg, Bremen, Cologne, Düsseldorf, Mayence, Würzburg, Wiesbaden, and Frankfort, 1851-53. From 1853 to 1888 he was at Vienna as principal baritone, where he was a great favourite, being alike excellent in singing, acting, and in classical and romantic opera. Among his best parts were Don Juan, Count Almaviva, Pizarro, Mikheli (Wasserträger), Hans Heiling, William Tell, Nelusco, Hamlet, Amonasro, Orestes, the baritone parts in Wagner's operas, etc. He also performed in the various cities of Germany and at Stockholm with great success. He died in Vienna in September 1893.—His son JOSEPH, born June 11, 1850, also a baritone of great promise, appeared at Laibach (1870), and has appeared with success, among other places, at Berlin and Frankfort, where he was regularly engaged from 1880 onward. A. C.

BECKEN. German for CYMBALS, which see.

BECKER. In Russia the pianoforte-makers have been Germans. The leading Russian house at the present time owes its origin to Jacob Becker, a native of the Bavarian Palatinate, who founded it in 1841. Although pianoforte-making was introduced into St. Petersburg early in the 19th century, until about 1850 pianists had imported their instruments for public performance. From that time, however, Becker succeeded in making concert instruments, and, aided by the patronage of Henselt and the Rubinsteins, made an effectual stand against a disadvantageous foreign competition. It has become as much a matter of course to hear Russian pianofortes in the concerts of Petersburg and Moscow as it is to hear the Russian language in polite society. A. J. H.

BECKER, ALBERT ERNST ANTON, born at Quedlinburg, June 13, 1834, was at first a pupil of Bönicke there, and of Dehn at Berlin, from 1853 to 1856; became teacher of composition at Scharwenka's conservatorium in 1881, and in 1891 was appointed director of the Domchor. He died Jan. 10, 1899. His first great mark as a composer was made by his symphony in G minor, to which the prize of the Gesellschaft der Musikfreunde in Vienna was awarded in 1861; in 1877 some of his songs, notably opp. 13 and 14, to words from Wolff's 'Rattenfänger' and 'Wilder Jäger,' attracted much attention, and soon afterwards, in 1878, a mass in B flat minor was produced by the Riedelsche Verein. Other important works are a 'Reformationscantate,' 1883; the oratorio, 'Selig aus Gnade,' 1890; 'Geistlicher Dialog,' Ps. 147, for double choir unaccompanied (op. 32, No. 1); cantata, 'Herr, wie lange,' op. 73; Ps. 104, op. 85; motets, and other sacred vocal pieces, among which the set of 'Geistlicher Lieder,' op. 51, contain some songs that are extremely beautiful. In sacred music, in which Becker won his chief success, his style is broad and dignified, without losing sight of beauty and originality in his themes. In chamber music, a quintet for piano and strings, op. 49, is the most remarkable of his works; several pieces for violin and orch., such as op. 70 and op. 86, one very effective work for violin and organ, op. 66, a fantasia and fugue for organ, op. 52, and an opera, 'Loreley,' in MS., may be mentioned. M.

BECKER, CARL FERDINAND, organist and professor at the Conservatorium of Leipzig, born July 17, 1804, studied the piano, harmony, and composition, under Schicht and Schneider. Played the piano in public at fourteen years old, but afterwards paid more attention to the organ, and after being organist from 1825 in the church of St. Peter, was appointed in 1837 to be organist of the Nicolai-Kirche in Leipzig. On the foundation of the Conservatorium at Leipzig he was invited by Mendelssohn to join the new enterprise, and held the post of organ professor there from 1843 to 1856. The estimation which Becker enjoyed in Germany was due less to his compositions than to his productions in musical literature. Prominent amongst these are his *Systematisch-chronologische Darstellung der Musikliteratur*, etc. (1836), based on a work of Forkel's, with a supplement (1839), in which Becker is said to have been assisted by Anton Schmid, custos of the Hofbibliothek at Vienna. He also wrote *Hausmusik in Deutschland in 16ten, 17ten, 18ten Jahrh.* (1840); also *Die Tonwerke des 16ten und 17ten Jahrh.*—a catalogue of the music printed during that period (1847); and a catalogue of his own collection—*Alphabetisch und chronologisch geordnetes Verzeichniss*, etc. (Breitkopf, 1847). The collection itself, containing works of the greatest rarity, he bequeathed to the city of Leipzig at his death, Oct. 26, 1877. F. G.

BECKER, CONSTANTIN JULIUS, born at Freiberg, Feb. 3, 1811. Showed an early talent for music, which was well developed by his master ANACKER. In 1835 he came to Leipzig and assisted Schumann in editing the *Neue Zeitschrift für Musik;* but in 1843 removed to Dresden and occupied himself in teaching singing. In 1846 he returned to Oberlössnitz, and lived there in solitude till his death, Feb. 26, 1859. A symphony of his was performed with great applause at the Gewandhaus in 1843, and his opera 'Die Belagerung von Belgrad' was produced at Leipzig on May 21, 1848. But the work by which he will be remembered is his 'Männergesang-Schule,' 1845. He was the author of *Die Neuromantiker*, a novel

(1840), and of a translation of Berlioz's *Voyage Musicale.* F. G.

BECKER, DIETRICH, violinist and composer to the Hamburg senate towards the middle of the 17th century, was originally organist at Ahrensburg in Holstein, and came to Hamburg on his marriage in 1644. He was 'Rathsviolist' in 1668, when he published his 'Musikalische Frühlingsfrüchte,' consisting of pieces for instruments in four and five parts, with basso continuo and his sonatas or chorales for violin, viol da gamba, and bass. F. G.

BECKER, GEORGE, born at Frankenthal in the Palatinate, June 24, 1834, composer and writer on music; is the author of several books of some importance, such as, *La musique en Suisse, depuis les temps les plus reculés jusqu'à la fin du XVIIIème siècle* (Geneva, 1874), *Pygmalion de J. J. Rousseau, Eustorg de Beaulieu, Guillaume de Guéroult, Notice sur Claude Goudimel, Aperçu sur la Chanson française.* For some time, at irregular intervals, Becker has published a kind of periodical called *Questionnaire de l'association internationale des musiciens-écrivains*, and he has been a contributor to various periodicals, such as the *Revue et gazette musicale*, the *Guide musical* of Brussels, the *Monatshefte für Musikgeschichte*, the *Musical World*, and the *Gazzetta musicale.* G. F.

BECKER, HUGO, son of Jean Becker (see below), one of the foremost violoncellists of our time, was born at Strasburg, Feb. 13, 1864. Besides receiving some instruction from his father, he studied the violoncello under various eminent teachers, amongst them the elder Grützmacher, De Swert, and Piatti. His first appearance was made at the Gewandhaus in Leipzig, and he afterwards went on tour with his father. In 1883 he was appointed solo violoncellist of the opera orchestra in Frankfort, which became his place of residence. Here he teaches at certain times of the year in the Conservatoire, but his main career is that of a soloist and chamber-music player, in which capacities he has won laurels in almost every musical centre. He is the violoncellist of the 'Frankfort Quartet' led by Hugo Heermann, and in this country, which he frequently visits, he has been heard at the leading London and provincial concerts, his more recent appearances including trio-playing with Ysaye and Busoni. He plays on a Stradivarius violoncello, formerly the property of the Duke of Marlborough, and produces a tone of remarkable sonority and richness, but the feature which marks him out for distinction among connoisseurs is his left-hand technique. It is absolutely impeccable. Like so many modern artists, he plays with a very pronounced personal accent, and so is not accounted by all an ideal chamber-music player. W. W. C.

BECKER, JEAN, eminent violin-player, born at Mannheim, May 11, 1833. His first teachers were Kettenus, then leader of the Mannheim orchestra, and Vincenz Lachner, and he afterwards learned from Alard in Paris. He began to perform in public when only eleven, and he was still very young when he became the successor of Kettenus. In 1859 he played with great success in Paris, and thence went to London, where he appeared at the Monday Popular Concerts, and was for one season leader of the Philharmonic Concerts. After travelling for some years through most parts of Europe, he settled in 1866 at Florence, and associated himself with two Italian musicians, Enrico Masi (*d.* 1894) and L. Chiostri, and the German violoncellist, Fr. Hilpert. The last named was succeeded in 1875 by L. Spitzer-Hegyesi (1853-94). These artists, well known under the name of the 'Florentine Quartet,' have earned, by their careful and spirited performances of the classical masterpieces of quartet literature, a great and well-deserved reputation in most musical centres of the Continent. Becker's style as a solo-player was a compromise between the severe style of the German school and the lighter and more brilliant one of the French. He died at Mannheim Oct. 10, 1884. P. D.

BECKWITH, JOHN CHRISTMAS, Mus.Doc., was born at Norwich, Dec. 25, 1750, and studied music under Dr. William Hayes and Dr. Philip Hayes at Oxford. He became organist of St. Peter's Mancroft, Norwich, on Jan. 16, 1794, and of the cathedral, succeeding Thomas Garland, in 1808. On July 5, 1803, he took his degrees as Mus.Bac. and Mus.Doc. at Oxford. He composed many anthems—six of them published by Clementi—and a few vocal pieces, some of which became popular. He was considered a good singing-master, and was the instructor of Thomas Vaughan. In 1808 he published a set of chants under the following title:—'The First Verse of every Psalm of David, with an Ancient or Modern Chant, in Score, adapted as much as possible to the Sentiment of each Psalm.' The preface to this work contains 'a short history of chanting,' which displays learning and research, and contains the first suggestion of marked psalters. Dr. Buck, who was his pupil and successor at Norwich Cathedral, describes his master as being almost as proficient in painting as in music. He died in consequence of a paralytic stroke, June 3, 1809. E. F. R.

He never wrote or gave his Christian name officially otherwise than 'John,' and it is believed that the name 'Christmas' was merely a playful addition made by his friends by reason of his having been born on Christmas Day. He was succeeded in both his appointments by his son, JOHN CHARLES, born 1788, died Oct. 11, 1819, who in turn was succeeded by Dr. Buck. W. H. H.

BEDOS DE CELLES, DOM FRANÇOIS, a learned Benedictine, born at Caux in the diocese of Bezières in 1706, entered the order at Toulouse in 1726, and died at St. Maur on Nov. 25, 1779.

(ba' to-ven)

Author of *L'art du facteur d'orgues* (Paris, 1766-78), an admirable work for the time, written at the request of the Académie des Sciences; also of an account of the new organ at St. Martin of Tours, in the *Mercure de France* for Jan. 1762, of which a German translation by J. F. Agricola will be found in Adlung's *Musica mechanica organœdi.* De Celles was a member of the Académie des Sciences of Bordeaux, and corresponding member of that of Paris. F. G.

BEER, Jacob Meyer, the original name of Giacomo Meyerbeer.

BEER, Joseph (sometimes written BOER), a remarkable clarinet-player; born May 18, 1744, at Grünwald in Bohemia, served as trumpeter first in the Austrian and then in the French army during the Seven Years' War. In 1771 he went to Paris, and there took up the clarinet, on which he rapidly became the first performer of his time. In 1782 he left Paris, and travelled through Holland, Italy, Russia, and Hungary, exciting everywhere the greatest possible enthusiasm. He died at Potsdam, where for some time he had been in the royal band, in 1811. As a performer Beer united a masterly execution to great power of expression, and indeed effected a complete revolution in the clarinet, which he greatly improved by the addition of a fifth key. Till nearly fifty years old he had heard only French players, and had insensibly acquired their loud harsh tone; but having heard in Brussels a German performer, Schwartz, he discovered what the instrument was capable of, and finally became as celebrated for the softness and purity of his tone, for the delicacy of his nuances, and especially his decrescendo, as he was for his execution. In fact he marks an epoch in the history of the instrument. His compositions comprise three concertos for two clarinets, variations, and duets. M. C. C.

BEETHOVEN, Ludwig van,[1] born at Bonn, probably Dec. 16, 1770.[2] The earliest form of the name is that with which we are familiar, but it takes many other shapes in the uncertain spelling of the time, such as Biethoffen, Biethofen, Biethoven, Bethoven, Betthoven, and Bethof. He himself appears to have always spelt it as we know it.[3] The family belonged originally to a village near Louvain; thence in 1650 they moved to Antwerp, where in 1680 the name appears in the registers. His father Johann or Jean, and his grandfather Ludwig, were both musicians in the Court band of the Elector of Cologne, at Bonn—the latter a bass-singer, and afterwards capellmeister, appointed March 1733, the former a tenor singer, March 27, 1756. The grandfather lived till Dec. 24, 1773, when the little Ludwig had just completed his third year. He was a small lively person with extraordinarily bright eyes, much respected and esteemed as a musician, and he made an indelible impression on his grandson. His portrait was the only one which Beethoven had sent from Bonn to Vienna, and he often spoke of it to the end of his life. Beethoven's mother—daughter of the chief cook at Ehrenbreitstein—was married to Johann on Nov. 12, 1767. She was several years younger than her husband; her original name had been Keverich, but at the time of the marriage she was a widow—Maria Magdalena Leym or Laym. She died after a long illness on July 17, 1787, a woman of soft heart and easy ways, much beloved by her son. The father, on the other hand, was a severe, hard man of irregular habits, who evidently saw his son's ability, gave him the best instruction that his poverty would allow, and kept him to his music with a stern, strict, perhaps cruel, hand. It is perhaps fortunate he did so. The first house they occupied in Bonn, that in which the great composer was born, was 515 in the Bonngasse, designated by a tablet erected in 1870. In 1889 it was purchased by an association of amateurs, and dedicated for ever as a 'Geburtshaus Beethovens.' Dr. Joachim was its first president. Besides their eldest, Ludwig Maria, baptized April 2, 1769, who lived but six days, and Ludwig the second, the Beethovens had three sons—Caspar Anton Carl, baptized April 8, 1774; Nikolaus Johann, Oct. 2, 1776; and August Franz Georg, Jan. 17, 1781, who died August 16, 1783; a daughter, baptized Feb. 23, 1779, who lived only four days, and a second girl, Maria Margaretha Josepha, baptized May 5, 1786. The first of these was the father of the ill-fated youth who gave his uncle so much distress. He died at Vienna, Nov. 15, 1815. The second, Johann, was an apothecary, at Linz and Vienna, the 'Gutsbesitzer' of the well-known anecdote, his brother's *bête noire*, and the subject of many a complaint and many a nickname. He died at Vienna, Jan. 12, 1848. From the Bonngasse the family migrated to 7 or 8 on the Dreieck, and thence to the Rheingasse, No. 934.[4] To the latter they came in 1775 or 1776, and there they remained for a few years. Johann Beethoven's income from the Chapel was 300 florins a year—a miserable pittance, but that of most musicians of the chapel; and this appears to have been his sole means of subsistence, for his voice was nearly gone, and there is no sign of his having had other employment.[5]

According to Beethoven's own statement in the dedication to his earliest publication—the three

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[1] *Van* in Dutch is not, like *von* or *de*, a sign of nobility. On the attempts to assign a Dutch origin to the composer see a *Lettre à M. le Bourgmestre de Bonn, contenant les prénoms de l'origine hollandaise de L. v. Beethoven*, Amsterdam, 1837.

[2] The baptism is registered on the 17th, and it was the custom to baptize on the day following birth. Beethoven's own belief was that he was born in 1772, which accounts for an occasional mistake in his estimate of the age at which he wrote his early works. Even when a copy of his certificate of baptism was sent to him in 1810, he wrote at back of it: 'This seems not correct as there was a Ludwig before me.' There was, in fact, a first child, Ludwig Maria, who lived only six days, but he was born in 1769.

[3] In his letters; but in an advertisement of his, March 31, 1804, it is Bethofen (Nottebohm, *Beethoveniana*, p. 4).

[4] The house of 'Backermeister' Fischer (Wegeler).

[5] See the register in Thayer, *Ludwig van Beethovens Leben*, i. 147 and 155.

Sonatas for Pianoforte (Bossler, 1783)—he began music in his fourth year. The few traits preserved of that early period show that, like other children, he did not acquire it without tears. His father was his first teacher, and from him he learned both violin and clavier; reading, writing, arithmetic, and a little Latin he obtained in one of the common public schools, and even this ceased when he was thirteen. At school he was shy and uncommunicative, and cared for none of the ordinary games of boys. On March 26, 1778, he played at a concert.[1] Before he was nine his music had advanced so far that his father had no longer anything to teach him, and in 1779 he was handed over to Pfeiffer, a tenor singer who had recently joined the opera in Bonn, and seems to have lodged with the Beethovens, and by whom he was taught, irregularly enough, but apparently with good and lasting effect, for a year. About the same time he fell in with a certain Zambona, who taught him Latin, French, and Italian, and otherwise assisted his neglected education.[2] The organ he learned from Van den Eeden, organist to the Court Chapel, and an old friend of his grandfather's. About this time, 1780-1781, there is reason to believe that the Beethovens found a friend in Mr. Cressener, the English *chargé d'affaires*, long time resident at Bonn, and that he assisted them with a sum of 400 florins. He died on Jan. 17, 1781, and Beethoven (then just past ten) is said to have written a Funeral Cantata to his memory, which was performed. The Cantata, if it ever existed,[3] has hitherto been lost sight of. One composition of this year we have in nine Variations on Dressler's March in C minor,[4] which though published in 1783, are stated on the title to be 'composées . . . par un jeune amateur Louis van Beethoven, agé de dix ans, 1780.' In Feb. 1781 Neefe succeeded Van den Eeden as Organist at the Court, and Beethoven became his scholar. This was a great step for the boy, since Neefe, though somewhat over conservative as a musician, was a sensible man, and became a real friend to his pupil.

There is ground for believing that during the winter of 1781 Ludwig and his mother made a journey in Holland, during which he played at private houses, and that the tour was a pecuniary success.[5] On June 19, 1782, old Van den Eeden was buried, and on the next day the band followed the Elector to Münster, where as Bishop he had a palace, Neefe leaving Ludwig, then eleven and a half years old, behind him as his regularly appointed deputy at the chapel organ, a post which, though unpaid, was no sinecure, and required both skill and judgment. This shows Neefe's confidence in his pupil, and agrees with his account of him, written a few months later, as 'playing with force and finish, reading well at sight, and, to sum up all, playing the greater part of Bach's Well-tempered Clavier, a feat which will be understood by the initiated.' 'This young genius,' continues he, 'deserves some assistance that he may travel. If he goes on as he has begun, he will certainly become a second Mozart.'[6]

On April 26, 1783, Neefe was promoted to the direction of both sacred and secular music, and at the same time Beethoven (then twelve years and four months old) was appointed 'Cembalist im Orchester,' with the duty of accompanying the rehearsals in the theatre; in other words of conducting the opera-band, with all the responsibilities and advantages of practice and experience which belong to such a position. No pay accompanied the appointment at first, but the duties ceased when the Elector was absent, so that there was leisure for composition. The pieces published in this year are a song, 'Schilderung eines Mädchens,'[7] and 3 Sonatas for Piano solo,[8] composed, according to the statement of the dedication, in 1781. On August 16, 1783, the youngest boy, August Franz, died, the father's voice began still further to fail, and things generally to go from bad to worse.

The work at the theatre was now rather on the increase. From Oct. 1783 to Oct. 1785, 2 operas of Gluck, 4 of Salieri, 2 of Sarti, 5 of Paisiello, with a dozen others, were studied and performed; but Ludwig had no pay. In Feb. 1784 he made an application for a salary, but the consideration was postponed, and it was probably as a set-off that he was shortly afterwards appointed second Court organist. Meantime, however, on April 15, 1784, the Elector Max Friedrich died, and this postponed still farther the prospect of emolument. The theatrical company was dismissed, and Neefe having only his organ to attend to, no longer required a deputy. The Beethovens were now living at No. 476 in the Wenzelgasse, whither they appear to have moved in 1783,[9] and Ludwig played the organ in the Minorite church at the six o'clock mass every morning.

The music of 1784 consists of a Rondo for the Piano in A,[10] published early in the year, and a song 'An einen Säugling'[11]; a Concerto for Piano,[12] and a piece in three-part harmony, probably belonging to this year.

One of the first acts of the new Elector Max Franz was to examine his establishment, and on June 27, 1784, he issued a list of names and salaries of his band,[13] among which Beethoven's father appears with a salary of 300 florins, and Beethoven himself, as second organist, with 150 florins. A memorandum of the same date[14] shows that an idea was entertained of dismissing Neefe and putting Beethoven into his place as chief organist. In fact Neefe's pay was reduced from 400 to 200 florins, so that 50 florins a year was saved by the appointment of Beethoven. An economical Elector! In the Holy Week of 1785 the incident occurred (made too much of in the books) of Beethoven's throwing out the solo singer in Chapel by a modulation in the accompaniment, which is chiefly interesting as showing how early his love of a joke showed itself.[1] During this year he studied the violin with Franz Ries—father of Ferdinand. The music of 1785 consists of three Quartets for Piano and Strings,[2] a song 'Wenn jemand eine Reise thut' (op. 52, No. 1), and probably a Minuet for Piano in E♭.[3]

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[1] See Thayer, revised by Deiters, vol. i. 120.

[2] B. complained later in life that his musical education had been insufficient (Th. i. 158).

[3] Thayer, i. 115. [See, however, Thayer-Deiters, i. 131.]

[4] B. & H. No. 166.

[5] [See, however, Th.-D. i. 135.]

[6] Cramers, *Mag.* and Th. i. 120.

[7] B. & H. 228.

[8] *Ibid.* 156-158.

[9] [Cf. however, Th.-D. i. 158 154.]

[10] Th.-D. i. 154.

[11] *Ibid.*

[12] *Ibid.* 155, B. & H. Suppl. i. No. 311.

[13] *Ibid.* 175-185.

[14] Th.-D. i. 182.

In 1786 nothing appears to have been either composed or published, and the only incident of this year that has survived, is the birth of a second girl to the Beethovens—Maria Margaretha Josepha, May 4.

In 1787 occurred the first real event in Beethoven's life — his first journey to Vienna. Concerning this there is an absolute want of dates and details. Some one must have been found to supply the means for so expensive a journey, but no name is preserved. As to date, his duties as organist would probably prevent his leaving Bonn before the work of Holy Week and Easter was over. The two persons who were indelibly impressed on his recollection by the visit[4] were Mozart and the Emperor Joseph. From the former he had a few lessons in composition,[5] and carried away a distinct—and not very appreciative[6]—recollection of his playing; but Mozart must have been so much occupied by the death of his father (May 28) and the approaching production of 'Don Giovanni' (Oct. 29) that it is probable they had not much intercourse. The well-known story of Beethoven's introduction to him, when divested of the ornaments[7] of Seyfried and others, stands as follows:—Mozart asked him to play, but thinking that his performance was a prepared piece, paid little attention to it. Beethoven seeing this entreated Mozart to give him a subject, which he did; and the boy, getting excited with the occasion, played so finely that Mozart, stepping softly into the next room, said to his friends there, 'Pay attention to him; he will make a noise in the world some day or other.' His visit seems not to have lasted more than three months, but, as we have said, all detailed information is wanting. He must, however, have left a certain fame behind him. Haydn in a letter to Artaria of Vienna (May 2, 1787) says, 'I should like to know who this Ludwig is.' This seems to refer to Beethoven, though it is of course possible that Ludwig may be a surname. He returned by Augsburg, where he had to borrow three Carolins (£3) from Dr. Schaden. His return was hastened by the illness of his mother, who died of consumption, July 17, 1787, and his account of himself in a letter[8] to Dr. Schaden, written seven weeks after that date, is not encouraging. A short time more, and the little Margaretha followed her mother, on Nov. 25, so that 1787 must have closed in very darkly. The only compositions known to belong to that year are a Trio in E♭,[9] and a Prelude in F minor for Piano solo.[10] However, matters began to mend; he made the acquaintance of the von Breuning family—his first permanent friends — a mother, three boys, and a girl. He gave lessons to the girl and the youngest boy, and soon became an inmate of the house, a far better one than he had before frequented, and on terms of close intimacy with them all. The family was a cultivated and intellectual one, the mother—the widow of a man of some distinction—a woman of remarkable sense and refinement; the children, more or less of his own age. Here he seems to have been first initiated into the literature of his country, and to have acquired the love of English authors which remained with him through life. The intimacy rapidly became strong. He often passed whole days and nights with his friends, and accompanied them on excursions of several weeks' duration to their uncle's house at Kerpen, and elsewhere. At the same time he made the acquaintance of Count Waldstein, a young nobleman eight years his senior, an amateur musician, whose acquaintance was peculiarly useful in encouraging and developing Beethoven's talent at a time when it naturally wanted support. On Waldstein Beethoven exercised the same charm that he did later on the proud aristocracy of Vienna. The Count used to visit him in his poor room, gave him a piano, got him pecuniary help under the guise of allowances from the Elector, and in other ways sympathised with him. Either now or shortly afterwards, Beethoven composed a set of variations for 4 hands on a theme of the Count's,[11] and in 1805 made him immortal by dedicating to him the grand sonata (op. 53), which is usually known by his name. Another acquaintance was the Countess of Hatzfeld, to whom he dedicated the 'Venni Amore' Variations, which were for long his show-piece.

In the summer of 1788, when Beethoven was seventeen and a half years old, the Elector altered the plan[12] of his music, and formed a national theatre on the model of that of his brother the Emperor Joseph. Reicha was made director, and Neefe pianist and stage-manager. The band was 31 strong, and contains names such as Ries, the two Rombergs, Simrock,

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[1] Schindler, *Biographie*, i. 7; Thayer, i. 161.

[2] B. & H. 75-77.

[3] Nottebohm, *Verz.*

[4] Schindler, i. 15.

[5] Thayer, i. 165.

[6] *Ibid.* ii. 363.

[7] Seyfried, App. p. 4, note.

[8] Nohl, *Briefe Beethovens*, No. 2.

[9] [See, however, Th.-D. i. 295.]

[10] [Th.-D. i. 300.]

[11] B. & H. 122.

[12] Thayer, i. 182.

Stumpff—which often recur in Beethoven's life. He himself played second viola, both in the opera and the chapel, and was still assistant Hof-organist. In this position he remained for four years; the opera *répertoire* was large, good, and various, the singers were of the best, and the experience must have been of great practical use to him. Among the operas played in 1789 and 1790 were Mozart's 'Entführung,' 'Figaro,' and 'Don Giovanni'—the first two apparently often. Meantime Johann Beethoven was going from bad to worse. Stephen Breuning once saw Ludwig take his drunken father out of the hands of the police, and this could hardly have been the only occasion. At length, on Nov. 20, 1789, a decree was issued ordering a portion of the father's salary to be paid over to the son, who thus, before he was nineteen, became the head of the family.

The compositions of 1789 and 1790 include 2 Preludes for the Piano (op. 39), 24 Variations on Righini's 'Venni Amore,'[1] a Song 'Der freie Mann,'[2] and 2 Cantatas, one on the death of the Emperor Joseph II., the other on the accession of Leopold II.[3] The only extra-musical event of 1790 was the visit of Haydn and Salomon on their road to London. They arrived on Christmas Day. One of Haydn's Masses was performed; he was complimented by the Elector, and entertained the chief musicians at dinner at his lodgings.

1791 opened well for Beethoven with a 'Ritter-ballet,' a kind of masked ball, in antique style. Count Waldstein appears to have arranged the plan, and Beethoven composed the music; but his name does not seem to have been connected with it at the time, and it remained unpublished till 1872, when it appeared arranged for piano.[4] In the autumn the troupe accompanied the Elector to Mergentheim, near Aschaffenburg, to a conclave of the *Deutschen Orden;* the journey was by water along the Rhine and Main, the weather was splendid,—there was ample leisure, and the time long remained in Beethoven's recollection 'a fruitful source of charming images.' At Aschaffenburg he heard a fine player—the Abbé Sterkel, and showed his instant appreciation of the Abbé's graceful finished style by imitating it in extemporising. In Mergentheim the company remained for a month (Sept. 18–Oct. 20). An interesting account of the daily musical proceedings is given by Junker, the Chaplain at Kirchberg,[5] including an account of Beethoven's extempore playing. He compares it with that of Vogler, whom he knew well, and pronounces it to have displayed all Vogler's execution, with much more force, feeling, and expression, and to have been in the highest degree original.

The Beethovens were still living in the Wenzelgasse, Carl learning music, and Johann under the Court Apothecary. Ludwig took his meals at the Zehrgarten[6]—a great resort of the University professors, artists, and literary men of Bonn, and where the lovely Babette Koch, daughter of the proprietress, was doubtless an attraction to him.[7] His intimacy with the Breunings continued and increased; Frau von Breuning was one of the very few people who could manage him, and even she could not always make him go to his lessons in time: when he proved too obstinate she would give up the endeavour with the remark, 'he is again in his *raptus*,' an expression which Beethoven never forgot.[8] Music was their great bond, and Beethoven's improvisations were the delight of the family. His duties at the organ and in the orchestra at this time were not very great; the Elector's absences were frequent, and gave him much time to himself, which he spent partly in lessons, partly in the open air, of which he was already very fond, and partly in assiduous practice and composition. The sketch-books of that time are crammed with ideas, and confirm his statement, made many years later,[9] that he began thus early the method of working which so emphatically distinguishes him.

In July 1792 Haydn again passed through Bonn on his return from London. The Elector's Band gave him a dinner at Godesberg, and Beethoven submitted a cantata to him, 'which Haydn greatly praised, warmly encouraging the composer to proceed with his studies.'[10] What the cantata was is not known.

The compositions which may perhaps be fixed to the years 1791 and 1792 consist of Songs (portions of op. 52), the Octet, op. 103, and a Rondino[11] for Wind instruments, the Trio for Strings, op. 3, an Allegro and Minuet for 2 Flutes (August 23, MS.[12]), and a set of 14 Variations for Pianoforte, Violin, and Cello, in E♭, published in 1804 as op. 44; 12 Variations[13] for Piano and Violin on 'Se vuol ballare'; 13 ditto for Piano[14] on 'Es war einmal'; 8 ditto[15] for Piano, four hands, on an air of Count Waldstein's, and the above-mentioned Ritter-ballet and 'Venni Amore' Variations.

Hitherto the Elector seems to have taken no notice of the most remarkable member of his orchestra. But in the course of this year—whether prompted by Neefe or Waldstein or by his own observation, or possibly by Haydn's approbation—he determined that Beethoven should visit Vienna in a more permanent manner than before, for the purpose of studying at his expense. Haydn was communicated with, and in the very beginning of November

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[1] B. & H. 178.

[2] *Ibid.* 232.

[3] *Ibid.* Suppl. i.

[4] Score in B. & H. Suppl. i.

[5] Thayer, i. 209-215.

[6] Thayer, i. 218.

[7] He wrote twice to her within a year after he left Bonn. See his letter to Eleonore Breuning, Nov. 2, 1793.

[8] See Thayer, i. 348, 349, and iii. 150.

[9] Letter to Archd. Rudolph, July 23, 1815. Sketches of the Bonn date are in the British Museum.

[10] Th. i. 215.

[11] B. & H. 60.

[12] [Given in Th.-D. i.]

[13] B. & H. 103.

[14] *Ibid.* 175.

[15] *Ibid.* 122.

Beethoven left Bonn, as it proved, never to return to it again. His parting words to Neefe are preserved:[1]—'Thank you for the counsel you have so often given me on my progress in my divine art. Should I ever become a great man you will certainly have assisted in it, which will be all the more gratifying to you, since you may be convinced that,' etc. The Album[2] in which his friends—Waldstein, the Breunings, the Kochs, Degenhart, and others—inscribed their farewells is still existing, and the latest date is Nov. 1. E. Breuning's lines contain allusions to 'Albion,' as if Beethoven were preparing to visit England—possibly with Haydn? Waldstein's entry is as follows:—'Dear Beethoven, you are travelling to Vienna in fulfilment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favourite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join herself to some one else. Labour assiduously, and receive Mozart's spirit from the hands of Haydn. Your true friend Waldstein. Bonn, Oct. 29, 1792.'

What provision the Elector made for him beyond his modest pay of 150 florins is not known.[3] An entry of 25 ducats (£12 : 10s.) is found in his notebook shortly after he reached Vienna, but there is nothing to show what length of time that moderate sum represented, or even that it came from the Elector at all.

Thus ended the first period of Beethoven's life. He was now virtually twenty-two. The list of his known compositions to this time has been given year by year. If we compare them with those of other composers of the first rank, such as Mozart, Schubert, or Mendelssohn, it must be admitted that they are singularly few and unimportant. For the orchestra the Ritter-ballet already referred to is the single composition known, while Mozart—to mention him only—had in the same period written 36 Symphonies, including so mature a masterpiece as the 'Parisian' in D. Against Mozart's 28 Operas, Cantatas, and Masses, for voices and full orchestra, composed before he was twenty-three, Beethoven has absolutely nothing to show. And the same in other departments. That he meditated great works, though they did not come to paper, is evident in at least one case. A resident in Bonn, writing to Schiller's sister Charlotte, on Jan. 26, 1793,[4] says:—'I enclose a setting of the *Feuerfarbe* on which I should like your opinion. It is by a young man of this place whose talent is widely esteemed, and whom the Elector has now sent to Vienna to Haydn. He intends to compose Schiller's *Freude*, and that verse by verse. I expect something perfect; for, as far as I know him, he is all for the grand and sublime. Haydn informs us that he shall set him to great operas as he himself will shortly leave off composing He does not usually occupy himself with such trifles as the enclosed, which indeed he composed only at the request of a lady.' This letter, which shows how early Schiller's 'Hymn to Joy' had taken possession of Beethoven—there to remain till it formed the finale to the Ninth Symphony thirty years later—is equally interesting for the light it throws on the impression which Beethoven had already made on those who knew him, and who credited him with the intention and the ability to produce great works, although he had not yet produced even small ones. This impression was doubtless due mainly to the force and originality of his extempore playing, which even at this early age was prodigious, and justified his friends in speaking of him as one of the finest pianoforte-players of the day.[5]

By the middle of Nov. 1792 Beethoven was settled at Vienna. His first lodging was a garret at a printer's in the 'Alservorstadt'[6] outside the walls, in the direction of the present Votive-Church; but this was soon exchanged for one 'on the ground floor,'[7] of which we have no nearer description. On the journey from Bonn we find him for the first time making notes of little occurrences and expenses—a habit which never left him. In the entries made during his first few weeks in Vienna we can trace the purchase of a wig, silk stockings, boots, shoes, overcoat, writing-desk, seal, and hire of piano. From the same source we can infer the beginning of his lessons. The first payment to Haydn is 8 groschen (say 9½d., we may surely presume for one hour) on Dec. 12. The lessons took place in Haydn's house[8] (Hamberger Haus, No. 992) now destroyed. They were lessons in 'strict counterpoint,' and the text-book was Fux's *Gradus ad Parnassum.* Of Beethoven's exercises 245 have been preserved,[9] of which Haydn has corrected 42. Haydn was naturally much occupied, and it is not surprising that Beethoven should have been dissatisfied with his slow progress, and with the cursory way in which his exercises were corrected, and have secretly accepted the offer of additional instruction from Schenk, a well-known Vienna composer. But no open rupture as yet took place. Beethoven accompanied Haydn to Eisenstadt some time in 1793,[10] and it was not until Haydn's departure for England on Jan. 19, 1794, that he openly transferred himself to another master. He then took lessons from Albrechtsberger in counterpoint, and from Schuppanzigh on the violin, three times a week each. In the former the text-book was Albrechtsberger's own *Anweisung zur Composition*, and the subject was taken up where Haydn had left it, and pursued much farther. No fewer than 263 exercises are in existence under the following heads—Simple strict counterpoint; Free composition in simple counterpoint; Imitation; Simple fugue; Fugued chorale; Double fugue; Double counterpoint in the 8th, 10th, and 12th; Triple counterpoint and Triple fugue; Canon. Nottebohm has pointed out the accuracy and pains which Albrechtsberger bestowed on his pupil,[1] as well as the care with which Beethoven wrote his exercises, and the characteristic way in which he neglected them in practice. He also gives his reasons for believing that the lessons did not last longer than March 1795. The impression they left on Albrechtsberger was not flattering: 'Have nothing to do with him,' said the old contrapuntist to an inquiring lad, 'he has learnt nothing, and will never do anything in decent style.'[2] In fact what was a contrapuntist to do with a pupil who regarded everything in music—even consecutive fifths[3]—as an open question, and also thought it a good thing to 'learn occasionally what is according to rule, that one may hereafter come to what is contrary to rule?'[4] Besides the lessons with Haydn and Albrechtsberger, some exercises exist in Italian vocal composition, dating between 1793 and 1802, and showing that Beethoven availed himself of Salieri's well-known kindness to needy musicians, to submit his pieces to him. Salieri's corrections are chiefly in the division of the Italian syllables. Another musician whom he consulted, especially in his early attempts at quartet writing, was Aloys Förster, to whom he remained long and greatly attached.[5]

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[1] Thayer, i. 227.

[2] [The full contents of this Album are given in Th.-D. i. 467-474.]

[3] [See, however, Th.-D. i. 267.]

[4] Thayer, i. 237.

[5] Thayer, 213.

[6] *Ibid.* ii. 103.

[7] *Ibid.* i. 255, 'auf der Erd.'

[8] *Ibid.* 259.

[9] For all the exercises here mentioned and an able faithful commentary, see Nottebohm's invaluable edition of *Beethoven's Studien*, vol. i. 1873.

[10] [See, however, Th.-D. i. 332-334.]

Meantime Beethoven kept up communication with Bonn. On Dec. 18, 1792, his poor father died, and the 100 thalers applied to the support of his brothers naturally stopped. On Beethoven's application, however, the grant was allowed to go on, in addition to his own pay. Ries drew and transmitted the money for him.[6] The Breunings still held their place in his heart; two[7] letters to Eleonore, full of affection, are preserved, and he mentions having also written twice to one resident of Bonn, and three times to another, in the course of the first twelvemonth. In Jan. 1794, the Elector visited Vienna, and with the March quarter-day Beethoven's allowance ceased. In the following October, Bonn was taken possession of by the French republican army, and the Elector fled.

Now that Beethoven is landed in Vienna—as it turns out, never again to leave it—and is left to his own resources, it may be convenient to pause in the narrative of his life, and sketch his character and person as briefly as possible. He had already a large acquaintance among the aristocracy of Vienna. Among his kindest friends and most devoted admirers were the Prince and Princess Karl Lichnowsky. They devoured his music, gave him a quartet of valuable instruments[7] for the performance of it, put up with his caprices and eccentricities, gave him an annuity of 600 guldens, and made him an inmate of their house for years. He was also frequently at the houses of Baron van Swieten, Prince Lobkowitz, Count Fries, and other noblemen, at once leaders of fashion and devoted amateurs. At these houses he was in the constant habit of playing, and in many of them no doubt he taught, but as to the solid results of this no record remains—nor do we know the prices which he obtained for his published works, or anything of the value of the dedications, at this period of his career. Musical public, like that which supported the numerous concerts flourishing in London at this date,[8] and enabled Salomon to risk the expense of bringing Haydn to England, there was none; musicians were almost directly dependent on the appreciation of the wealthy.

That Beethoven should have been so much treasured by the aristocracy of Vienna notwithstanding his personal drawbacks, and notwithstanding the gap which separated the nobleman from the *roturier*, shows what an immense power there must have been in his genius, and in the absolute simplicity of his mind, to overcome the abruptness of his manners.[9] If we are to believe the anecdotes of his contemporaries[10] his sensitiveness was extreme, his temper ungovernable, and his mode of expression often quite unjustifiable. At the house of Count Browne, when playing a duet with Ries, a young nobleman at the other end of the room persisted in talking to a lady; several attempts to quiet him having failed, Beethoven suddenly lifted Ries's hands from the keys, saying in a loud voice, 'I play no longer for such hogs'; nor would he touch another note nor allow Ries to do so, though entreated by all.[11] On another occasion, when living in the house and on the bounty of the Lichnowskys, the prince, knowing how sensitive Beethoven was to neglect, ordered his servants whenever they heard Beethoven's bell and his at the same time to attend to Beethoven's first. No sooner, however, did Beethoven discover that such an order had been given than he engaged a servant of his own to answer his bell.[12] During one of the rehearsals of 'Leonora,' the third bassoon was absent, at which Beethoven was furious. Prince Lobkowitz, one of his best friends, tried to laugh off the matter, saying that as the first and second were there the absence of the third could not be of any great consequence. But so implacable was Beethoven that in crossing the Platz after the rehearsal he could not resist running to the great gate of the Lobkowitz Palace and shouting up the entrance, 'Lobkowitzscher Esel'—'ass of a Lobkowitz.'[1] Any attempt to deceive him, even in the most obvious pleasantry, he could never forgive. When he composed the well-known 'Andante in F' he played it to Ries and Krumpholz. It delighted them, and with difficulty they induced him to repeat it. From Beethoven's house Ries went to that of Prince Lichnowsky, and not being able to contain himself played what he could recollect of the new piece, and the Prince being equally delighted, it was repeated and repeated till he too could play a portion of it. The next day the Prince by way of a joke asked Beethoven to hear something which he had been composing, and thereupon played a large portion of his own 'Andante.' Beethoven was furious; and the result was that Ries was never again allowed to hear him play in private. In fact it led in the end to Beethoven's ceasing to play to the Prince's circle of friends.[2] And on the other hand, no length of friendship or depth of tried devotion prevented him from treating those whom he suspected, however unjustly, and on however insufficient grounds, in the most scornful manner. Ries has described one such painful occurrence in his own case àpropos of the Westphalian negotiations;[3] but all his friends suffered in turn. Even poor Schindler, whose devotion in spite of every drawback was so constant, and who has been taunted with having 'delivered himself body and soul to Beethoven,' had to suffer the most shameful reproaches behind his back, the injustice of which is most surely proved by the fact that they are dropped as suddenly as they were adopted.[4] When Moritz Lichnowsky, Schuppanzigh, and Schindler were doing their utmost to get over the difficulties of arranging a concert for the performance of the Choral Symphony and the Mass in D, he suddenly suspected them of some ulterior purpose, and dismissed them with the three following notes:[5] —'To Count Lichnowsky. Falsehoods I despise. Visit me no more. There will be no concert. Beethoven.' 'To Herr Schindler. Visit me no more till I send for you. No concert. Beethoven.' 'To Herr Schuppanzigh. Visit me (*besuche er mich*) no more. I give no concert. Beethoven.'

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[1] Nottebohm, *Beethoven's Studien*, p. 196.
[2] Dolezalek, in Thayer, ii. 117.
[3] Ries, *Biographische Notizen*, p. 87.
[4] Czerny, quoted in note to Lady Wallace's edition of the *Letters*, ii. 12.
[5] Thayer, i. 281.
[6] *Ibid*. 255, 257.
[7] [See, however, *Die Musik*, Jahr 2, Heft 21, 218.]

[7] These were in his possession for more than twenty years, and are now in the Beethoven Haus, Bonn.
[8] See Pohl, *Haydn in London*, pp. 7-53.
[9] It is the opinion of Mr. Mandyczewski (a very careful student) that Beethoven's early fortune was greatly due to his having the *van* (though it has no significance of nobility in Holland). After all he was 'one of us,' as if it were *von*. See Carl B.'s widow's argument, *infra*.
[10] See Nohl, ii. 461.
[11] Ries, p. 92.
[12] Wegeler, p. 33; see also the Letter to Zmeskall on the Countess Erdödy's influence over his servant; Nohl, *Briefe Beethovens*, No. 54.

The style of the last of these three precious productions — the third person singular — in which the very lowest rank only is addressed, seems to open us a little door into Beethoven's feeling towards musicians. When Hummel died, two notes from Beethoven[6] were found among his papers, which tell the story of some sudden violent outbreak on Beethoven's part. 'Komme er (the same scornful style as before) nicht mehr zu mir! er ist ein falscher Hund, und falsche Hunde hole der Schinder. Beethoven.' And though this was followed by an apology couched in the most ultra-affectionate and coaxing terms —'Herzens Natzerl,' 'Dich küsst dein Beethoven,' and so on—yet the impression must have remained on Hummel's mind. There can be no doubt that he was on bad terms with most of the musicians of Vienna. With Haydn he seems never to have been really cordial. The old man's neglect of his lessons embittered him, and when after hearing his first three Trios, Haydn, no doubt in sincerity, advised him not to publish the third, which Beethoven knew to be the best, it was difficult to take the advice in any other light than as prompted by jealousy. True he dedicated his three Pianoforte Sonatas (op. 2) to Haydn, and they met in the concert-room, but there are no signs of cordial intercourse between them after Beethoven's first twelve months in Vienna. In fact they were thoroughly antagonistic. Haydn, though at the head of living composers, and as original a genius as Beethoven himself, had always been punctilious, submissive, subservient to etiquette. Beethoven was eminently independent and impatient of restraint. It was the old world and the new—De Brézé and Mirabeau[7]—and it was impossible for them to agree. They probably had no open quarrel, Haydn's tact would prevent that, but Haydn nicknamed him 'the Great Mogul,'[8] and Beethoven retorted by refusing to announce himself as 'Haydn's scholar,'[9] and when they met in the street their remarks were unfortunate, and the antagonism was but too evident.

For Salieri, Eybler, Gyrowetz, and Weigl, able men and respectable contrapuntists, he had a sincere esteem, though little more intimate feeling. Though he would not allow the term as regarded Haydn, he himself left his characteristic visiting-card on Salieri's table as his 'scholar'—'Der Schuler Beethoven war da.'[10] But with the other musicians of Vienna, and the players of his own standing, Beethoven felt no restraint on open war.[11] They laughed at his eccentricities, his looks and his Bonn dialect,[12] made game of his music, and even trampled[13] on it, and he retorted both with speech and hands. The pianoforte-players were Hummel, Woelfl, Lipawsky, Gelinek,

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[1] Thayer, ii. 288.
[2] Ries, pp. 102-3.
[3] *Ibid.* pp. 95-97.
[4] Schindler, ii. 68.
[5] See *Briefe*, Nos. 289, 290, 291.
[6] Thayer, ii. 54.
[7] Carlyle's *French Revolution*, bk. v. ch. 2.
[8] Seyfried, App. p. 24.
[9] Ries, p. 86.
[10] *Aus Moscheles' Leben*, i. 10.
[11] He calls them his 'deadly enemies.' Letter to Eleonore von Breuning, Nov. 2, 1793.
[12] Thayer, ii. 55.
[13] Kozeluch, see Thayer, ii. 108. Romberg did the same thing some years later; and see Spohr's curious story of him, *Selbstbiog.* i. 85.

Steibelt. Steibelt had distinctly challenged him,[1] had been as thoroughly beaten as a man could wish, and from that day forward would never again meet him. Gelinek, though equally vanquished, compensated himself by listening to Beethoven on all occasions, and stealing his phrases and harmonies,[2] while Beethoven retorted by engaging his next lodging where Gelinek could not possibly come within the sound of his piano. Woelfl and Hummel were openly pitted against him, and no doubt there were people to be found in Vienna in 1795, as there are in London in 1876, to stimulate such rivalry and thus divide artists whom a little care might have united. Hummel is said to have excelled him in clearness, elegance, and purity, and Woelfl's proficiency in counterpoint was great, and his huge hands gave him extraordinary command of the keys; but for fire, and imagination, and feeling, and wealth of ideas in extempore[3] playing, none of them can have approached Beethoven. 'His improvisation,' says Czerny,[4] 'was most brilliant and striking; in whatever company he might chance to be, he knew how to produce such an effect upon every hearer, that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression, in addition to the beauty and originality of his ideas, and his spirited style of rendering them.' He extemporised in regular 'form,' and his variations—when he treated a theme in that way—were not mere alterations of figure, but real developments and elaborations of the subject.[5] 'No artist,' says Ries,[6] 'that I ever heard came at all near the height which Beethoven attained in this branch of playing. The wealth of ideas which forced themselves on him, the caprices to which he surrendered himself, the variety of treatment, the difficulties, were inexhaustible.' Even the Abbé Vogler's admirers were compelled to admit as much.[7] He required much pressing, often actual force, to get him to the piano, and he would make a grimace or strike the keys with the palm of the hand[8] as he sat down; but when there he would extemporise for two hours and even more at a time, and after ending one of his great improvisations, he would burst into a roar of laughter, and banter his hearers on their emotions. 'We artists,' he would say, 'don't want tears, we want applause.'[9] At other times he would behave as if insulted by such indications of sympathy, and call his admirers fools, and spoiled children.

And yet no outbursts of this kind seem to have made any breach in the regard with which he was treated by the nobility—the only unprofessional musical society of Vienna. Certainly Beethoven was the first musician who had ever ventured on such independence,[10] and there was possibly something piquant in the mere novelty; but the real secret of his lasting influence must have been the charm of his personality—his entire simplicity, joined to his prodigious genius. This charm even counterbalanced his horribly bad manners. And he enjoyed good society. 'It is good,' said he, 'to be with the aristocracy; but one must be able to impress them.'[11]

This personal fascination acted most strongly on his immediate friends—on Krumpholz[12] (who seems to have played the part of Coleridge's humble follower John Chester[13]), on the somewhat cold and self-possessed Breuning, as well as on Ries, Zmeskall, Schindler, Holz, and others, who had not, like Haslinger or Streicher, anything to gain from him, but who suffered his roughest words and most scurvy treatment, and returned again and again to their worship with astonishing constancy. Excepting Breuning none of these seems really to have had his confidence, or to have known anything of the inner man which lay behind the rough husk of his exterior, and yet they all clung to him as if they had.

Of his *tours de force* in performance too much is perhaps made in the books. His transposing the Concerto in C into C♯ at rehearsal was exactly repeated by Woelfl[14]; while his playing the piano part of his Horn Sonata, his Kreutzer Sonata, or his C minor Concerto without book, or difficult pieces of Bach at first sight, is no more than has been done by Mozart, Mendelssohn, Sterndale Bennett, and many inferior artists. No, it was no quality of this kind that got him the name of the 'giant among players'; but the loftiness and elevation of his style, and his great power of expression in slow movements, which when exercised on his own noble music fixed his hearers and made them insensible to any faults of polish or mere mechanism.

It was not men alone who were attracted by him,[15] he was an equal favourite with the ladies of the Court. The Princess Lichnowsky watched over him—as Frau von Breuning had done—like a mother.[16] The Countesses Gallenberg and Erdödy, the Princess Odescalchi, the Baroness Ertmann, the sisters of the Count of Brunswick, and many more of the reigning beauties of Vienna adored him, and would bear any rudeness from him. These young ladies went to his lodgings or received him at their palaces as it suited him. He would storm at the least inattention during their lessons, and would tear up the music and throw it about.[1] He may have used the snuffers as a toothpick in Madame Ertmann's drawing-room ; but when she lost her child he was admitted to console her ; and when Mendelssohn saw her[2] fifteen years later she doted on his memory and recalled the smallest traits of his character and behaviour. He was constantly in love, and though his taste was very promiscuous,[3] yet it is probable that most of his attachments, returned or tolerated, were for women of rank.[4] Unlike poor Schubert, whose love for the Countess Caroline Esterhazy was so carefully concealed, Beethoven made no secret of his attachments. Many of them are perpetuated in the dedications of his sonatas. That in E♭ (op. 7), dedicated to the Countess Babette de Keglevics, was called in allusion to him and to her, 'die verliebte.' To other ladies he writes in the most intimate, nay affectionate style. He addresses the Baroness Ertmann by her Christian name as 'Liebe, werthe, Dorothea Cäcilia,' and the Countess Erdödy—whom he called his confessor—as 'Liebe, liebe, liebe, liebe, liebe, Gräfin.'[5] Thayer's investigations[6] have destroyed the romance of his impending marriage with Giulietta Guicciardi[7] (afterwards Countess Gallenberg) ; yet the fact that the story has been so long believed shows its abstract probability. One thing is certain, that his attachments were all honourable, and that he had no taste for immorality. 'O God ! let me at last find her who is destined to be mine, *and who shall strengthen me in virtue.*' Those were his sentiments as to wedded love.

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[1] See the story in Ries, p. 81.

[2] Letter to Eleonore v. Breuning, Nov. 2, 1793, also Wegeler's remarks, *Notizen*, pp. 59-60.

[3] For instances of his extemporising see those quoted in Dictionary under 'Extempore Playing'; also Thayer, ii. 277.

[4] Thayer, ii. 10.

[5] Czerny gives the various forms of his improvisations. Thayer, ii. 347.

[6] *Notizen*, p. 100.

[7] Thayer, ii. 236.

[8] *Ibid.* 312, 349.

[9] Conversation with Bettina. Thayer, ii. 13.

[10] His radicalism was very pronounced. It was no mere fashion. 'That a man should humble himself to another distresses me,' says he, in a letter supposed to be written to Giulietta (Sch. ii. 52). He loved freedom, and when the debates against slavery were going on in Parliament in 1823, when he was writing No. 9 ('Alle Menschen werden Brüder'), used to take home the *Allg. Ztg.* to read Lord Brougham's speeches.

[11] Th. ii. 313, and Nohl, ii. 25.

[12] 'Gesang der Mönche' was written *in memoriam* Krumpholz, 1817.

[13] 'One of those who were attracted to Coleridge as flies to honey, or bees to the sound of a brass pan.' Hazlitt, in *The Liberal*.

[14] Thayer, ii. 26.

[15] 'I [Spohr] liked B. very much because tho' a man of no *aesthetischer Bildung* he was so good-natured; he used to walk with me from my lodgings to the theatre, and was so fond of playing with my children' (Joachim to G.) See also Spohr, *Selbstbiog.* i. 198.

[16] 'She would have put me under a glass case if she could,' said Beethoven.

In a letter 'An das Bigot'sche Ehepaar' he says, 'It is one of my first principles never to stand in any relations but those of friendship to the wife of another man.'[8]

His dedications have been mentioned. The practice seems virtually to have begun with him,[9] to have sprung from the equal and intimate relation in which he—earliest among musicians—stood to his distinguished friends ; and when one looks down the list,[10] from op. 1 to op. 135—unsurpassed even by any later composer—and remembers that the majority were inspired by private friendship,[11] and that only a minority speak of remuneration, it is impossible not to be astonished.

Formal religion he apparently had none ; his religious observances were on a par with his manners. It is strange that the Bible does not appear to have been one of his favourite books. He once says to a friend,[12] 'It happens to be Sunday, and I will quote you something out of the Gospel—Love one another' ; but such references are very rare. But that he was really and deeply religious, 'striving sacredly to fulfil all the duties imposed[13] on him by humanity, God, and nature,' and full of trust in God, love to man, and real humility, is shown by many and many a sentence in his letters. And that in moments of emotion his thoughts turned upwards is touchingly shown by a fragment of a hymn—'Gott allein ist unser Herr'—which Mr. Nottebohm[14] has unearthed from a sketch-book of the year 1818, and which Beethoven has himself noted to have been written, 'Auf dem Wege Abends zwischen den und auf den Bergen.' The following passages, which he copied out himself and kept constantly before him, served him as a kind of Creed, and sum up his theology :—

'I am that which is.

'I am all that is, that was, and that shall be. No mortal man hath lifted my veil.

'He is alone by Himself, and to Him alone do all things owe their being.'[15]

How he turned his theology into practice is well exemplified in his alteration of Moscheles' pious inscription. At the end of his arrangement of 'Fidelio,' Moscheles had written 'Fine. With God's help.' To this Beethoven added, 'O man, help thyself.'[16]

In his early Vienna days he attempted to dress in the fashion, wore silk stockings, perruque, long boots, and sword, carried a double eye-glass and a seal-ring. But dress must have been as unbearable to him[17] as etiquette, and it did not last ; 'he was meanly dressed,' says one of his adorers, 'and very ugly to look at, but full of nobility and fine feeling, and highly cultivated.'[18] Czerny first saw him (about 1803) in his own room, and there his beard was nearly half an inch long, his pitch-black hair stood up in a thick shock, his ears were filled with wool which had apparently been soaked in some yellow substance, and his clothes were made of a loose hairy stuff, which gave him the look of Robinson Crusoe. But we know that he never wore his good clothes at home;[1] at any rate the impression he usually made was not so questionable as this. When at Mödling in 1818 he wore a light-blue tailed coat (Frack) with yellow buttons, white waistcoat, and tie —all very untidy.[2] Those who saw him for the first time were often charmed by the eager cordiality of his address,[3] and by the absence of the bearishness and gloom[4] which were attributed to him by others. His face may have been ugly, but all admit that it was remarkably expressive. 'Every change of feeling,' says the painter Klober who took him in 1818, 'in his mind, showed itself at once unmistakably in his features.'[5] When lost in thought and abstracted his look would naturally be gloomy, and at such times it was useless to expect attention from him; but on recognising a friend his smile was peculiarly genial and winning.[6] He had the breadth of jaw which distinguishes so many men of great intellect; the mouth firm and determined, the lips protruded with a look almost of fierceness: but his eyes were the special feature of the face, and it was from them that the earnestness and sincerity of his character beamed forth. They were black ['bluish-grey'[7] or 'brown'[8]], not large but bright, and when under the influence of inspiration—the *raptus* of Frau von Breuning—they dilated in a peculiar way. His head was large, the forehead both high and broad, and the hair abundant. It was originally black,[9] but in the last years of his life, though as thick as ever, became quite white, and formed a strong contrast to the red colour[10] of his complexion. Beard or moustache he never wore. If he had done so his beard would have been a prodigious one, for, àpropos of an amusing anecdote of Beethoven's impulsiveness, Ries tells us (p. 116) that he had to shave up to his eyes. His teeth were very white and regular, and good up to his death; in laughing he showed them much.[11] When in pleasant frame of mind his voice was soft,[12] but on occasion he could raise it,[13] and in singing we read of him roaring.[14] The portraits and busts of Beethoven are with few exceptions more or less to blame; they either idealise him into a sort of Jupiter Olympus, or they rob him of all expression. It must have been a difficult face to take, because of the constant variety in its expression, as well as the impatience of the sitter. The most trustworthy[15] likenesses are (1) the miniature by Hornemann, taken in 1802, and photographed in Breuning's *Schwarzspanierhaus* (Vienna, 1874): (2) the head by Letronne, engraved by Höfel, and (badly) by Riedel for the *A.M.Z.*, 1817; (3) the little full-length sketch by Lyser, to the accuracy of which Breuning expressly testifies, except that the hat should be straight on the head, not at all on one side. He was below the middle height —not more than 5 feet 5 inches,[16] but broad across the shoulders and very firmly built—'the image of strength.'[17] His hands were much covered with hair, the fingers strong and short (he could barely span a tenth), and the tips broad, as if pressed out with long practising from early youth. He was very particular as to the mode of holding the hands and placing the fingers, in which he was a follower of Emanuel Bach, whose *Method* he employed in his earlier days. In extempore playing he used the pedal far more than one would expect from his published sonatas, and this made his quick playing confused, but in *Adagios* he played with divine clearness and expression. His attitude at the piano was perfectly quiet[18] and dignified, with no approach to grimace, except to bend down a little towards the keys as his deafness increased. This is remarkable,

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[1] Countess Gallenberg, in Thayer, ii. 172.

[2] Letter of July 14, 1831.

[3] See the anecdote in Thayer, ii. 104 : and Ries's remark about the tailor's daughters, *Notizen*, p. 119.

[4] *Notizen*, p. 44.

[5] Nohl, *Neue Briefe Beethovens*, No. 150.

[6] See Th. ii. 166-180.

[7] [See, however, Kalischer's *Die Unsterbliche Geliebte Beethovens.*]

[8] [Kalischer's *Neue Beethovenbriefe*, p. 156.] With such highly moral and domestic ideas it is not surprising that he highly esteemed the libretto of 'Fidelio.' That he never married was one of his complaints on his deathbed (Hiller, *Aus den letzten Tagen*).

[9] Mozart's six quartets are dedicated to Haydn, but this is quite an exception. Haydn dedicated a Sonata or two in London, but it was not his practice.

[10] As given in Nottebohm's *Thematisches Verzeichniss*, Anhang iv. c.

[11] In dedicating opus 90 to Prince Moritz Lichnowsky he says, that 'anything approaching a gift in return would only distress him, and that he should decidedly refuse it.' See also the letter to Zmeskall (Dec. 16, 1816) dedicating op. 95.

[12] Frau Streicher, *Briefe*, No. 200.

[13] Letter to Archd. Rudolph, July 18, 1821. [See also 'Ein ungedruckter Brief Beethovens' in *Die Musik*, Jahr 2, Heft 6.]

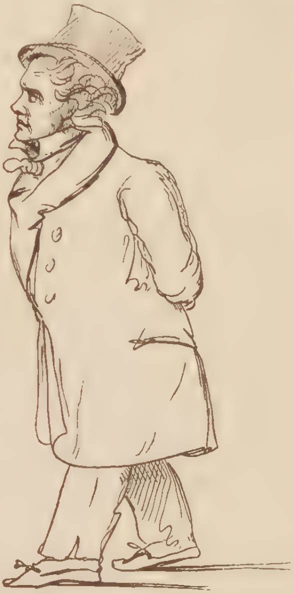
[14] *Z.B.* p. 137.

[15] B. copied out these sentences, had them glazed and framed, and put them on his writing-table.

[16] Moscheles, *Leben*, i. 18.

[17] 'It is no object to me to have my hair dressed,' says he, apropos of a servant who possessed that accomplishment ; letter of Feb. 25, 1813.

[18] Countess Gallenberg, in Thayer, ii. 172.



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[1] *Briefe*, No. 346.

[2] Nohl, iii. 847.

[3] See Moscheles' story of his brother's reception. Nohl, iii. 463.

[4] Spohr, *Selbstbiog.* p. 198. Thayer, ii. 297.

[5] Nohl, iii. 847.

[6] Rochlitz, *Für Freunde d. Tonkunst*, iv. 350; and the charming account (by a niece of Dr. Burney) in the *Harmonicon*, Dec. 1825.

[7] Nohl, iii. 847.

[8] Frimmel, *Neue Beethoveniana*, p. 215.

[9] Bettina's expression 'black and very long and keeps tossing it back,' Nohl's *B. depicted by his Contemporaries*, Eng. p. 38.

[10] Sir Julius Benedict's recollection. See also Nohl's *B. depicted by his Contemporaries*, p. 24.

[11] Breuning, *Aus dem Schwarzspanierhaus*, p. 67. One was lost from the skull during an unfortunate squabble over the removal of the remains in 1888.

[12] Th. iii. 209.

[13] *Ibid.* 392.

[14] Sch. i. 270.

[15] I heartily wish it were in my power to give these two portraits, so full of character and so unlike the ordinary engravings. The first of the two has a special interest as having been sent by Beethoven to Breuning as a pledge of reconciliation. See the letter, *infra.* The second, difficult as it is to believe it, was allowed by contemporaries to exhibit the 'soul' of the great composer. How unfortunate for the world that Sir Thos. Lawrence did not paint B. during his visit to Vienna in 1817! With all Lawrence's weaknesses this portrait would have been far better than any we possess.

[16] Same height as Napoleon.

[17] Seyfried, *Biogr. Notizen*, p. 13.—'In that limited space was concentrated the pluck of twenty battalions.'—*Eothen*, ch. xviii. See also Thayer, iii. 103.

[18] Thayer, ii. 236.

because as a conductor his motions were most extravagant.[1] At a *pianissimo* he would crouch down so as to be hidden by the desk, and then as the *crescendo* increased, would gradually rise, beating all the time, until at the *fortissimo* he would spring into the air with his arms extended as if wishing to float on the clouds. When, as was sometimes the case after he became deaf, he lost his place, and these motions did not coincide with the music, the effect was very unfortunate, though not so unfortunate as it would have been had he himself been aware of the mistake. In the orchestra, as at the piano, he was urgent in demanding expression, exact attention to *piano* and *forte*, to the slightest shades of *nuance*, and to *tempo rubato*. Generally speaking he was extremely courteous to the band, though to this rule there were now and then exceptions. Though so easily made angry, his pains as a teacher must have been great. 'Unnaturally patient,' says one pupil,[2] 'he would have a passage repeated a dozen times till it was to his mind'; 'infinitely strict in the smallest detail,' says another,[3] 'until the right rendering was obtained.' 'Comparatively careless[4] as to the right notes being played, but angry at once at any failure in expression or *nuance*, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention.' What his practice was as to remuneration does not appear, but it is certain that in some cases he would accept no pay from his pupils.

His simplicity and absence of mind were now and then oddly shown. He could not be brought to understand why his standing in his nightshirt at the open window should attract notice, and asked with perfect simplicity 'what those d—d boys were hooting at.'[5] At Penzing in 1823 he shaved at his window in full view, and when the people collected to see him, changed his lodging rather than forsake the practice.[6] Like Newton he was unconscious that he had not dined, and urged on the waiter payment for a meal which he had neither ordered nor eaten. He forgot that he was the owner of a horse until recalled to the fact by a long bill for its keep. In 1825 or 1826 he was found by two visitors with nothing on but his shirt, beating time and writing notes on the wall of his room in the Schwarzspanierhaus.[7] In fact he was not made for practical life; never could play at cards or dance, dropped everything that he took into his hands, and overthrew the ink into the piano. He cut himself horribly in shaving. 'A disorderly creature' (ein unordentlicher Mensch) was his own description, and 'ein konfuser Kerl' that of his doctor,[8] who wisely added the saving clause 'though he may still be the greatest genius in the world.' His ordinary handwriting was terrible, and supplied him with many a joke. 'Yesterday I took a letter myself to the post-office, and was asked where it was meant to go to. From which I see that my writing is as often misunderstood as I am myself.'[9] It was the same twenty years before—'this cursed writing that I cannot alter.'[10] Much of his difficulty probably arose from want of pens, which he often begs from Zmeskall and Breuning; for some of his MSS.[11] are as clear and flowing as those of Mozart, and there is a truly noble character in the writing of some of his letters, *e.g.* that to Mr. Broadwood (see p. 252), of which we give the signature.

Louis Van Beethoven

Notwithstanding his illegible hand, Beethoven was a considerable letter-writer. The two collections published by Nohl contain 721, and these are probably not more than half of those he wrote.[12] Not a large number when compared with those of Mendelssohn or even Mozart—both of whom died so early,—but large under all the circumstances. 'Good letters' they cannot be called. They contain no descriptions or graces of style; they are often clumsy and incorrect. But they are also often eminently interesting from being so brimful of the writer's personality. They are all concerned with himself, his wants and wishes, his joys and sorrows; sometimes when they speak of his deafness or his ill-health, or confess his faults and appeal to the affection of his correspondent, they overflow with feeling and rise into an affecting eloquence, but always to the point. Of these, the letters to Wegeler and Eleonore von Breuning, and that to his brothers (called his 'Will'), are fine specimens. Many of those addressed to his nephew are inexpressibly touching. But his letters are often very short. Partly perhaps from his deafness, and partly from some idiosyncrasy, he would often write a note where a verbal question would seem to have been more convenient. One constant characteristic is the fun they contain. Swift or Shakespeare himself never made worse puns with more pleasure, or devised queerer spelling[1] or more miserable rhymes, or bestowed more nicknames on his friends. He lived in a world of nicknames and jokes. His cook was 'Frau Schnapps, my fast-sailing noble frigate';[2] Krumpholz is 'my fool'; he himself is 'the Generalissimus,' Haslinger 'the Adjutant,' Schindler 'the Samothracian' and 'Papageno'; Schuppanzigh is 'Falstaff'; Bernard, 'Bernardus non Sanctus'; Linke is 'Liebe linke und rechte'; Leidesdorf is 'Dorf des Leides'; Hoffmánn is adjured to be 'kein Hófmann,' Kuhlau is 'Kühl nicht lau,' and so on. Nor are they always *comme il faut*, as when he addresses Holz as 'lieber Holz vom Kreuze Christi,' or apostrophises 'Monsieur Friederich, nommé Liederlich.' Sometimes such names bite deeply:—his brother Johann is the 'Braineater,' 'Pseudo-brother,' or 'Asinus,' and Caspar's widow the 'Queen of Night.' No one is spared. A canon to Count Moritz Lichnowsky runs 'Bester Herr Graf, du bist ein Schaf.' Fitzli Putzli was a name by which he spoke of Prince Lobkowitz.[3] The anecdote about his brother just mentioned is a case in point.[4] Johann, who lived on his own property, called on him on one *jour de fête*, and left his card 'Johann van Beethoven, Gutsbesitzer' (land proprietor), which Beethoven immediately returned after writing on the back 'L. van Beethoven, Hirnbesitzer' (brain proprietor). This fondness for joking pervaded his talk also; he liked a home-thrust, and delivered it with a loud roar of laughter.[5] To tell the truth he was fond of horse-play, and that not always in good taste. The stories—some of them told by himself—of his throwing books, plates, eggs, at the servants; of his pouring the dish of stew over the head of the waiter who had served him wrongly; of the wisp of goat's beard sent to the lady who asked him for a lock of his hair—are all instances of it.[6] No one had a sharper eye or ear for a joke when it told on another. He was never tired of retailing the delicious story of Simon the Bohemian tenor who in singing the sentence 'Auf was Art Elende' transformed it into 'Au! fwa! Sartellen Thee!'[7] But it must be confessed that his ear and his enjoyment were less keen when the joke was against himself. At Berlin in 1796 he interrupted Himmel in the middle of an improvisation to ask when he was going to begin in earnest. But when Himmel, months afterwards, wrote to him that the latest invention in Berlin was a lantern for the blind, Beethoven not only with characteristic simplicity did not see the joke, but when it was pointed out to him he was furious, and would have nothing more to do with his correspondent.

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[1] Seyfried, p. 17, confirmed by Spohr, *Selbstbiog.* i. 201.
[2] Ries, p. 94.
[3] Countess Gallenberg, in Thayer, ii. 171-72.
[4] Ries, p. 94.
[5] Moscheles, *Leben*, i. 17.
[6] Breuning, p. 44.
[7] *B. dep. by his Cont.* Eng. trans. pp. 306-7.
[8] Thayer, ii 340.
[9] Letter to Zmeskall, Oct. 9, 1813 (Th. iii. 255).
[10] Letter to Simrock, Aug. 2, 1794.
[11] For instance a MS. of the B flat Concerto, formerly in possession of Mr. Powell. [See also facsimile of canon 'Kurz ist der Schmerz' in Spohr's *Autobiography*.]
[12] Thayer's vols. contain many not before published. [See also Dr. A. C. Kalischer's *Neue Beethovenbriefe*.]

The simplicity which lay at the root of so many of his characteristic traits, while it gave an extraordinary force and freshness to much that he did and said, must often have been very inconvenient to those who had intercourse with him. One of his most serious quarrels arose from his divulging the name of a very old and intimate friend who had cautioned him privately against one of his brothers. He could see no reason for secrecy; but it is easy to imagine the embarrassment which such disregard of the ordinary rules of life must have caused. Rochlitz describes the impression he received from him as that of a very able man reared on a desert island, and suddenly brought fresh into the world. One little trait from Breuning's recollections exemplifies this—that after walking in the rain he would enter the living room of the house and at once shake the water from his hat all over the furniture, regardless, or rather quite unaware, of the damage he was doing. His ways of eating in his later years became quite unbearable.

One fruitful source of difficulty in practical life was his lodgings. His changes of residence were innumerable during the first year or two of his life in Vienna; it is impossible to disentangle them. Shortly after his arrival the Lichnowskys took him into their house, and there for some years he had nominally a *pied à terre;* but with all the indulgence of the Prince and Princess the restraint of being forced to dress for dinner, of attending to definite hours and definite rules, was too much for him, and he appears very soon to have taken a lodging of his own in the town, which lodging he was constantly changing. In 1803, when an opera was contemplated, he had free quarters at the theatre, which came to an end when the house changed hands early in 1804. A few months later and he was again lodged in the theatre free. At Baron Pasqualati's house on the ramparts he had rooms—with a beautiful look-out[8]—which were usually kept for him, where he would take refuge when composing, and be denied to every one. But even with this he had a separate and fresh quarter nearly every winter.[9] In summer he hated the city, and usually followed the Vienna custom of leaving the hot streets for the delicious wooded environs of Hetzendorf, Heiligenstadt, or Döbling, at that time little villages absolutely in the country, or for Mödling or Baden, farther off. To this he 'looked forward with the delight of a child. . . . No man on earth loves the country more than I do.' At Teplitz in 1812 daybreak finds him already walking in the woods still bathed in the night mists.[1] Neate never met any one who so delighted in Nature or so thoroughly enjoyed flowers or clouds or any other natural object.[2] 'Woods, trees, and rocks give the response which man requires.' 'Every tree seems to say Holy, Holy.'[3] Here, as already remarked, he was out of doors for hours together, wandering in the woods, or sitting in the fork of a favourite lime-tree in the Schönbrunn gardens[4] sketch-book in hand; here his inspiration flowed, and in such circumstances the 'Mount of Olives,' 'Fidelio,' the 'Eroica Symphony,' and the majority of his great works were sketched, and re-sketched, and erased and re-written, and by slow degrees brought far on to perfection.

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[1] See Nos. 298, 302 of Nohl's *Briefe*.
[2] Sch. ii. 51.
[3] Thayer, iii. 239 and 245.
[4] Schindler (1st ed.) 121.
[5] 'In the art of laughing he was a virtuoso of the first order.' Nohl, *Cont.* p. 54.
[6] Sch. ii. 189.
[7] Thayer, ii. 227.
[8] Thayer, ii. 258.
[9] See the list for 1822, 1823, and 1824, in Breuning, pp. 43-45.

His difficulties with his lodgings are not hard to understand; sometimes he quarrelled with them because the sun did not shine into the rooms, and he loved the light; sometimes the landlord interfered. Like other men of genius whose appearance would seem to belie the fact, Beethoven was extremely fond of washing.[5] He would pour water backwards and forwards over his hands for a long time together, and if at such times a musical thought struck him and he became absorbed, he would go on until the whole floor was swimming, and the water had found its way through the ceiling into the room beneath. On one occasion he abandoned a lodging for which he had paid heavily in advance, because his landlord, Baron Pronay, insisted on taking off his hat to him whenever they met. One of the most momentous of his changes was in 1804. After he was turned out of his lodgings at the theatre, Beethoven and Stephen Breuning inhabited two sets of rooms in a building called *Das Rothe Haus.* As each set was large enough for two, Beethoven soon moved into Breuning's rooms, but neglected to give the necessary notice to the landlord, and thus after a time found that he had both lodgings on his hands at once. The result was a violent quarrel, which drove Beethoven off to Baden, and estranged the two friends for a time. We have Beethoven's version of the affair in two letters to Ries—July,[6] and July 24, 1804—angry implacable letters, but throwing a strong light on his character and circumstances, showing that it was not the loss of the money that provoked him, but an imputation of meanness; showing further that here, as so often elsewhere, his brother was his evil genius; and containing other highly interesting personal traits.

Besides the difficulties of the apartments there were those with servants. A man whose principles were so severe as to make him say of a servant who had told a falsehood that she was not pure at heart, and therefore could not make good soup;[7] who punished his cook for the staleness of the eggs by throwing the whole batch at her one by one, and who distrusted the expenditure of every halfpenny—must have had much to contend with in his kitchen. The books give full details on this subject, which need not be repeated, and indeed are more unpleasant to contemplate than many other drawbacks and distresses of the life of this great man.

In the earlier part of his career money was no object to him, and he speaks as if his purse were always open to his friends.[8] But after the charge of his nephew was thrust upon his hands a great change in this, as in other respects, came over him. After 1813 complaints of want of money abound in his letters, and he resorted to all possible means of obtaining it. The sum which he had been enabled to invest after the congress he considered as put by for his nephew, and therefore not to be touched, and he succeeded in maintaining it till his death.

It is hard to arrive at any certain conclusion on the nature and progress of Beethoven's deafness, owing to the vagueness of the information. Difficulty of hearing appears first to have shown itself about 1798 in singing and buzzing in his ears, loss of power to distinguish words, though he could hear the tones of voice, and great dislike to sudden loud noise. It was even then a subject of the greatest pain to his sensitive nature;[9] like Byron with his club-foot he lived in morbid dread of his infirmity being observed, a temper which naturally often kept him silent; and when a few years later[10] he found himself unable to hear the pipe of a peasant playing at a short distance in the open air, it threw him into the deepest melancholy, and evoked the well-known letter to his brothers in 1802, which goes by the name of his Will. Still many of the anecdotes of his behaviour in society show that during the early years of the century his deafness was but partial; and Ries, intimate as he was with his master, admits that he did not know it till told[11] by S. Breuning. A few facts may be mentioned bearing on the progress of the malady. In 1805 he was able to judge severely of the *nuances* in the rehearsal of his opera. In 1807, 1809, 1813 he conducted performances of his own works. In 1814 he played his B flat trio—his last appearance in public in concerted music.[12] From 1816 to 1818 he used an ear trumpet.[13] At the opening of the Josephstadt Theatre in 1822, he conducted the performance—nearly to ruin it is true, but at the same time he was able to detect that the soprano was not singing in time, and to give her the necessary advice. A subsequent attempt (in Nov. 1822) to conduct 'Fidelio' led to his having to quit the orchestra, when his mortification was so great that Schindler treats the occurrence as an epoch in his life.[1] At this time the hearing of the right ear was almost completely gone; what he did hear—amongst other things a musical box[2] playing the trio in 'Fidelio,' and Cherubini's overture to 'Medea'—was with the left ear only. After this he conducted no more, though he stood in the orchestra at the performance of the 'Choral Symphony,' and had to be turned round that he might see the applause which his music was evoking.[3] From this to the end all communication with him was mostly carried on by writing, for which purpose he always had a book of rough paper, with a stout pencil, at hand.

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[1] Thayer, iii. 213.

[2] *Ibid.* 342.

[3] Letters to Mme. von Drossdick, *Briefe*, No. 61, and to Hauschka, No. 210; also to Archd. Rudolph, May 27, 1813. Nohl, *Leben*, ii. 573.

[4] Thayer, ii. 278.

[5] In a letter to Countess Erdödy accepting an invitation he stipulates for 'a little bath room.'

[6] *Briefe*, No. 37.

[7] See Nohl, *Leben*, iii. 841.

[8] Letter to Wegeler, June 29, 1801.

[9] *Ibid.*

[10] Letters to Amenda (1801); Wegeler, June 29, Nov. 16 (1801). Ries, p. 98.

[11] Ries, p. 98.

[12] See Spohr's account of a performance of the pianoforte trio in D. *Auto.* p. 203.

[13] Schindler, ii. 170.

The connection between this cruel malady and the low tone of his general health was closer than is generally supposed. The *post-mortem* examination showed that the liver was shrunk to half its proper size, and was hard and tough like leather, with numerous nodules the size of a bean woven into its texture and appearing on its surface. There were also marks of ulceration of the pharynx, about the tonsils and Eustachian tubes. The arteries of the ears were atheromatous, and the auditory nerves—especially that of the right ear—were degenerated and to all appearance paralysed. The whole of these appearances are most probably the result of syphilitic affections at an early period of his life.[4] The pains in the head, indigestion, colic, and jaundice, of which he frequently complains, and the deep depression which gives the key to so many of his letters, would all follow naturally from the chronic inflammation and atrophy implied by the state of the liver, and the digestive derangements to which it would give rise, aggravated by the careless way in which he lived, and by the bad food, hastily devoured, at irregular intervals, in which he too often indulged. His splendid constitution and his extreme fondness for the open air must have been of great assistance to him. How thoroughly he enjoyed the country we have already seen, for, like Mendelssohn, he was a great walker, and in Vienna no day, however busy or however wet, passed without its 'constitutional'—a walk, or rather run, twice round the ramparts, a part of the city long since obliterated; or farther into the environs.

Beethoven was an early riser, and from the time he left his bed till dinner—which in those days was taken at, or shortly after, noon—the day was devoted to completing at the piano and writing down the compositions which he had previously conceived and elaborated in his sketch-books, or in his head. At such times the noise which he made playing and roaring was something tremendous. He hated interruption while at work,[5] and would do and say the most horribly rude things if disturbed. Dinner—when he remembered it—he took sometimes in his own room, sometimes at an eating-house, latterly at the house of his friends the Breunings; and no sooner was this over than he started on his walk. He was fond of making appointments to meet on the glacis. The evening was spent at the theatre or in society. He went nowhere without his sketch-books,[6] and indeed these seem to distinguish him from other composers almost as much as his music does. They are perhaps the most remarkable relic that any artist or literary man has left behind him. They afford us the most precious insight into Beethoven's method of composition. They not only show—what we know from his own admission—that he was in the habit of working at three, and even four, things at once,[7] but without them we should never realise how extremely slow and tentative he was in composing. He even sketched his most comical effusions.[8] Audacious and impassioned beyond every one in extemporising, the moment he takes his pen in hand he becomes the most cautious and hesitating of men.[9] It would almost seem as if this great genius never saw his work as a whole until it actually approached completion. It grew like a plant or tree, and one thing produced another.[10] There was nothing sudden or electric about it, all was gradual and organic, as slow as a work of nature and as permanent. One is prompted to believe, not that he had the idea first and then expressed it, but that it often came in the process of finding the expression. There is hardly a bar in his music of which it may not be said with confidence that it has been re-written a dozen times.[11] Of the air 'O Hoffnung' in 'Fidelio' the sketch-books show eighteen attempts, and of the concluding chorus ten. Of many of the brightest gems of the opera, says Thayer, the first ideas are so trivial that it would be impossible to admit that they were Beethoven's if they were not in his own handwriting. And so it is with all his works. It is quite astonishing to find the length of time during which some of his best-known instrumental melodies remained in his thoughts till they were finally used, or the crude vague commonplace shape in which they were first written down. And yet, this repeated elaboration does not injure the thoughts. Beethoven did not 'add and alter many times, till all was ripe or rotten.' On the contrary, the more they are elaborated the more fresh and spontaneous do they become.

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[1] Schindler, ii. 11.

[2] *Ibid.* 9.

[3] In music he seemed to hear by a kind of feeling or instinct. During a rehearsal of one of the last quartets he made a movement showing that something was wrong, and on inquiry it turned out that Holz, playing 2nd violin, had bowed a passage wrongly. Th. *Krit. Beitrag*, 46.

[4] This diagnosis, which I owe to the kindness of my friend Dr. Lauder Brunton, is confirmed by the existence of two prescriptions, of which, since the passage in the text was written, I have been told by Mr. Thayer, who heard of them from Dr. Bartolini.

[5] 'Im Feuer der Eingebung ganz in meinem Werke.' Th. iii. 465.

[6] In allusion to his sketch-books he quoted Schiller, 'Nicht ohne meine Fahne darf ich kommen,' Seyfried, App. 20.

[7] Letter to Wegeler, June 1801. 'I cannot nail my mind to one subject of contemplation, and it is by nourishing two trains of ideas that I can bring one into order.' *Walter Scott's Life*, vii. 179.

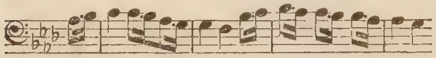
[8] See Nohl, iii. 872.

[9] In keeping with this is the strange contrast already noticed between his frequent use of the pedal when extemporising and his economy of it in print.

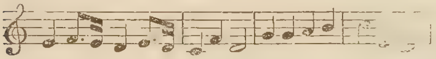
[10] Thus the 3-bar rhythm of the Scherzo of the Ninth Symphony gradually came as he wrote and re-wrote a fugue subject apparently destined for a very different work. Nottebohm, *Z.B.* p. 158.

[11] Mendelssohn used to show a correction of a passage by Beethoven, in which the latter had pasted alteration after alteration, up to 13 in number. Mendelssohn had separated them, and in the 13th the composer had returned to the original version. [Described in a letter written to Sir George Grove by Mrs. Arthur Somervell.]

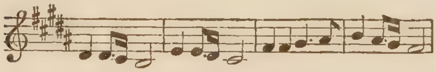
To quote a few instances out of many. The theme of the *Andante* in the C minor Symphony, completed in 1808, is first found in a sketch-book of the year 1800, mixed with memoranda for the 6 Quartets, and in the following form:[1]—



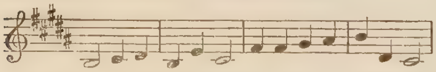
Here are the first bars of the first sketch of the slow movement of the pianoforte concerto in E flat, op. 73,[2]



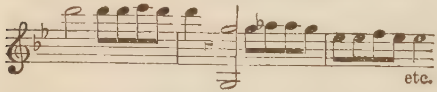
then



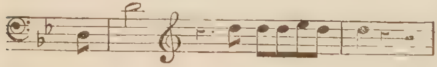
and again, before the printed version,



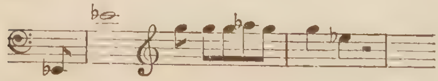
Another is the first subject of the Allegro in the Sonata op. 106. It first appears[3] thus—



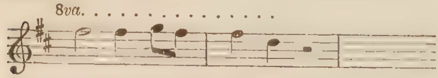
then, with a slight advance,



next

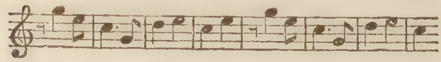


then



and finally, after several pages more of writing and rewriting, it assumes its present incisive and spontaneous shape.

Once again here is the fresh, impulsive sketch of the finale of the 'Waldstein' sonata, op. 53, as first written down:



In these books every thought that occurred to him was written down at the moment;[4] he even kept one by his bedside for use in the night.[5] Abroad or at home it was all the same, only out of doors he made his notes in pencil, and inked them over on his return to the house. It is as if he had no reliance whatever on his memory. He began the practice as a boy and maintained it to the last. In the sale catalogue of his effects more than fifty of such books are included. Many of them have been parted and dispersed, but some remain intact. They are usually of large coarse music paper, oblong, 200 or even more pages, 16 staves to the page, and are covered from beginning to end, often over the margin as well, with close crowded writing.[6] There is something very affecting in the sight of these books,[7] and in being thus brought so close to this mighty genius and made to realise the incessant toil and pains which he bestowed on all his works, small and great.[8] In this he agreed with Goethe, who says, àpropos of his 'Ballad,' 'Whole years of reflection are comprised in it, and I made three or four trials before I could bring it to its present shape.'[9] The sketch-books also show how immense was the quantity of his ideas. 'Had he,' says Nottebohm,[10] 'carried out all the symphonies which are begun in these books we should have at least fifty.'

But when, after all this care and hesitation, the works were actually completed, nothing external made him change them.[11] No convenience of singers or players weighed for a moment against the integrity of his finished composition. When Sontag and Unger protested against the unsingable passages in the Ninth Symphony, and besought him to bring them within the compass of their voices, 'Nein, und immer nein,' was the dry answer.[12] When Kraft, the violoncellist in the Schuppanzigh Quartet, complained that a passage 'did not lie within his hand,' the answer was 'it must lie'—'muss liegen.'[13]

A man to whom his art was so emphatically the business of his life, and who was so insatiable in his standard of perfection, must have been always advancing. To him more than to any other musician may be applied Goethe's words on Schiller:—'Every week he altered and grew more complete, and every time I saw him he appeared to me to have advanced since the last in knowledge, learning, and judgment.'[1] It is no wonder then that he did not care for his early works, and would sometimes even have destroyed 'Adelaide,'[2] the Septet, and others of his youthful pieces, if he could. Towards the end of his life he heard a friend practising his thirty-two Variations[3] in C minor. After listening for some time he said 'Whose is that?' 'Yours,' was the answer. 'Mine? That piece of folly mine?' was his retort; 'Oh, Beethoven, what an ass you were in those days!' A good deal of this may have been momentary caprice; but making all allowance, one can imagine his feelings at the close of his life on receiving a commission from an English amateur for a 'Symphony in the style of his Second or of his Septet,' or on reading the contemporary effusions on the Eroica and C minor Symphonies, in which his honest and well-meaning though short-sighted critics[4] entreated him to turn to the clearness and conciseness of his early works.

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[1] First given by Thayer, *Chron. Verzeichniss*, No. 140.

[2] Nottebohm, *Z.B.* p. 256. [3] Nottebohm *Z.B.* pp. 123-24.

[4] Though this habit of at once entering his ideas seems to have existed from a very early age (see letter to Archduke Rudolph, July 23, 1815), yet in one of the sketch-books of 1810 we find an injunction 'to accustom oneself at once to put the whole of the parts as they come into one's head.' [5] Breuning, p. 98.

[6] Those he carried out of doors were half the size (Nottebohm, *Z.B.* p. 314).

[7] There are some in the MS. department of the British Museum.

[8] Jahn remarks (*Ges. Aufs.* 297) that for little occasional pieces like the 'Hochzeitslied' (1819), for Gian. Rio, the Italian Cantata for Malfatti (1816), and an Abschiedsgesang (1816) for a friend (Tuscher), there are many sketches, as many as for great works. These are Pope's 'patient touches of unwearied Art.'

[9] *Conversations with Eckermann*, Oxenford's translation, ii. 112. Sometimes the most characteristic are put in, in the course of writing—the pauses and statement, for instance, of the subject in the C minor symphony. [10] *Z.B.* pp. 12, 13.

[11] It is rare to find. See, however, Beethoven's letter to B. and H., March 4, 1809.

[12] Schindler, 1st ed. p. 154. [13] Thayer, ii. 53.

Hardly less characteristic than the sketch-books are his diaries or journals, in which the most passionate and personal reflections, resolutions, prayers, aspirations, complaints, are mixed up with memoranda of expenses and household matters, notes about his music, rules for his conduct, quotations from books, and every other conceivable kind of entry. These books have been torn up and dispersed as autographs; but a copy of one extending from 1812 to 1818 fortunately exists, and has been edited with copious notes and elucidations by Herr Nohl, the whole throwing great light on that unfortunate period of his life. A ray of light is also occasionally to be gained from the conversation-books already mentioned, 136[5] of which have been preserved, though, as Beethoven's answers were usually spoken, this source is necessarily imperfect.

If now we ask what correspondence there is between the traits and characteristics thus imperfectly sketched and Beethoven's music, it must be confessed that the question is a difficult one to answer. In one point alone the parallel is obvious—namely, the humour, which is equally salient in both. In the finales of the Seventh and Eighth Symphonies there are passages which are the exact counterparts of the rough jokes and horse-play of which we have already seen some instances. In these we almost hear his loud laugh. The Scherzo of Symphony No. 2, where the F♯ chord is so suddenly taken and so forcibly held, might almost be a picture of the unfortunate *Kellner* forced to stand still while the dish of stew was poured over his head. The bassoons in the opening and closing movements of No. 8 are inimitably humorous; and so on in many other instances which will occur to every one. But when we leave humour and go to other points, where in the life shall we look for the grandeur and beauty which distinguish the music? Neither in letters nor anecdotes do we find anything answering to the serene beauty of the slow movements (No. 2, No. 4, No. 9), or the mystic tone of such passages as those of the horns at the end of the Trio of the Eroica, or of certain phrases in the finale of the Choral Fantasia and of the Choral Symphony, which lift one so strangely out of time into eternity. These must represent a state of mental absorption when all heaven[6] was before his eyes, and in which he retired within himself far beyond the reach of outward things, save his own divine power of expression.

Equally difficult is it to see anything in Beethoven's life answering to the sustained nobility and dignity of his first movements, or of such a piece as the 'Overture to Leonora, No. 3.' And then if we come to the most individual and characteristic part of all Beethoven's artistic self, the process by which his music was built up—the extraordinary caution which actuated him throughout, the hesitation, the delays, the incessant modification of his thoughts, the rejection of the first impressions—of the second—of the third—in favour of something only gradually attained to, the entire subordination of his own peculiarities to the constant thought of his audience, and of what would endure rather than what pleased him at first—to all this there is surely nothing at all corresponding in his life, where his habit was emphatically a word and a blow. The fact is that, like all musicians, only in a greater degree than any other, in speech Beethoven was dumb, and often had no words for his deepest and most characteristic feelings. The musician has less connection with the outside world than any other artist, and has to turn inward and seek his art in the deepest recesses of his being only.[7] This must naturally make him less disposed to communicate with others by the ordinary channels of speech and action, and will account for much of the irritability and uncertainty which often characterise his dealings with his fellow-men. But the feelings are there, and if we look closely enough into the life we shall be able to detect their existence often where we least expect it. In Beethoven, for example, what was his treatment of his nephew—the strong devotion which seized him directly after his brother's death, and drove him to sacrifice the habits of a lifetime; his inexhaustible forgiveness, his yearning tenderness—what are these, if properly interpreted, but a dumb way of expressing that noble temper which, when uttered in his own natural musical language, helps to make the first movement of the Eroica so lofty, so dignified, and so impressive?

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[1] Eckermann, Jan. 18, 1825.

[2] Letter to Matthison, Aug. 4, 1800. Czerny, in Thayer, ii. 99 and 186; also iii. 343.

[3] Thayer, ii. 324.

[4] See the quotations in Thayer, ii. 275.

[5] See Kalischer: 'Die Beethoven-Autographe der Königl. Bibl. zu Berlin,' in the *Monatsheft für mus. Geschichte*, No. 5 (1896).

[6] While writing the 'Hallelujah' chorus of the 'Messiah,' Handel did think 'I did see all Heaven before me, and the great God Himself' (Anecdotes of Music).

[7] Goethe, *Wilhelm Meisters Wanderjahre*, Bk. ii. chap. 9.

We must now return to the chronicle of the events of Beethoven's life.

His position at Bonn as organist and pianist to the Emperor's brother, his friendship with Count Waldstein, who was closely related to some of the best families in Vienna, his 'Van,' and his connection with Haydn, were all circumstances sure to secure him good introductions. The moment was a favourable one, as since Mozart's death, a twelvemonth before, there had been no player to take his place; and it was as a player that Beethoven was first known. It is pleasant to know that his show-piece, with which he took the Vienna connoisseurs by storm, was his Variations on 'Venni Amore,' which we have already mentioned as composed before he left Bonn. Public concerts in our sense of the word there were few, but a player had every opportunity at the musical parties of the nobility, who maintained large orchestras of the best quality, and whose music-meetings differed from public concerts chiefly in the fact that the audience were better educated, and were all invited guests. Prince Lichnowsky and Baron van Swieten appear to have been the first to secure Beethoven, the former for his regular Friday morning chamber performances, the latter for soirées, when he had either 'to bring his night-cap in his pocket' or else to stay after the other guests had gone, and send his host to bed with half-a-dozen of Bach's fugues as an *Abendsegen*. The acquaintance with the former probably began shortly after Beethoven's arrival; and after a twelvemonth of unpleasant experience in the Vienna lodgings, the Prince induced him to accept apartments in his house. His wife was a Princess of Thun, famous for her beauty and her goodness; he himself had been a pupil of Mozart; and both were known as the best amateur musicians of Vienna. Beethoven was poor enough to be tempted by such hospitality, but it was an absurd arrangement, and he very soon infringed it by disregarding the Prince's hours, often dining at the *Gasthof*, having a lodging of his own elsewhere, and by other acts of independence. Here, however, he was frequently heard, and thus became rapidly known in the most musical circles, and Ries's anecdotes show (after making allowance for the inaccuracy of a man who writes thirty years after the events) how widely he was invited, how completely at his ease he was, and how entirely his eccentricities were condoned for the sake of his playing and his great qualities. Not that we are to suppose that Beethoven gave undue time to society. He was too hard a worker for that. His lessons with Haydn and Albrechtsberger (from the latter he had three a week) were alone enough to occupy a great deal of time, and his own studies in counterpoint exist to show that he did not confine himself to the mere tasks that were set him. Moreover, his lessons with Albrechtsberger contain sketches for various compositions, such as 'Adelaide,' a part of one of the Trios (op. 1), and a Symphony in C,[1] all showing how eager he was to be something more than a mere player or even a splendid improviser. These sketches afford an early instance of his habit of working at several compositions at one and the same time. The date of one of them, about Feb. 1795, seems to imply either that the story—grounded on Ries's statement—that the Trios were in MS. for many months[2] before they were printed, is inaccurate, or, more probably, that Beethoven rewrote one of the movements very shortly before delivering the work to the publisher, which he did on May 19. In this case it would show the wisdom of the plan which he adopted with most of his early works,[3] of keeping them in MS. for some time and playing them frequently, so as to test their quality and their effect on the hearers, a practice very consistent with his habitual caution and fastidiousness in relation to his music. At any rate the Trios were presented first to the subscribers, by July 1795, and then, on Oct. 21, to the public. They were shortly followed by a work of equal importance, the first three Pianoforte Sonatas,[4] which were first played by their author at one of the Prince's Fridays in presence of Haydn, and published on the 9th of the following March as op. 2, dedicated to him. He had not then written a string quartet, and at this concert Count Appony[5] proposed to Beethoven to compose one, offering him his own terms, and refusing to make any conditions beyond the single one that the quartet should be written—a pleasant testimony to the enthusiasm excited by the new Sonatas, and to the generosity of an Austrian nobleman. In addition to the Trios and Sonatas, the publications of his three first years in Vienna include the 12 Variations on 'Se vuol ballare'[6] (July 1793); the 13 on 'Es war einmal' (early in 1794); the 8 for four hands on Count Waldstein's theme (1794); and 9 for Piano Solo on 'Quant' e più bello'[7] (Dec. 30, 1795). The compositions include a Trio for Oboes and Corno inglese (op. 87), which remained unpublished till 1806; a Rondo in G for Pianoforte and Violin,[8] which he sent to Eleonore von Breuning, and which remained unpublished till 1808; the Concerto in B flat (op. 19) for Piano and Orchestra, which is earlier than the one in C (op. 15); Songs, 'Adelaide,' and 'Opferlied,'[1] both to Matthisson's words, and 'Seufzer eines Ungeliebten,'[2] all probably composed in 1795; Canon 'Im Arm der Liebe,'[3] an exercise with Albrechtsberger; 12 Minuets and 12 'Deutsche Tänze' for Orchestra,[4] composed Nov. 1795.

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[1] See Nottebohm's *Z.B.* pp. 228-29.

[2] Haydn left Vienna for London on Jan. 19, 1794, and did not return till Sept. 1795, when the Trios had been printed and in the subscribers' hands for some weeks. If he therefore advised Beethoven not to publish the third it must have been before he left Vienna. Ries's statement is so explicit that the alternative suggested in the text seems the only escape from the difficulty. It appears to have been Haydn's intention to take Beethoven with him to London on his second journey (see Pohl's *Haydn in London*, p. 260), but nothing came of it.

[3] He maintained this plan till 1812, when he informs Varenna that he never publishes until a year after composition. Letter, Feb. 8, 1812.

[4] In the *Adagio* of No. 1 the corresponding movement in No. 3 of the early Piano Quartets is partially adopted—a rare thing with Beethoven.

[5] Wegeler, p. 29.

[6] See interesting letter to E. von Breuning. B. B. No. 4.

[7] B. & H. 167.

[8] *Ibid.* 102.

On March 29, 1795, Beethoven made his first appearance before the outside public at the annual concert in the Burg Theatre, for the widows' fund of the Artists' Society. He played his Concerto in C major.[5] The piece had probably been suggested by Salieri, and with it Beethoven began a practice which he more than once followed when the work was bespoken—of only just finishing the composition in time; the Rondo was written on the afternoon of the last day but one, during a fit of colic. At the rehearsal, the piano being half a note too flat, Beethoven played in C♯.[6] Two days after he appeared again at the same theatre at a performance for the benefit of Mozart's widow, playing a Concerto of Mozart's between the acts of the 'Clemenza di Tito.'[7] Later in the year he assisted another benevolent object by writing the above-mentioned Minuets and Deutsche Tänze for orchestra for the ball of the 'Gesellschaft der bildenden Künstler' on Nov. 22. He was evidently a favourite with the artists, who advertise 'the master-hand of Herr Ludwig van Beethoven,' while they mention Süssmayer—who also contributed music—without an extra word. These dances, after publication, remained in favour for two more seasons, which is mentioned as a great exception to rule. On Dec. 18 he again appeared in public at a concert of Haydn's in the 'little Redoutensaal,' playing a Concerto of his own—but whether the same as before is not stated. The dedication of the Sonatas and his co-operation at Haydn's concert allow us to hope that any ill-feeling which may have arisen had vanished. So closed the year 1795. Bonn was at this time in the hands of the Republican army, and Beethoven's brother the Apotheker was serving as a 'pharmacien de 3ème classe.'

1796 was a year of wandering. Haydn and he appeared together at a second concert on Jan. 10.[8] In the interval Beethoven went perhaps to Prague, certainly to Nuremberg.[9] On Feb. 19 he was in Prague again, where he composed the Scena[10] 'Ah! perfido' for Madame Duschek, the friend of Mozart. From thence he travelled to Berlin, played at court, amongst other things the two violoncello sonatas op. 5, probably composed for the occasion, and received from the king a box of louis d'or, which he was proud of showing as 'no ordinary box, but one of the kind usually presented to ambassadors.' At Berlin his time was passed pleasantly enough with Himmel the composer and Prince Louis Ferdinand. He went two or three times to the Singakademie,[11] heard the choir sing music by Fasch, and extemporised to them on themes from those now forgotten compositions. In July the Court left Berlin, and Beethoven probably departed also; but we lose sight of him till Nov. 15, the date of a 'farewell-song'[12] addressed to the volunteers on their leaving Vienna to take part in the universal military movement provoked by Napoleon's campaigns in Italy. The war was driving all Germans home, and amongst others Beethoven's old colleagues the two Rombergs passed through Vienna from Italy, and he played for them at a concert.[13]

The publications of 1796 consist of the 3 Piano Sonatas, op. 2 (March 9); 12 Variations on a minuet *à la Vigano*[14] (Feb.), and 6 on 'Nel cor più non mi sento'[15] (March 23); 6 Minuets (also in March) for Piano, probably originally written for orchestra—perhaps the result of his success with the 'bildende Künstler.'[16] Of the compositions of the year, besides those already named, may be mentioned as probable the Piano Sonata in G,[17] the second of the two small ones (op. 49); and a fragment of an Easy Sonata in C[18] for Eleonore von Breuning; we may perhaps also ascribe to the latter part of this year the Duet Sonata (op. 6); 12 Variations on a Russian dance;[19] the String Quintet (op. 4), arranged from an Octet for wind instruments, very probably of his præ-Vienna time. The Russian Variations were written for the Countess Browne, wife of an officer in the Russian service, from whom Beethoven received the gift of the horse which we have already mentioned as affording an instance of Beethoven's absence of mind. But the winter months must have been occupied by a more serious work than variations—the Quintet for piano and wind (op. 16),[20] which Beethoven produced at a concert of Schuppanzigh's on April 6, 1797, and which is almost like a challenge to Mozart on his own ground, and the not less important and far more original Pianoforte Sonata in E♭ (op. 7). This great work, 'quite novel, and wholly peculiar to its author, the origin of which can be traced to no previous creation, and which proclaimed his originality so that it could never afterwards be disputed,' was published on Oct. 7, 1797, but must have been often played before that date. The sketches for the three Sonatas, op. 10, are placed by Nottebohm in this period, with the Variations on the 'Une fièvre brûlante.' The three String Trios, op. 9, also probably occupied him during some part of the year. The Serenade Trio, op. 8, though published in 1797, more probably belongs with op. 3 to the Bonn date. The Variations on 'See the conquering hero' for Pianoforte and Violoncello, dedicated to the Princess Lichnowsky, were published during this year, and were probably written at the time.[1]

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[1] B. & H. 233. [2] *Ibid.* 253. [3] *Ibid.* 256. [4] *Ibid.* 16, 17.

[5] Thayer, i. 294. [See, however, *Z.B.* pp. 71, 72.]

[6] Wegeler, p. 36. B. did the same with Starke in the case of the Pf. and Horn Sonata (*B. dep. by his Cont.* p. 193). [See, however, Nottebohm's doubts, *Z.B.* p. 67.]

[7] Wlassack, *Chronik des Hofburgtheater*, p. 98.

[8] Hanslick, *Concertwesen in Wien*, p. 105. [9] Th. ii. 5, 6.

[10] 'Une grande Scene mise en musique, par L. v. Beethoven, à Prague, 1796,' is Beethoven's own title (Nottebohm, *Beethoveniana*, p. 1, note). Writing about 1808 he says:—'The Aria is in the dramatic style and written for the theatre, and can't make any effect in the concert-room. All its meaning is lost without a curtain, or something of the kind—lost—lost—all to the devil . . . a curtain, or the air will be lost' (*B.B.* No. 50).

[11] Fasch's Journal, Thayer, ii. 13. Strange that Zelter (*Corr. with Goethe*) should not refer to this visit. Mme. von Voss's Journal, too, is blank during these very months.

[12] B. & H. 230. [13] Th. ii. 16. [14] B. & H. 169.

[15] *Ibid.* 168. [16] *Ibid.* 194. [17] Nottebohm, *Vers.* p. 205.

[18] B. & H. 159. [19] *Ibid.* 170.

[20] An unusual combination, which may explain why so fine a work remained in MS. till 1801.

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Vienna was full of patriotism in the spring of 1797. Haydn's 'Emperor's Hymn' had been sung in the theatre for the first time on Feb. 12,[2] and Beethoven wrote a second military Lied, 'Ein grosses deutsches Volk sind wir,'[3] to Friedelberg's words, which is dated April 14, but did not prove more successful than his former one. In May he writes to Wegeler in terms which show that with publications or lessons his pecuniary position is improving; but from that time till Oct. 1—the date of an affectionate entry in Lenz von Breuning's album—we hear nothing whatever of him. A severe illness has to be accounted for,[4] and this is probably the time at which it happened. In November occurred the annual ball of the 'Bildende Künstler,' and his dances were again played for the third time; the seven Ländler,[5] ascribed to this year, were not improbably written for the same ball. His only other publications of 1797 not yet mentioned are the Pianoforte Rondo in C major, which many years afterwards received the opus number 51, and last, but not least, 'Adelaide.' Some variations[6] for two Oboes and Corno Inglese on 'La ci darem' were played on Dec. 23 at a concert for the Widows' and Orphans' Fund, but are still in MS.

The chief event of 1798 is one which was to bear fruit later—Beethoven's introduction to Bernadotte the French ambassador, by whom the idea of the Eroica Symphony is said[7] to have been first suggested to him. Bernadotte was a person of culture, and having R. Kreutzer, the violin-player, as a member of his establishment, may be presumed to have cared for music. Beethoven, who professed himself an admirer of Bonaparte, frequented the ambassador's levees; and there is ground for believing that they were to a certain extent intimate. On April 2 Beethoven played his Piano Quintet (op. 16) at the concert for the Widows' and Orphans' Fund.[8] The publications of this year show that the connection with the von Brownes indicated by the dedication of the Russian Variations was kept up and even strengthened; the 3 String Trios, op. 9 (published July 21), are dedicated to the Count, and the 3 Sonatas, op. 10 (subscribed July 7, published Sept. 26), to the Countess. The third of these sonatas forms a landmark in Beethoven's progress of equal significance with op. 7. The letter[9] which he appended to the Trios speaks of 'munificence at once delicate and liberal,' and it is obvious that some extraordinary liberality must have occurred to draw forth such an expression as 'the first Mæcenas of his muse,' in reference to any one but Prince Lichnowsky. In other respects the letter is interesting. It makes music depend less on 'the inspiration of genius' than on 'the desire to do one's utmost,' and implies that the Trios were the best music he had yet composed. The Trio for Piano, Clarinet, and Violoncello (op. 11), dedicated to the mother of Princess Lichnowsky, was published on Oct. 3. This is the composition which brought Steibelt and Beethoven into collision, to the sad discomfiture of the former.[10] Steibelt had shown him studied neglect till they met at Count Fries's, at the first performance of this Trio, and he then treated him quite *de haut en bas*. A week later they met again, when Steibelt produced a new Quintet and extemporised on the theme of Beethoven's Finale—an air from Weigl's 'Amor marinaro.' Beethoven's blood was now fairly up; taking the violoncello part of Steibelt's quintet, he placed it upside down before him, and making a theme out of it, played with such effect as to drive Steibelt from the room. Possibly this fracas may account for Beethoven's known dissatisfaction with the Finale.[11] The other publications of 1798 are Variations: 12 for Piano and Violoncello on an air in the 'Zauberflöte,' afterwards numbered as op. 66; 6, easy,[12] for Piano or Harp, possibly written for some lady friend, and published by Simrock at Bonn; and 8 on 'Une fièvre brûlante.'[13]

This year he again visited Prague, and performed at two public concerts, making an immense impression.[14] After his return, on Oct. 27, he played one of his two concertos at the Theatre 'auf den Wieden.' Woelfl was in Vienna during this year, and in him Beethoven encountered for the first time a rival worthy of his steel. They seem to have met often at Count Wetzlar's (Woelfl's friend), and to have made a great deal of music together, and always in a pleasant way.[15] It must have been wonderful to hear them, each excited by the other, playing their finest, extemporising alternately and together (like Mendelssohn and Moscheles), and making all the fun that two such men at such an age and in capital company would be sure to make.[16] Woelfl commemorated their meeting by dedicating three sonatas[1] to Beethoven, but met with no response.

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[1] Thayer, ii. 19.

[2] Schmid, *Joseph Haydn und N. Zingarelli*, etc. (Vienna, 1847), p. 8.

[3] B. & H. 231.

[4] Thayer, ii. 18.

[5] B. & H. 198.

[6] Not the Trio, op. 87 (Nottebohm, *Z.B.* p. 31).

[7] By Schindler, on the statement of Beethoven himself and others.

[8] Thayer, ii. 22.

[9] See Thayer, ii. 33, and Nottebohm's *Catalogue*, op. 9. Why are not such interesting matters as this Letter or the Dedications reprinted in all cases with Beethoven's works?

[10] Ries, p. 81.

[11] Thayer, ii. 32, note.

[12] B. & H. 176.

[13] *Ibid.* 171.

[14] See Tomaschek's interesting account in Thayer, ii. 29.

[15] See Seyfried, *Notizen*, p. 6.

[16] Pleyel gives the difference between them: 'Il ne prélude pas froidement comme Woelfl' (Frimmel, p. 47).

But Beethoven did not allow pleasure to interfere with business, as the publications of the following year fully show. The three Sonatas for Piano and Violin, dedicated to Salieri (op. 12), published on Jan. 12, 1799, though possibly composed earlier must at any rate have occupied him in correction during the winter. The little Sonata in G minor (op. 49, No. 1) is a child of this time, and is immediately followed in the sketch-books by the 'Grande Sonate pathétique'—Beethoven's own title—(op. 13), dedicated to Prince Lichnowsky, as if to make up for the little slight contained in the reference to Count Browne as his 'first Mæcenas.' The well-known Rondo to the Sonata appears to have been originally intended for the third of the String Trios.[2] Of the origin of the two Sonatas, op. 14 (published Dec. 21), little is known. The sketches for the first of the two are coincident in time with those for the Concerto in B♭, which was completed by 1795,[3] and there is ground for believing that it was originally conceived as a string quartet, into which indeed Beethoven converted it a few years after. The second is probably much later. Both are specially interesting from the fact that Beethoven stated that they had for subject 'a dialogue between a husband and wife, or a lover and his mistress,'[4] and explained the Allegro of the second. The Sonatas are dedicated to the Baroness Braun.

The other publications of 1799 are variations: 10 on Salieri's 'La stessa'; 7 on Winter's 'Kind, willst du'; and 8 on Süssmayer's 'Tändeln.'[5] A comparison of the dates of publication with those of the appearance of the operas from which the themes are taken, shows that two of these were composed shortly before publication.

Beethoven was now about to attack music of larger dimensions than before. His six String Quartets, the Septet, the First Symphony, and the 'Mount of Olives,' are fast approaching, and must all have occupied him more or less during the last year of the century.[6] In fact the sketches for the first three of the quartets (first in date of composition, Nos. 5, 1, 6),[7] are positively assigned to this year, though there is evidence that the earliest of the three had been begun as far back as 1794 or 1795. And though sketches of the Septet have not yet been made public,[8] yet it is contrary to all Beethoven's habits in the case of so important a piece, and one apparently quite spontaneously undertaken, that he should not have been at work at it for a long while before its production. The same with regard to the First Symphony. Both were produced on April 2, 1800. Traces of the Symphony, or of a previous one in the same key,[9] are found as early as the beginning of 1795, and there is no doubt that two such experiments in a new field must have occupied much time and caused much labour. Besides these he was working on a very important new Sonata in B♭ (op. 22). In fact this year was a very busy and a very prosperous one. Writing on June 29, 1801, he tells Wegeler that 'my compositions bring me in a great deal, and I can say that I have more orders than I can execute. I have six or seven publishers for each one of my works and could have more if I chose. No more bargaining; I name my terms and they pay.'

The few recorded events of 1800 are all closely connected with music. On Wednesday, April 2, Beethoven gave the first concert which he had attempted in Vienna for his own benefit. It took place at the Burg Theatre, which was given him for the occasion, at 6.30 P.M., and the programme was as follows:—1. Symphony, Mozart. 2. Air from the 'Creation.' 3. A grand Pianoforte Concerto, 'played and composed' by Beethoven. 4. The Septet. 5. Duet from the 'Creation.' 6. Improvisation by Beethoven on Haydn's 'Emperor's Hymn.' 7. Symphony, No. 1. The Concerto was doubtless one of the two already known—the Septet had been previously performed at Prince Schwarzenberg's,[10] had pleased immensely, and Beethoven was evidently proud of it. 'It is my Creation,' said he—let us hope not in Haydn's presence. He had not forgotten Bonn, and the theme of the variations is said by Czerny[10] to be a Rhine *Volkslied*. The work was dedicated in advance to the Empress, and though not published for some time, became rapidly popular. So much for the compositions, but the performance appears from the report in the Leipzig paper[11] to have been shameful; the band disliked Wranitzky the conductor, and vented their dislike on the music. In addition to this it appears that the rehearsal, if it took place at all, was a very imperfect one. A reference in one of Beethoven's letters (April 22, 1801) shows that it was his custom not to write in the piano part into his Concertos, and therefore to play them from memory.

On the 18th[12] of the same month Beethoven appeared again at the concert of Punto the horn-player, with a Sonata for Horn and Piano, composed for the occasion. This he had naturally not been able to touch while preparing for his own concert, and in fact it was written down on the day before the performance.[13] Here again there cannot have been much chance of rehearsal. But with two such players it was hardly needed;

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[1] Article WOELFL in Dict. gives them as op. 6.

[2] Nottebohm, *Z.B.* p. 42.

[3] *Ibid.* 59.

[4] See Moscheles, ii. 123 ff.

[5] B. & H. 172, 173, 174.

[6] [Schindler, 1st ed., p. 46, states that B. was at work on his oratorio in 1800, and if that statement be correct it is quite possible that he commenced sketching it the year before. Schindler, however, in 3rd ed. (i. 90) gives 1801 as the date of sketching. Ries (*Biog. Not.* p. 75) states that in 1800 B. was busy completing his oratorio, but Thayer (ii. 161-3) has shown that this date ought to be 1801. See also Thayer, ii. 133.]

[7] Nottebohm, *Z.B.* p. 494 [but the order is given as 3, 1, 2.]

[8] [See, however, *Z.B.* pp. 490, 491.]

[9] *Z.B.* p. 228 ff.

[10] Thayer, ii. 99.

[11] *Ibid.* 98, 99.

[12] [Thayer (ii. 100) says 28th.]

[13] Ries, p. 82.

and so much did the Sonata delight the hearers, that in defiance of a rule forbidding applause in the Court Theatre the whole work was unanimously encored. On the 27th, the anniversary of the day on which he first entered Bonn, Beethoven's old master, the Elector, returned to the capital. In May Steibelt made his appearance in Vienna from Prague, where his *charlatanerie* and his real ability had gained him prodigious financial success. We have already alluded to his conflict with Beethoven. In Vienna he does not appear to have succeeded, and in August he was again in Paris.

The announcement of Beethoven's benefit concert names No. 241 'im tiefen Graben,' third story, as his residence. He had now left Prince Lichnowsky's, and he maintained this lodging for two years. In this year we hear for the first time of his going to the country for the autumn. He selected Unter-Döbling, a village two miles north of Vienna, and his lodging was part of the house occupied by the Grillparzer family. Frau Grillparzer long recollected his fury on discovering her listening to his playing outside the door, and the stern revenge he took.[1]

As regards publications 1800 is a blank, but composition went on with immense energy. If we throw back the Symphony and the Septet into 1797, we have still the Horn Sonata and the Piano Sonata in B♭ (op. 22)—a work of great moment—the six Quartets, the String Quintet in C, the Piano Concerto in C minor. Of most of these very important works we have Beethoven's own mention in a letter of Dec. 15, 1800, in addition to the evidence as to date afforded by the sketch-books. And besides these we are bound to believe that the Ballet of Prometheus, performed March 28, 1801, occupied him at least during the latter portion of the year.[2] An incident of this summer was Beethoven's letter to Matthisson (Aug. 4) sending him his 'Adelaide,' a letter interesting for its courteous and genial tone, for its request for another poem, and for its confession that his early works had already begun to dissatisfy him. After his return to town occurred Czerny's introduction to him. Czerny, then a lad of just upon ten, became Beethoven's pupil in pianoforte playing, and has left a delightful account of his first interview, and of much which occurred after it.[3] Among the letters of this winter and the spring of 1801 are some to Hoffmeister, formerly a composer, and then a music-publisher in Leipzig, which ended in his publishing the Septet, the Symphony in C, the Piano Concerto in B♭, and the Sonata (op. 22) in the same key. The price given for these works was 20 ducats each, except the Concerto, which was 10. The ducat was equal to 10s. English. The Concerto is priced so low because 'it is by no means one of my best, any more than that I am about to publish in C major, because I reserve the best for myself, for my journey'[4]—a confession which proves that the Concerto in C minor was already in existence. The letters show keen sympathy with projects for the publication of Bach's works, and of Mozart's sonatas arranged as quartets.[5] They speak of his having been ill during the winter, but the vigorous tone of the expression shows that the illness had not affected his spirits. On Jan. 30, 1801, he played his Horn Sonata a second time, with Punto, at a concert for the benefit of the soldiers wounded at Hohenlinden.

He was now immersed in all the worry of preparing for the production of his Ballet of Prometheus, which came out on March 28 at the Court (Burg) Theatre. Its great success is evident from the fact that it was immediately published in a popular form—Pianoforte Solo,[6] dedicated to Princess Lichnowsky—and that it had a run of sixteen nights during 1801, and thirteen during the following year. Apart from its individual merits the Prometheus music is historically interesting as containing a partial anticipation of the Storm in the Pastoral Symphony, and (in the Finale) an air which afterwards served for a Contretanz, for the theme of elaborate variations, and for the subject of the last movement of the Eroica Symphony. The Ballet gave occasion for an unfortunate little encounter between Beethoven and Haydn, evidently unintentional on Beethoven's part, but showing how naturally antagonistic the two men were. They met in the street the day after the first performance. 'I heard your new Ballet last night,' said Haydn, 'and it pleased me much.' '*O lieber Papa*,' was the reply, 'you are too good: but it is no *Creation* by a long way.' This unnecessary allusion seems to have startled the old man, and after an instant's pause he said, 'You are right: it is no *Creation*, and I hardly think it ever will be!'

The success of 'Prometheus' gave him time to breathe, and possibly also cash to spare: he changed his lodgings from the low-lying 'tiefen Graben' to the Sailer-Stätte, a higher situation, with an extensive prospect over the ramparts.[7] For the summer of 1801 he took a lodging at Hetzendorf, on the south-west side of the city, attracted by the glades and shrubberies of Schönbrunn, outside which the village lies, and perhaps by the fact that his old master the Elector was living in retirement there. It was his practice during these country visits to live as nearly as possible in entire seclusion, and to elaborate and reduce into ultimate form and completeness the ideas which had occurred to him during the early part of the year, and with which his sketch-books were crowded. His main occupation during this summer was 'The Mount of Olives,' which Ries found far advanced when he arrived in Vienna in 1801.[1] The words were by Huber,[2] and we have Beethoven's own testimony[3] that they were written, with his assistance, in fourteen days. He was doubtless engaged at the same time, after his manner, with other works, not inferior to that oratorio in their several classes, which are known on various grounds to have been composed during this year. These are two Violin Sonatas in A minor and F, dedicated to Count von Fries—originally published together (Oct. 28) as op. 23, but now separated under independent Nos.; the String Quintet in C (op. 29); and no fewer than four masterpieces for the Piano—the Grand Sonatas in A♭ (op. 26) and D (op. 28); the two Sonatas entitled 'Quasi Fantasia' in E♭ and in C♯ minor (op. 27); which, though not published till 1802, were all four completed during this year.[4] To each of them a word or two is due. The Sonata in A♭—dedicated, like those of op. 1 and 13, to his prime friend Prince Carl Lichnowsky—is said[5] to owe its noble Funeral March to pique at the praises on a march by no means worthy of them in Paer's 'Achille.' That opera—produced at Vienna on June 6 of this year—is the same about which Paer used to tell a good story of Beethoven, illustrating at once his sincerity and his terrible want of manners. He was listening to the opera with its composer, and after saying over and over again, 'O! que c'est beau,' 'O! que c'est intéressant,' at last could contain himself no longer, but burst out, 'Il faut que je compose cela.'[6] The Grand Sonata in D received its title of 'Pastorale' (more appropriate than such titles often are) from Cranz the publisher, of Hamburg. The Andante, by some thought inferior to the rest of the Sonata, was Beethoven's peculiar favourite, and very frequently played by him.[7] The flyleaf of the autograph of the work contains a humorous duet and chorus—'the praise of the fat one,' making fun of Schuppanzigh[8]—'Schuppanzigh ist ein Lump, ein Lump,' etc. The remaining two, qualified as 'Fantasia' by their author, have had very different fates. One, that in E♭, has always lived in the shadow of its sister, and is comparatively little known. The other, the so-called 'Moonlight Sonata,'[9] is as widely played and as passionately loved as any of Beethoven's pianoforte works. It is one of his most original productions. The dedication to the Countess Guicciardi, upon which so much romance has been built, has had a colder light thrown on it by the lady herself. 'Beethoven,' said she, 'gave me the Rondo in G, but wanting to dedicate something to the Princess Lichnowsky he took the Rondo away, and gave me the Sonata in C♯ minor instead.'[10]

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[1] Thayer, ii. 104.

[2] [*Z.B.* p. 246.]

[3] Published by C. F. Pohl, *Jahres-Bericht des Conservatoriums der Gesellschaft der Musikfreunde in Wien*, 1870. The drawback to this, and to so much of the information regarding Beethoven, is that it was not written till many years after the events it describes. See also Thayer, ii. 106.

[4] Letter of Dec. 15, 1800.

[5] In curious contradiction to the strong expressions on the subject of arrangements in a subsequent letter, quoted by Thayer, ii. 183.

[6] Originally numbered op. 24, but when the Overture was issued in Parts it was numbered op. 43, and op. 24 was given to the Violin Sonata in F.

[7] Thayer, ii. 131.

Meantime his deafness, which began with violent noise in his ears, had gradually merged into something more serious. He consulted doctor after doctor—Dr. Frank, the hospital doctor, his friend Wegeler, and Vering—but the malady constantly increased. It gave him the keenest distress; but so great were his resolution and confidence that not even the prospect of this tremendous affliction could subdue him. 'I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures.' . . . 'I will grapple with fate; it shall never drag me down.' The letters to Wegeler of June 29[11] and Nov. 16, 1801, from which these words are taken, give an extraordinary picture of the mingled independence and sensibility which characterised this remarkable man, and of the entire mastery which music had in him over friendship, love, pain, deafness, or any other external circumstance. 'Every day I come nearer to the aim which I can feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!' 'I live only in my music, and no sooner is one thing done than the next is begun. As I am now writing, I often work at three and four things at once.' How truly this describes the incessant manner in which his ideas flowed, may be seen from the sketch-book published by Nottebohm,[12] and which is the offspring of this very period—Oct. 1801 to May 1802. It contains sketches for the Finale of the Second Symphony, for the three Violin Sonatas (op. 30); for Piano Sonatas in G and D minor (op. 31); for the Variations in F (op. 34), and in E♭ (op. 35); and a large number of less important works, the themes of which are so mixed up and repeated as to show that they were all in his mind and his intention at once.

The spring of 1802 saw the publication of several very important pieces, the correction of which must have added to his occupations—the Serenade (op. 25); the Sonatas in B♭[13] (op. 22), A♭ (op. 26), E♭ and C♯ minor (op. 27, Nos. 1 and 2); the Variations for Piano and Violoncello on Mozart's 'Bei Männern,' and 6 Contretänze.[14] All the works just enumerated were out by April, and were followed in the later months by the Septet, issued in two portions; the Sonata in D (op. 28); 6 Ländler;[15] the Rondo in G (op. 51,

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[1] Thayer (ii. 160) has shown that Ries has mistaken the year, and did not come to Vienna till 1801.

[2] Author of Winter's 'Unterbrochene Opferfest,' and other pieces.

[3] His letter of Jan. 23, 1824, printed by Pohl in *Die Gesellschaft der Musikfreunde* (Vienna, 1871), p. 57.

[4] [See, however, *Z.B.* pp. 230 ff.]

[5] See, however, *Z.B.* p. 243.

[6] F. Hiller, in Thayer, ii. 134.

[7] Czerny, in Thayer, ii. 134.

[8] Thayer, *Verzeichniss*, No. 91. See SCHUPPANZIGH.

[9] This foolish sobriquet is derived from a criticism on the work by Rellstab mentioning moonlight on the Lake of Lucerne.

[10] Thayer, ii. 172.

[11] No year is given in the date of the letter. Wegeler places it in 1800, but Thayer (ii. 155, 156) has proved it to belong to 1801.

[12] *Ein Skizzenbuch von Beethoven*, etc., Leipzig, B. & H. 1865.

[13] 'Well engraved,' says Beethoven to Hoffmeister, 'but you have been a fine time about it!'

[14] B. & H. 17A (Nos. 8, 7, 4, 10, 9, and 1).

[15] B. & H. 197.

No. 2); and in December by the Quintet in C (op. 29). After finishing the Sonata in D (op. 28), he told Krumpholz, says Czerny, that he was not satisfied with his works, adding, 'From to-day I will strike out a new road.'[1] Soon after appeared the three sonatas (op. 31).

Beethoven had recently again changed his doctor. Vering did not satisfy him, and he consulted Schmidt, a person apparently of some eminence, and it was possibly on his recommendation that he selected the village of Heiligenstadt, at that time a most retired spot, lying beyond Unter-Döbling, among the lovely wooded valleys in the direction of the Kahlenberg and Leopoldsberg. Here he remained till October, labouring at the completion of the works mentioned above, which he had sketched early in the year, and which he probably completed before returning to Vienna. Here too he wrote the very affecting letter usually known as 'Beethoven's Will,' dated Oct. 6, and addressed to his brothers, to be opened after his death,[2] a letter full of depression and distress, but perhaps not more so than that written by many a man of sensibility under temporarily adverse circumstances; anyhow it does not give us a high idea of Dr. Schmidt's wisdom in condemning a dyspeptic patient to so long a course of solitude. At any rate, if we compare it with the genial, cheerful strains of the music which he was writing at the time—take the Symphony in D as one example only—and remember his own words: 'Letter-writing was never my *forte*, . . . I live only in my music'—it loses a good deal of its significance.[3] Once back in town his spirits returned; and some of his most facetious letters to Zmeskall are dated from this time. On returning he changed his residence from the Sailer-Stätte, where we last left him, to the Peters-Platz, in the very heart of the city, and at the top of the house. In the story above Beethoven lived his old friend Förster, who had won his affection by giving him hints on quartet writing on his first arrival in Vienna. Förster had a little son whom Beethoven undertook to instruct, and the boy, then just six, long[4] remembered having to get up in the dark in the winter mornings and descend the stairs for his lessons. This winter again there were many proofs to correct—the 2 Piano Sonatas (op. 31, 1 and 2), the 3 Violin ditto (op. 30), 2 sets of Variations (op. 34, 35), all which appeared early in 1803. The Piano Sonatas just mentioned he regarded as a change in his style—which they certainly are, the D minor especially. The Variations he mentions[5] as distinct in kind from his earlier ones, and therefore to be included in the series of his large works, and numbered accordingly. In addition there were published in 1803 2 Preludes (op. 39), dating from 1789; 7 Bagatelles, some of them as old as 1782, but one at least (No. 6) written within the last twelve months. Also the Romance in G for Violin and Orchestra (op. 40), and 6 Sacred Songs (op. 48), dedicated to his Russian friend Count von Browne. And proofs at that date appear to have been formidable things, and to have required an extraordinary amount of vigilance and labour. Not only had the engravers' mistakes to be guarded against, and the obscurities of Beethoven's writing, but the publishers were occasionally composers and took on themselves to correct his heresies and soften his abruptnesses as they passed through their hands. Thus in the Sonata in G (op. 31, No. 1), Nägeli of Zurich interpolated four bars.[6] Of course Beethoven discovered the addition on hearing Ries play from the proof, and his rage was naturally unbounded. The mistakes were corrected, and an amended proof was transmitted at once to Simrock of Bonn, who soon got out an 'Edition très correcte';—but Nägeli adhered to his own version of Beethoven's music, and editions are still issued[7] containing the four redundant bars. It is needless to say that after opus 31 he published no more for Beethoven. But even without such intentional errors, correcting in those days was hard work. 'My Quartets,' he complains, 'are again published full of mistakes and *errata* great and small; they swarm like fish in the sea—innumerable.'[8] The Quintet in C (op. 29), published by Breitkopf, was pirated by Artaria of Vienna, and being engraved from a very hasty copy was extraordinarily full of blunders.[9] Beethoven adopted a very characteristic mode of revenge; fifty copies had been struck off, which he offered Artaria to correct, but in doing so caused Ries to make the alterations with so strong a hand that the copies were quite unsaleable.[10] It was an evil that never abated. In sending off the copies of the A minor Quartet twenty years later, he says, 'I have passed the whole forenoon to-day and yesterday afternoon in correcting these two pieces, and am quite hoarse with stamping and swearing'—and no wonder, when the provocation was so great. The noble Sonatas, op. 31, to the first of which one of the above anecdotes refers, were unfortunate in more ways than one. They were promised to Nägeli, but Caspar Beethoven[11] by some blunder—whether for his own profit or his brother's does not appear—had sold them to a

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[1] Thayer, ii. 186 and 364.

[2] The autograph was in possession of Madame Lind-Goldschmidt, to whom it was given by Ernst. After her death it was presented by Mr. Goldschmidt to the Hamburg Library.

[3] See the sensible remarks of Thayer, ii. 196.

[4] Thayer, ii. 199, 200.

[5] See his letter (Dec. 26, 1802) in Thayer, ii. 213.

[6] Between the 28th and 27th bars from the end of the first movement.

[7] *E.g.* that of Holle of Wolfenbüttel. An equally gratuitous alteration has been made in the Sonata op. 81*a*. See Thayer, *Verzeichniss*, p. 192.

[8] Letter to Hoffmeister, April 8, 1802.

[9] Ries, p. 120.

[10] Ries, p. 120. He issued a notice (Jan. 22, 1803) to the public, cautioning them against this incorrect edition. [For an account of the law proceedings which occasioned a second notice (March 31, 1804) nullifying the former one, see 'Discovery of Beethoven Documents,' *The Musical World*, July 27, Aug. 3 and 10, 1889. See also Thayer, ii. 276.]

[11] Ries, p. 87.

Leipzig house.[1] The discovery enraged Beethoven, who hated any appearance of deceit in his dealings; he challenged his brother with the fact, and the quarrel actually proceeded to blows. Knowing how much Beethoven disliked his early works, it is difficult not to imagine that the appearance of the two boyish Preludes, op. 39, and, in the following year, of the Variations, op. 44 (composed 1792 or 1793), both published at Leipzig—was due to the interference of Caspar.

A great event in 1803 was the production of 'The Mount of Olives,' his first vocal composition on a larger scale than a scena. The concert took place in the Theatre 'an der Wien' on April 5, and the programme included three new works—the Oratorio, the Symphony in D, and the Pianoforte Concerto in C minor, played by Beethoven himself. Interesting accounts of the rehearsal (in which Prince Lichnowsky showed himself as friendly as ever) and of the performance will be found in Ries and Seyfried.[2] Difficult as it is to conceive of such a thing, the Symphony appears to have been found too laboured by the critics, and not equal to the former one.[3] The success of the Oratorio is shown by the fact that it was repeated three times (making four performances) by independent parties in the course of the next twelve months. The Sonata for Piano and Violin, now so well known as the 'Kreutzer Sonata,' was first played on May 17, at the Augarten, at 8 A.M. There was a curious bombastic half-caste English violin-player in Vienna at that time named Bridgetower. He had engaged Beethoven to write a sonata for their joint performance at his concert. Knowing Beethoven's reluctance to complete bespoken works, it is not surprising to find him behind time and Bridgetower clamouring loudly for his music. The Finale was easily attainable, having been written the year before for the Sonata in A (op. 30, No. 1), and the violin part of the first movement seems to have been ready a few days before the concert, though at the performance the pianoforte copy still remained almost a blank, with only an indication here and there. But the Variations were literally finished only at the last moment, and Bridgetower had to play them at sight from the blurred and blotted autograph of the composer. 'Beethoven's rendering of the Andante was so noble, pure, and chaste, as to cause a universal demand for an encore.'[4] A quarrel with Bridgetower caused the alteration of the dedication.

Before Beethoven left town this year he made an arrangement to write an opera for Schikaneder, Mozart's old comrade, the manager of the Theatre 'an der Wien.'[5] Beyond the bare fact nothing is known on the subject. It is possible that a MS. Trio[6] preserved in the library of the 'Gesellschaft der Musikfreunde' at Vienna, and afterwards worked up into the duet in 'Fidelio,' is a portion of the proposed work, but this is mere conjecture. The arrangement was announced on June 29, and Beethoven had before that date, perhaps as early as April, taken up his quarters at the theatre with his brother Caspar, who, with all his faults, was necessary to a person so inapt at business as Ludwig. His summer and autumn were again spent—after a few weeks' *Kur* at Baden[7]—at Ober-Döbling, and were occupied principally with his Third Symphony on 'Napoleon Bonaparte,' the idea of which, since its suggestion in 1798, appears to have ripened with the contemplation of the splendid career of the First Consul as soldier, lawgiver, statesman, and hero, until it became an actual fact.

Of the order in which the movements of this mighty work were composed we have not yet any information, but there is no doubt that when Beethoven returned to his lodgings in the theatre in the autumn of 1803 the Finale was complete enough, at least in its general outlines,[8] to be played through by its author. There are traces of Beethoven being a great deal in society this winter. Two young Rhinelanders—Gleichenstein, a friend and fellow official of Breuning's in the War Office, and Mähler, also a Government official and an amateur portrait-painter, were now added to his circle.[9] With another painter, Macco,[10] he appears to have been on terms of great intimacy. The Abbé Vogler was in Vienna this season with his pupil Carl Maria von Weber, and a record[11] survives of a soirée given by Sonnleithner, at which Vogler and Beethoven met, and each gave the other a subject to extemporise upon. The subject given by Beethoven to Vogler we merely know to have been 4½ bars long, while that on which he himself held forth was 'the scale of C major, three bars, *alla breve*.' Vogler was evidently the more expert contrapuntist, but Beethoven astonished even his rival's adherents by his extraordinary playing, and by a prodigious flow of the finest ideas. *Noctes cœnæque deorum.*—Clementi too was in Vienna about this time, or a little later, with his pupil Klengel. He and Beethoven often dined at the same restaurant, but neither would speak first, and there was no intercourse.[12] Not for want of respect on Beethoven's side, for he had a very high opinion of Clementi, and thought his *Method* one of the best. This winter saw the beginning of a correspondence[13] which was not destined to bear fruit till some years later—with Thomson the music-publisher of Edinburgh. Thomson had already published arrangements of Scotch airs by Pleyel and Kozeluch, and, with the true eye of a man of business, was now anxious to obtain from a greater and more famous musician than either, six sonatas on Scotch themes. Beethoven replies on Oct. 5, offering to compose six sonatas for 300 ducats (£150). Thomson responded by offering half the sum named, and there for the present the correspondence dropped. The prospect of an opera from Beethoven was put an end to at the beginning of 1804 by the theatre passing out of Schikaneder's hands into those of Baron von Braun, and with this his lodging in the theatre naturally ceased.[1] He moved into the same house with Stephen Breuning—'Das Rothe Haus,' near the present Votive Church, and there the rupture already spoken of took place.

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[1] Caspar had already offered them to André of Offenbach. See Thayer, ii. 202.

[2] Ries, p. 76; Seyfried, *Notizen*, p. 19; and see Thayer, ii. 223, 224.

[3] See the report in Thayer, ii. 225.

[4] From Bridgetower's account of the performance. See Th. ii. 230.

[5] See Thayer, ii. 221, 242.

[6] Nottebohm, *Beethoveniana*, p. 82.

[7] Not Baden-Baden, but a mineral-water bath 16 or 18 miles south of Vienna.

[8] Thayer, ii. 236.

[9] *Ibid.* 234, 235.

[10] *Ibid.* 241.

[11] By Gänsbacher, *Ibid.* 236.

[12] *Ibid.* 246.

[13] See the letters and replies in Thayer, ii. 239, 240.

The early part of 1804 was taken up in passing through the press the Symphony No. 2 (dedicated to Prince Carl Lichnowsky), and the three four-hand Marches, both of which works were published in March—but the real absorbing occupation of the whole winter must have been the completion of the Bonaparte Symphony. At length the work was done, a fair copy was made, the outside page of which contained the words 'Napoleon Bonaparte[2] . . . Louis van Beethoven,' and it lay on the composer's table for the proper opportunity of official transmission to Paris. On May 3 the motion for making Napoleon emperor passed the Assembly, and on the 18th, after his election by plebiscite, he assumed the title. The news must have quickly reached Vienna, and was at once communicated to Beethoven by Ries. The story need not be given here in detail. In a fury of disappointment and with a torrent of reproaches he tore off the title-page and dashed it on the ground. At some future time it received the new name by which we know it, and under which it was published—'Sinfonia eroica per festeggiare il sovvenire d' un gran uomo'—but this was probably an afterthought, and the cover of the MS. now in the Bibliothek at Vienna, runs thus[3]—

Sinfonia grande
Napoleon Bonaparte
804 im August
del Sigr.
Louis van Beethoven
Sinfonie 3 Op. 55

The right to use the Symphony was purchased by Prince Lobkowitz, to whom it is dedicated. It was played at his house during the winter, and remained in MS. till October 1806.

The *fracas* at Breuning's rooms, already mentioned, ended by Beethoven's dashing off to Baden, and then returning to his old quarters at Döbling. There he composed the Grand Sonata in C, which he afterwards dedicated to Count Waldstein, and that in F, op. 54, which, though only in two movements and dedicated to no one, is not inferior in originality to its longer companion. It is to the Finale of this work, and not that of the 'Appassionata' as usually believed, that Ries's story applies.[4] Ries appears to have gone out, as he very often did, to Döbling—within an easy walk of Vienna—and to have remained with his master all the after part of the day. They went for an immense walk, and did not get home till eight in the evening. During the whole time Beethoven had been humming and growling to himself, but without anything like a tune. On Ries asking him what it was, he replied that it was a theme for the finale of the Sonata. The instant they reached the house he sat down to the piano without taking off his hat, and for more than an hour pounded away at his new idea. Ries sat in a corner listening.—The Sonata in C, just mentioned, contained when completed a long Andante in F—the subject of a very characteristic story, already alluded to (p. 222). This, however, at the advice of some judicious critic, he was induced to take out and replace[5] by the present short introductory Adagio, after which it was published separately, and became the well-known 'Andante favori.'[6] During this summer, on July 19 or 26, there was a concert at the Augarten, at which Beethoven conducted; the Symphony in D was performed, and Ries made his first public appearance as Beethoven's scholar in the C minor Concerto. Ries's story of his cadenza is too long for these pages, but should be read.[7] The Pianoforte part having to be written out for Ries, the Concerto was at last ready for publication, and in fact made its appearance in November, dedicated to Prince Louis Ferdinand of Prussia, an amateur of remarkable musical gifts, whose acquaintance Beethoven made when he visited his uncle's court in 1796, and who while in Vienna at this very time was one of the first to hear and appreciate the new Symphony.[8] When Beethoven came back it was to a new lodging, in a house of Baron Pasqualati's, on the Mölker-Bastion near Prince Lichnowsky's, and in some sense this was his last; for though he left it more than once, yet the Baron always forbade the rooms to be let, saying that Beethoven was sure to come back to them again. Breuning and he soon met, and a reconciliation took place which was not interrupted for many years—but they never again put their friendship so far to the proof as to live together.

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[1] Thayer, ii. 246.

[2] [Ries (p. 78) has merely Buonaparte.]

[3] [The description of the title on the autograph, according to Thayer (ii. 248), bought by J. Dessauer, at the sale of Beethoven's things in 1827, is similar to the one given above, excepting that under 'Sinfonia grande' are two words scratched through. As Thayer does not give those words, it would seem that they are illegible. Nottebohm, by the way, speaks of the score in the possession of J. Dessauer as a revised copy. See *Them. Verz.* p. 52.]

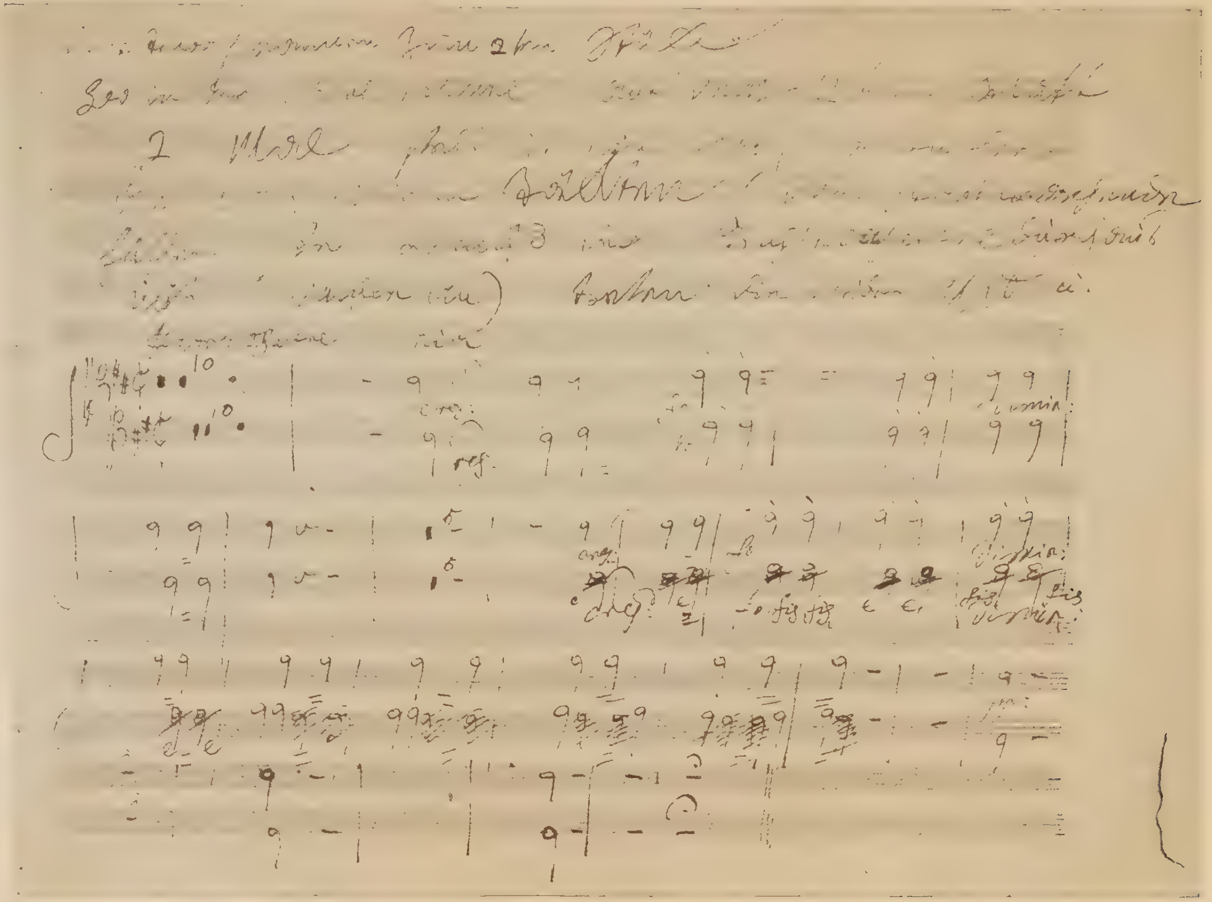
[4] [Ries himself (p. 99) says 'Sonata in F minor, op. 57'; Thayer, however (ii. 258) declares that Ries is in error.]

[5] [The autograph score clearly shows that the Adagio was inserted: the writing and ink differ; thus Ries's account (*Notiz.* p. 101) is confirmed.]

[6] B. & H. 192.

[7] *Notizen*, p. 114.

[8] [See Th. ii. 259.]



TROMBONE PARTS OF BEETHOVEN'S NINTH SYMPHONY

Breuning's attitude through the whole affair is in keeping with his solid sensible character, and does him infinite credit. His letter to Wegeler of Nov. 13 gives no hint of a quarrel, but is full of the deepest sympathy with Beethoven under the affliction of his deafness. In addition to the works already mentioned as published during 1804 must be named the great Sonata in E♭, which ultimately became the third of opus 31; 7 Variations on 'God save the King,' and 5 on 'Rule Britannia'[1]; a song, 'Der Wachtelschlag,'[2] and 'Ah! perfido.'[3] Why he selected these two English airs does not appear. At a later date he said, àpropos of its use in his Battle Symphony, 'I must show the English a little what a blessing they have in God save the King.'[4] It is satisfactory to find him so fond of it.—The first trial of the Eroica took place in December[5] at Prince Lobkowitz's. The opinions expressed concerning it are collected by Thayer, and should be read and digested by all who are tempted to regard music from the 'finality' point of view.

Beethoven's connection with the Theatre 'an der Wien,' though interrupted, was not at an end. Baron von Braun took Schikaneder into his service, and one of their first acts was to renew the offer. Bouilly's libretto, which had been already set by Gaveaux[6] and Paer,[7] was chosen, and Sonnleithner was employed to make the German translation. Beethoven went back to his rooms at the theatre, and set to work with energy. But, remembering his habit of doing several things at once, we need not suppose that, though at work on a text, he dropped other compositions. A letter to Artaria shows that on June 1, 1805, he was engaged on a new Quintet, the suggestion of Count Fries.[8] Though he had even proceeded so far as to mention it to the publisher, its ultimate fate is still a matter of complete uncertainty; it certainly never arrived at publication. He also completed the Sonata in F (op. 54), and probably entirely composed the Triple Concerto (op. 56). But the opera was his main and absorbing business. During the whole of the spring he was hard at work, and in June he betook himself to Hetzendorf, there to put his sketches into shape, and to get inspiration from his favourite woods and fields. To give an idea of the extraordinary amount of labour and pains which he bestowed on his work, and of the strangely tentative manner in which so great a genius proceeded, we may mention that in the sketch-book which contains the materials for the opera—a thick oblong volume of 346 pages, 16 staves to the page—there are no fewer than 18 distinct and different beginnings to Florestan's air 'In des Lebens Frühlingstagen,' and 10 to the chorus 'Wer ein holdes Weib.'[9] To reduce these chaotic materials to order, and to score the work, was the entire occupation of these summer months. Closely as he was occupied he could occasionally visit Vienna, and on one occasion in July[10] we find him at Sonnleithner's rooms with Cherubini and Vogler. Cherubini arrived in Vienna with his wife early in the month, and remained till the following April. His operas had long been favourites on the Vienna stage. The 'Deux Journées' was performed under his direction shortly after his arrival, and 'Faniska' was produced for the first time on Feb. 25, 1806. Beethoven knew them well, and has left on record[11] that he esteemed their author above all then living writers for the stage. He also thought so highly of Cherubini's Requiem as to say that he should borrow largely and literally from it in the event of his writing one.[12] But the influence of Cherubini on Beethoven's vocal music is now[13] acknowledged. The two artists were much together, and agreed as well as two men of such strong character and open speech were likely to agree. Cherubini presented the composer of 'Fidelio' with a copy of the *Méthode* of the Conservatoire, and the scores of 'Médée' and 'Faniska' are conspicuous in the sale catalogue of Beethoven's scanty library.[14]

One proof that 'Fidelio' was complete before his return to town is afforded by the fact that he allowed others to hear it. On one occasion he played it to a select set of friends,[15] when Ries (as already mentioned) was excluded; and thus—as he was shortly afterwards called to Bonn by the conscription—lost his chance of hearing the opera at all in its first shape. That Beethoven's voice in singing was 'detestable'[16] will not have diminished the interest of the trial. The work of rehearsing the music now began, and was evidently attended with enormous difficulties, especially in regard to the singers. They complained that their passages were unsingable, while Beethoven on his part was determined to make no alterations—and apparently none were then made.[17] With the band he fared little better. He even invokes his deafness as an assistance. Writing only two days before the first performance, he says,[18] 'Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried by the rehearsal as when I am close enough to hear my music so bungled. I really do believe it is done on purpose. Of the wind I will say nothing, but——. All *pp. cresc.*, all *decresc.*, and all *f. ff.* may as well be struck out of my music, since not one of them is attended to. I lose all desire to write anything more if my music is to be so played.' And again,[1] 'the whole business of the opera is the most distressing thing in the world.'

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[1] B. & H. 179, 180.

[2] *Ibid.* 234.

[3] [Nottebohm, *Them. Verz.* gives date of publication as 1805.]

[4] In his journal 1812-1818. Nohl, *Die Beethoven-Feier* (1871), p. 55.

[5] Thayer, ii. 261; and Ries, p. 79.

[6] 'Léonore ou l'amour conjugale, opéra comique,' Feb. 19, 1798.

[7] 'Leonora ossia l' amore conjugale,' Dresden, Oct. 3, 1804.

[8] Letter to Artaria, June 1, 1805.

[9] Thayer, ii. 281.

[10] *Ibid.* 282.

[11] Seyfried, p. 22; also Czerny in *Cäcilia*. See Thayer, ii. 353.

[12] An instance of the close study the most original and independent of composers gave to the music of other composers is furnished in 2 autographs, one of 23, the other of 4 pages, containing extracts from Mozart's 'Don Juan'; in the former the Terzet and Sextet from Act 2, voice parts only with text.

[13] See Hiller, in *Macmillan's Magazine*, July 1875; also the report of a conversation with Mendelssohn in Marx's *Music of the 19th Century*. A fragment of a sketch-book of Beethoven's in Joachim's possession contains the Trio in the 'Deux Journées' and a piece from the 'Zauberflöte,' mixed up with bits of 'Fidelio' and of the Finale of the B flat Symphony.

[14] Thayer, *Chron. Verzeichniss*, pp. 180, 181.

[15] Ries, p. 102.

[16] *Abscheulich*; Czerny, in Thayer, ii. 202.

[17] Schindler (1860), i. 135, 136.

[18] *Briefe*, No. 41.

The performance at the Theatre 'an der Wien'[2] was fixed for Wednesday, Nov. 20. External events could hardly have been more unpropitious. The occupation of Ulm and Salzburg had been followed on Nov. 13 by the entry of the French army into Vienna. Bonaparte took up his quarters at Schönbrunn; the Emperor of Austria, the chief nobility and other wealthy persons and patrons of music had deserted the town, and it was a conquered city tenanted by Frenchmen. It was in such circumstances that 'Fidelio, oder die eheliche Liebe' was produced. The opera was originally in 3 acts. It was performed on the 20th, 21st, and 22nd, and was then withdrawn by the composer.[3] The overture on these occasions was that known as 'Leonora No. 2.' It was felt by Beethoven's friends that, in addition to the drawbacks of the French occupation and of the advanced character of the music, the opera was too long; and a meeting was held at Prince Lichnowsky's house, when the whole work was gone through at the piano, and after a battle lasting from 7 till 1 in the morning, Beethoven was induced to sacrifice three entire numbers. It is characteristic of Beethoven that though furious and unpleasant to the very greatest degree while the struggle was going on, yet when once the decision was made he was in his most genial temper.[4] The libretto was at once put into the hands of Stephen Breuning, by whom it was reduced to two acts and generally improved, and in this shortened form, and with the revised Overture known as 'Leonora No. 3,' it was again performed on March 29, 1806, but, owing to Beethoven's delays over the alterations, with only one band rehearsal.[5] It was repeated on April 10, and after that each time to fuller and more appreciative houses, and then, owing to a quarrel between Beethoven and Baron Braun, the intendant of the theatre, suddenly and finally withdrawn.[6] Attempts were made to bring it out at Berlin, but they came to nothing, and this great work was then practically shelved for seven or eight years.

It is an astonishing proof of the vigour and fertility of the mind of this extraordinary man, that in the midst of all this work and worry he should have planned and partly carried out two of his greatest instrumental compositions. We have the assurance of Nottebohm[7] that the Piano Concerto in G and the Symphony in C minor were both begun about 1805. There are many indications in his letters that his health was at this time anything but good, and the demands of society on him must have been great. Against them he could arm himself by such reflections as the following pencil[8] note in the margin of a sketch-book of this very date. 'Struggling as you are in the vortex of society, it is yet possible, notwithstanding all social hindrances, to write operas. Let your deafness be no longer a secret—even in your Art!'

On May 25,[9] the marriage contract of Caspar Carl Beethoven with Johanna Reis was signed—harbinger of unexpected suffering for Ludwig—and on May 26 he seriously began the first of the three Quartets, which were afterwards dedicated to the Russian Ambassador, Count Rasoumowsky, as op. 59. So says his own writing at the head of the autograph.[10] These Quartets, the Russian airs in which it is natural to suppose were suggested by the Ambassador (a brother-in-law of Prince Lichnowsky), are another link in the chain of connection between the republican composer and the great Imperial court of Petersburg, which originated some of his noblest works.

His favourite summer villages had been defiled by the French, and perhaps for this reason Beethoven did not pass the summer of 1806 at the usual spots, but went to the country-house of his friend Count Brunswick—whose sisters[11] were also his great allies—at Martonvásár in Hungary. Here he wrote the magnificent Sonata in F minor, than which nothing more impetuous, more poetical, or more enduring ever came from his pen. His letters may have been full of depression[12]—but it vanished when he spoke in music, and all is force, elevation, and romance. In October he left Count Brunswick for the seat of Prince Lichnowsky, near Troppau, in Silesia, 40 miles N.E. of Olmütz. The war was in full progress (Jena was fought on Oct. 16), and the Prince had several French officers quartered upon him. They were naturally anxious to hear Beethoven, but he refused to play to them; and on being pressed by his host and playfully threatened with confinement to the house, a terrible scene took place—he made his escape, went off by night post to Vienna, and on his arrival at home was still so angry as to demolish a bust of the Prince in his possession. The Violin Concerto (op. 61) was first played by Clement—a well-known virtuoso, and at that time principal violin of the Theatre 'an der Wien'—at his concert on Dec. 23, and there is evidence to show, what might have been assumed from Beethoven's habit of postponing bespoken works to the last, that it was written in a hurry, and Clement played his part without rehearsal, at sight. What chance can such great and difficult works, new in spirit and teeming with difficulties, have had of influencing the public when thus brought forward? No wonder that the Concerto was seldom heard till revived by Joachim in our own time. The MS. shows that the solo part was the object of much thought and alteration by the composer—evidently after the performance.

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[1] To Treitschke, in Schindler, i. 136.

[2] Thayer, ii. 294.

[3] Breuning's letter of June 2, 1806. Thayer, ii. 300.

[4] See Roeckel's account of the whole transaction in Thayer, ii. 295.

[5] Thayer, ii. 302.

[6] *Ibid.* 307.

[7] Nottebohm, *Verz*, op. 58 and 67.

[8] *Z.B.* p. 89.

[9] Thayer, ii. 311.

[10] *Th. Verz*, op. 59.

[11] 'Lieber, lieber Brunswick . . . küsse deine Schwester Therese.' Letter, May 11. His favourite Sonata, op. 78, was dedicated to this lady.

[12] Breuning's letter of October, in Thayer, ii. 312.

The publications of 1806 consist of the Sonata in F, op. 54 (April 9); a trio for two Violins and Viola (April 12), adapted from a trio[1] for two Oboes and Cor Anglais, and afterwards numbered op. 87; the Andante in F (May 10) already mentioned as having been originally intended for the Waldstein Sonata; and lastly, on Oct. 29, in time for the winter season, the Eroica Symphony, dedicated to Prince Lobkowitz. In addition to these an arrangement of the Second Symphony as a Pianoforte trio,[2] by Beethoven's own hand, was published at Vienna.

The first external musical event of 1807 was the performance of the new Symphony, No. 4, which took place before a very select audience in the middle or end of March.[3] The concert was organised for Beethoven's benefit, no doubt to compensate him for his disappointment with the Opera, and was largely subscribed to. No programme of equal length was probably ever put together; it contained the First and Second Symphonies, the Eroica—hardly known as yet, and in itself a programme—and the new work —2½ hours of solid orchestral music without relief! A second performance of the Symphony was given at a public concert on Nov. 15. The overture to 'Coriolan'—a tragedy by Collin—must have occupied him during the opening of the year, since it is included with the new Symphony, the new Concertos for Violin and Piano, and the three String Quartets, in a sale of copyrights for England,[4] which Beethoven effected on April 20 to Clementi, who had for some years been at the head of a musical business in London. For these and an arrangement of the Violin Concerto for Piano (dedicated to the wife of Stephen von Breuning), Clementi paid £200 down, Beethoven binding himself to compose three new Sonatas for the sum of £60 more—a part of the bargain which was not carried out. Beethoven's finances were thus for the time flourishing,[5] and he writes in high spirits on his prospects.[6]

Another overture belonging to this period is that in C, known as op. 138, and erroneously styled 'Leonora No. 1,' the fact being that it was written as 'a new Overture' for the proposed production of 'Fidelio' at Prague in the spring of this year.[7] Another great work approaching completion during the summer was the Mass in C, which was written for Prince Esterhazy, Haydn's patron, and after considerable delay was first sung in the Chapel at Eisenstadt on Sept. 13, to celebrate the name-day of the Princess Marie of Esterhazy (Sept. 8). Beethoven and his old rival Hummel—then the Prince's Chapel-master—were both present. After the Mass the Prince, perhaps puzzled at the style of the music, so different from that to which he was accustomed in his Chapel—hinted as much to Beethoven, in the strange question 'What have you been at now?' Hummel overheard the remark, and probably amused at the naïveté of the question (for Hummel can surely have found nothing to question in the music) unfortunately smiled. Beethoven saw the smile, misinterpreted it, and left the Palace in a fury. This occurrence possibly explains why the name of Esterhazy, to whom Beethoven first dedicated the Mass, is replaced by that of Prince Kinsky in the published copy (1812).

The date of the C minor Symphony has not yet been conclusively ascertained, but there is good ground for believing that it and the Pastoral Symphony were completed, or at any rate much advanced, during this year,[8] at Heiligenstadt and in the country between that and the Kahlenberg, as Beethoven pointed out to Schindler in 1823[9]—the visit to Eisenstadt being probably undertaken for the sake of the Mass only. Of his activity in town during the winter there are more certain traces. A musical society of amateurs was formed, who held their concerts in the Hall of the Mehlgrube. At one of these, in December, the Eroica Symphony was performed, and the overture to Coriolan played for the first time. At another the B flat Symphony was performed for the second time, with immense appreciation. Beethoven himself conducted both of these concerts. December is also the date of a memorial to the directors of the Court Theatre, praying that he might be engaged at an annual salary of 2400 florins, with benefit performances, to compose one grand opera and an operetta yearly—a memorial evidently not favourably received.

The publications of 1807 are not numerous; they consist of the Sonata in F minor (op. 57), dedicated to Count Brunswick (Feb. 18)[10] and since designated 'Appassionata' by Cranz of Hamburg; the 32 Variations for Piano[11] (April);

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[1] Composed in or about 1794. Nottebohm, *Verz*, op. 87.

[2] B. & H. 90.

[3] [See however Sch. i. 141.]

[4] Schindler, i. 142.

[5] [The money, however, was not paid at the time; see 'Clementi Correspondence,' *Monthly Musical Record*, 1902, p. 141.]

[6] To Brunswick, 'an einem Maytage.' Nohl, *Neue Briefe*, No. 7. The date of the letter is wrongly given in Nohl. Thayer, however, iii. 11, gives right date, 1807.

[7] Nottebohm, *Beethoveniana*, p. 70, etc. [See also Th. iii. 24 and 25 and Seyfried, App. p. 9. On revised first violin part Beethoven has written 'Charakteristische Overture.']

[8] [Th. iii. 20 says Beethoven was at work on C minor in 1807, and p. 39 that he was hard at work on Pastoral in 1808.]

[9] Schindler, i. 153.

[10] [Feb. 21, acc. to *Th. Verz.*]

[11] B. & H. 181.

and the Triple Concerto (op. 56), dedicated to Count Lobkowitz (July 1).[1]

1808 opened with the publication of the overture to 'Coriolan' (op. 62), dedicated to the author of the tragedy, and the three new String Quartets (op. 59). There is reason to believe[2] that Beethoven again passed the summer at Heiligenstadt, whence he returned to Vienna, bringing with him ready for performance the two Symphonies, C minor and Pastoral, the two Pianoforte Trios in D and E flat, and the Choral Fantasia, a work new not only in ideas and effects but also in form, and doubly important as the precursor of the Choral Symphony. It and the Symphonies[3] were produced at a Concert given by Beethoven in the Theatre 'an der Wien' on Dec. 22. It was announced to consist only of pieces of his own, all to be performed in public for the first time. In addition to the three just mentioned the programme contained the Piano Concerto in G, played by himself; two extracts from the Eisenstadt Mass; 'Ah! perfido';[4] and an extempore fantasia on the pianoforte. The result was unfortunate. In addition to the enormous length of the programme and the difficult character of the music the cold was intense and the theatre unwarmed. The performance appears to have been infamous, and in the Choral Fantasia there was actually a breakdown.[5]

The Concerto had been published in August, and was dedicated to Beethoven's new pupil and friend the Archduke Rudolph. It commemorates the acquisition of the most powerful and one of the best friends Beethoven ever possessed, for whom he showed to the end an unusual degree of regard and consideration, and is the first of a long series of great works which bear the Archduke's name. The publications of the year 1808 were:—the Pianoforte Concerto in G (op. 58), the 3 Quartets (op. 59), the pf. arrangement of the Violin Concerto (op. 61), the 'Coriolan' Overture (op. 62), and No. 1 of the four settings of Goethe's 'Sehnsucht.'

Hitherto Beethoven had no settled income beyond that produced by actual labour, except the small annuity granted him since 1800 by Prince Lichnowsky. His works were all the property of the publishers, and it is natural that as his life advanced (he was now thirty-nine) and his aims in art grew vaster, the necessity of writing music for sale should have become more and more irksome. Just at this time, however, he received an invitation from Jerome Bonaparte, King of Westphalia, to fill the post of maître de chapelle at Cassel, with a salary of 600 gold ducats (£300) per annum, and 150 ducats for travelling expenses, and with very easy duties. The first trace of this offer is found in a letter of his own, dated Nov. 1, 1808; but he never seems seriously to have entertained it except as a lever for obtaining an appointment under the Court of Austria. In fact the time was hardly one in which a German could accept service under a French prince. Napoleon was at the height of his career of ambition and conquest, and Austria was at this very time making immense exertions for the increase of her army with a view to the war which broke out when the Austrians crossed the Inn on April 9. With this state of things imminent it is difficult to imagine that King Jerome's offer can have been seriously made or entertained. But it is easy to understand the consternation into which the possibility of Beethoven's removal from Vienna must have thrown his friends and the lovers of music in general, and the immediate result appears to have been an undertaking on the part of the Archduke Rudolph, Prince Lobkowitz, and Prince Kinsky, dated March 1, 1809, guaranteeing him an annual income of 4000 (paper) florins, payable half-yearly, until he should obtain a post of equal value in the Austrian dominions.[6] He himself, however, naturally preferred the post of imperial capellmeister under the Austrian Government, and with that view had drawn up the memorial above mentioned,[7] which, however, appears to have met with no success, even if it were ever presented. At this time, owing to the excessive issue of bank notes, the cash value of the paper florin had sunk from 2s. to a little over 1s., so that the income secured to Beethoven, though nominally £400, did not really amount to more than £210, with the probability of still further rapid depreciation.

Meantime the work of publication went on apace, and in that respect 1809 is the most brilliant and astonishing year of Beethoven's life. The Fourth Symphony and the Violin Concerto were published by the Bureau des Arts et d'Industrie. He now for the first time entered into steady relations with the firm of Breitkopf and Härtel. They published the Symphonies in C minor (op. 67) and Pastoral (op. 68), the Sonata for Violoncello and Piano in A (op. 69), and the two Pianoforte Trios (op. 70), dedicated to the Countess Erdödy, in whose house Beethoven had been living since his rupture with Lichnowsky.[8]

On May 12 the French again entered Vienna; on the 21st Aspern was fought, and Napoleon took possession of the island of Lobau, close to the city. Wagram took place on July 6, and the whole summer, till the peace was concluded on Oct. 14, must have been a very disturbed season for the inhabitants of Vienna. Beethoven's lodging being on the wall was much exposed to the firing. The noise disturbed him greatly,[1] and at least on one occasion he took refuge in the cellar of his brother's house in order to escape it. He had his eyes open, however, to the proceedings of the French, and astonished a visitor many years afterwards with his recollections of the time.[2] It is remarkable how little external events interfered with his powers of production. As far as quality goes the Piano Concerto in E flat and the String Quartet in the same key—both of which bear the date 1809—are equal to any in the whole range of his works. The 6 Variations in D (op. 76)—the theme afterwards used for the March in the 'Ruins of Athens'—are not remarkable, but such is not the case with the Piano Sonata in F♯ written in October. Though not so serious as some, it is not surpassed for beauty and charm by any of the immortal 32. It seems to have been a special favourite of the author's. 'People are always talking of the C♯ minor Sonata,' said he once, 'but I have written better things than that. The F♯ Sonata is something very different.'[3] A more important Sonata had been begun on May 4 to commemorate the departure of the Archduke from Vienna on that day. It is dated and inscribed by Beethoven himself, and forms the first movement of that known as 'Les Adieux, l'Absence et le Retour.' Among the sketches for the Adieux is found a note[4] 'Der Abschied am 4ten Mai—gewidmet und aus dem Herzen geschrieben S. K. H.'—words which show that the parting really inspired Beethoven, and was not a mere accident for his genius to transmute, like the four knocks in the Violin Concerto, or the cook's question in the last Quartet. A March for a military band in F, composed for the Bohemian Landwehr under Archduke Anton, and 3 Songs—'L'amante impaziente' (op. 82, No. 4), 'Lied aus der Ferne,'[5] and probably 'Die laute Klage'[6]—complete the compositions of 1809. Haydn had gone to his rest on May 31, in the middle of the French occupation, but we find no allusion to him in any of Beethoven's journals or letters.

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[1] [July 25, acc. to *Th. Verz.*]

[2] Schindler, i. 147, 148.

[3] [The Pastoral as No. 5, the C minor as No. 6; see Th. iii. 52.]

[4] Reichardt in Schindler, i. 150 note; and see Beethoven's note to Zmeskall of 'Dec. 1808.'

[5] On this occasion the Introduction to the Choral Fantasia was extemporised; it was not written down for eight or nine months later. Thayer, iii. 57, 58, and *Z.B.* p. 272.

[6] Schindler, i. 167.

[7] See Nohl, *Briefe*, Nos. 46, 49, and *Neue Briefe*, 41. Th. iii. 4 ff.

[8] See the letter to Oppersdorf, *Briefe* 47, and Reichardt in Nohl, *Leben*, ii. 295.

The correspondence with Thomson of Edinburgh, opened in 1806, was renewed this autumn. It began with a letter from Thomson, sending 43 airs, which was promptly answered by Beethoven, and it lasted until May 25, 1819, during which time Beethoven harmonised no fewer than 164 national melodies. For these he received in all a sum of some £200.[7]

1810 began with the return of the Archduke on Jan. 30, and the completion of the Sonata. The sketch-books[8] show that the next few months were occupied with the composition of the music to 'Egmont,' the String Quartet in F minor, Songs of Goethe's (including the Erl King,[9] which, though well advanced, was never completed), and with the preliminary ideas of the B flat Trio. The music to 'Egmont' was first performed on May 24, probably at some private house, as no record of it survives in the theatrical chronicles. It was in May that Beethoven had his first interview with Bettina Brentano, then twenty-five years old, which gave rise to the three well-known letters,[10] the authenticity of which has been so hotly disputed. Knowing Beethoven's extreme susceptibility it is not difficult to believe that the letters are in the main genuine, though some of the expressions have probably been tampered with. Beethoven's relation to the Archduke, and his increasing reputation, were beginning to produce their natural result. He complains[11] that his retirement is at an end, and that he is forced to go too much into society. He has taken up his summer quarters at Hetzendorf as before, but the old seclusion is no longer possible, he has to be in and out of Vienna at the season which he detested, and which hitherto he had always devoted entirely to composition. That he was also at Baden in August is evident from some MS. pieces of military music, all dated Baden, 1810, and one of them August.[12] He seems to have had some prospect of marriage at this time, though the only allusion to it is that it has been broken off.[13] Meantime this winter was a busy one for the publishers of his music. The pianoforte arrangement of 'Fidelio,' as revised for 1806 (without Overture or Finales), was published by Breitkopf in October, and is dedicated to the Archduke Rudolph. In December the same firm issued the Quartet in E♭ (op. 74), inscribed to Prince Lobkowitz, the Variations in D (op. 76), the Fantasia in G minor, the Sonata in F♯—dedicated respectively to Count Brunswick, and his sister Therese—and the Sonatina[14] in G (op. 79); also earlier in the year the Sestet for wind instruments (op. 71), and the setting of Matthisson's 'Andenken.' Another Sestet (op. 81*b*)—probably, like that just mentioned, an early work—was issued by Simrock, and four settings of Goethe's 'Sehnsucht,' with a few more songs by other publishers. The frequent appearance of Goethe's name in the music of this year is remarkable, and coupled with the allusion in his letter to Bettina of August 11, implies that the great poet was beginning to exercise that influence on him which Beethoven described in his conversation with Rochlitz in 1823.

The Trio in B flat was completed during the winter,[15] and was written down in its finished form between March 3 and 26, 1811, as the autograph informs us with a particularity wanting in Beethoven's earlier works, but becoming more frequent in future. The Archduke (to whom it was ultimately inscribed) lost no time in making its acquaintance, and as no copyist was obtainable, seems to have played it first from the autograph.[1] The principal compositions of 1811 were the music to two dramatic pieces written by Kotzebue, for the opening of a new theatre at Pesth, and entitled 'Hungary's first hero,' or 'King Stephen,' and the 'Ruins of Athens.' The Introduction to the Choral Fantasia—which may be taken as a representation of Beethoven's improvisation, inasmuch as it was actually extemporised at the performance—was written down àpropos of the publication of the work in July, and a Song, 'An die Geliebte,'[2] is dated December in the composer's own hand.

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[1] Since the above was written Nottebohm has published an account of a sketch-book of 1809, which shows a good deal of agitation. *Z.B.* p. 263.

[2] Rochlitz, *Für Freunde der Tonkunst*, iv. 353.

[3] Thayer, ii. 172.

[4] Nottebohm, *Z.B.* p. 100. See also, as to the legends founded on sonatas, Jahn's 'Ausgaben.'

[5] B. & H. 236.

[6] *Ibid.* 254.

[7] See the ample details in Thayer, *Chron. Verzeichniss*, Nos. 174-77.

[8] Nottebohm, *Z.B.* p. 276 ff.

[9] Nottebohm, *Beethoveniana*, 100.

[10] See *Briefe*, Nos. 66, 67, and 91.

[11] Letter to Wegeler, May 2, and to Zmeskall, July 9.

[12] Thayer, *Verzeichniss*, Nos. 153, 157.

[13] Th. iii. 155 ff. See also Kalischer's *Die Unsterbliche Geliebte*.

[14] First sketched in C, as 'Sonate facile,' *Z.B.* p. 269.

[15] *Z.B.* p. 283.

The publications of the year are all by Breitkopf, and include the Overture to 'Egmont' in February; the Piano Concerto in E♭, and the Sonata in the same key (op. 81*a*), in May and July respectively, both dedicated to the Archduke;—the Choral Fantasia (op. 80), dedicated to the King of Bavaria (July), and the 'Mount of Olives' (Oct.). The preparation of the last-named work for the press so long after its composition must have involved much time and consideration. There is evidence that an additional chorus was proposed;[3] and it is known that Beethoven was dissatisfied with the treatment of the principal character. A note to Treitschke (June 6) seems to show that he was contemplating an opera. The first mention of a metronome[4] occurs in a letter of this autumn.

The depreciation in the value of paper money had gone on with fearful rapidity, and by the end of 1810 the bank notes had fallen to less than $\frac{1}{10}$th of their nominal value—*i.e.* a 5-florin note was only worth half a florin in silver. The *Finanz Patent* of Feb. 20, 1811, attempted to remedy this by a truly disastrous measure—the abolition of the bank notes (*Bancozettel*) as a legal tender, and the creation of a new paper currency called *Einlösungsscheine*, into which the bank notes were to be forcibly converted at $\frac{1}{5}$th of their ostensible value, *i.e.* a 100-florin note was exchangeable for a 20-florin *Einlösungsschein.* Beethoven's income might possibly have been thus reduced to 800 florins, or £80, but the subscribers continued to pay the annuity in full, regardless of the patent, and Rudolph gave the necessary instruction to his agents in writing. Prince Kinsky would have done the same as to his 1800 florins, if his residence at Prague and his sudden death (Nov. 3, 1812) had not prevented his giving the proper instructions. Beethoven sued the Kinsky estate for his claim, and succeeded after several years, many letters and much heart-burning, in obtaining (Jan. 18, 1815) a decree for 1200 florins *Einlösungsscheine* per annum with arrears; and the final result of the whole, according to Beethoven's own statement (in his letter to Ries of March 8, 1816), is that his pension at that time was 3400 florins in *Einlösungsscheine*, which were then worth 1360 in silver = £136, the *Einlösungsscheine* themselves having fallen to between a half and a third of their nominal value.

[The above paragraph on the effect of the Austrian finance-patent of 1811 upon Beethoven's annuity, and his suit against the Kinsky estate, accords perfectly with all the authorities known at the time it was written. But these authorities, from Schindler down, are in error. It is true that from and after March 1811, the bank notes (*Bancozettel*) then in circulation were reduced in value to the rate of five for one in silver; and notes of redemption (*Einlösungsscheine*), equal to silver, were issued in their place at that rate; but the payment of contracts previously made, Beethoven's annuity included, was regulated by the depreciation at the date of the contract. The date of the document conferring the annuity is March 1, 1809, when the depreciation (decimally) was 2·48 for one, and it follows that his income under the finance patent was reduced—not to one fifth, or 800 florins, as Schindler and his copyists unanimously state, but to 1612·90 florins. That is to say,

Kinsky,	instead of	1800,	paid	725·80 fl.
Rudolph,	,, ,,	1500,	,,	604·84 ,,
Lobkowitz,	,, ,,	700,	,,	282·26 ,,
				1612·90

When the subscribers continued to pay the annuity in full, regardless of the patent, Kinsky unfortunately neglected to do this, and thus, upon his untimely death, unwittingly deprived Beethoven of all *legal* claim to more than the above-named 725·80 florins; for the trustees of the estates had no power to add to that sum, being responsible to the Landrecht or high tribunal at Prague for their action. Beethoven, trusting to the equity of his claim, seems to have been so foolish as to instruct his advocate in Prague, Dr. Wolf, to enter a suit—which could have had no favourable issue. It was fortunate for him that the legal agent of the Kinsky estates (Verlassenschaftscurator), Dr. Johann Kanka, was a musician of considerable attainments, a great admirer of his music and on intimate terms with him during his first years in Vienna. On a visit to the capital, Kanka discussed the matter with him; the suit was abandoned, and a compromise at last effected—confirmed by the Landrecht, Jan. 18, 1815—by which 1200 florins a year were secured to him, and arrears to the amount of 2479 florins, paid in cash, on March 26, to his representative, Baron Joseph von Pasqualati.

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[1] *Briefe*, No. 70.

[2] B. & H. 243.

[3] To follow the air; Nottebohm, *Z.B.* p. 504. This was as far back as 1809.

[4] Letter to Zmeskall, Sept. 10—under the name not of 'Metronome' but of 'Zeitmesser.'

Beethoven's letters to Kanka (Thayer's *Beethoven*, iii. App. viii.) and his dedication of op. 94, 'An die Hoffnung,' to the widowed Princess Kinsky, prove how well satisfied he was with the result. A. W. T.]

1812 opens with a correspondence with Varenna, an official in Graz, as to a concert for the poor, which puts Beethoven's benevolence in a strong light. He sends the 'Mount of Olives,' the 'Choral Fantasia,' and an Overture as a gift to the Institution for future use—promises other (MS.) compositions, and absolutely declines all offer of remuneration. The theatre at Pesth was opened on Feb. 9 with the music to the 'Ruins of Athens' and 'King Stephen,' but there is no record of Beethoven himself having been present. This again was to be a great year in composition, and he was destined to repeat the feat of 1808 by the production of a second pair of Symphonies. In fact from memoranda among the sketches for the new pair, it appears that he contemplated [1] writing three at the same time, and that the key of the third was already settled in his mind—'Sinfonia in D moll—3te Sinf.' However, this was postponed, and the other two occupied him the greater part of the year. The autograph score of the first of the two, that in A (No. 7), is dated May 13; so that it may be assumed that it was finished before he left Vienna. The second—in F, No. 8—was not completed till October. His journey this year was of unusual extent. His health was bad, and Staudenheim, his physician,[2] ordered him to try the baths of Bohemia—possibly after Baden or some other of his usual resorts had failed to recruit him, as we find him in Vienna on July 4, an unusually late date. Before his departure there was a farewell meal, at which Count Brunswick, Stephen Breuning, Maelzel, and others were present.[3] Maelzel's metronome was approaching perfection, and Beethoven said good-bye to the inventor in a droll canon, which was sung at the table—he himself singing soprano [4]—and afterwards worked up into the lovely Allegretto of the Eighth Symphony. He went by Prague to Töplitz,[5] and Carlsbad—where he notes the postilion's horn [6] among the sketches for the Eighth Symphony—Franzensbrunn, and then Töplitz again; [7] and lastly to his brother Johann's at Linz, where he remained through October and into November, as the inscriptions on the autographs of the Eighth Symphony and of three Trombone pieces written for All Souls' Day demonstrate. The Trombone pieces became his own requiem. At Töplitz he met Goethe, and the strange scene occurred in which he so unnecessarily showed his contempt for his friend the Archduke Rudolph and the other members of the Imperial family.[8] At Töplitz [9] he met Amalie Sebald, and a series of letters to her shows that the Symphony did not prevent him from making love with much ardour.[10] While in Carlsbad he [11] gave a concert for the benefit of the sufferers in a fire at Baden.[12] The fact of his extemporising at the concert, and hearing the postilion's call, as well as an entry among the sketches for the Eighth Symphony, to the effect that 'cotton in his ears when playing took off the unpleasant [13] noise'—perhaps imply that his deafness at this time was still only partial.

One of his first works after returning to Vienna was the fine Sonata for Piano and Violin, published as op. 96. It was completed by the close of the year, and was first played by the Archduke and Rode—whose style Beethoven kept in view in the violin [14] part—at the house of Prince Lobkowitz, on Dec. 29.[15] A comparative trifle is the 'Lied an die Geliebte,' [16] written during this winter in the album of Regina Lang. The only works published in 1812 were the 'Egmont' entr'actes and the Mass in C (op. 86), the latter dedicated—possibly as an acknowledgment of his share in the guarantee—to Prince Kinsky. The state of his finances about this time compelled him to borrow 2300 florins from the Brentanos of Frankfort, old friends who had known and loved him from the first.[17] A trace of the transaction is perhaps discernible in the Trio in B♭ in one movement,[18] written on June 2, 1812, 'for his little friend Maximiliana Brentano, to encourage her in playing.' The effect of the Bohemian baths soon passed away, the old ailments and depression returned, the disputes and worries with the servants increased, and his spirits became worse than they had been since the year 1803.

The only composition which can be attributed to the spring of 1813 is a Triumphal March, written for Kuffner's Tragedy [19] of 'Tarpeia,' which was produced—with the March advertised as 'newly composed'—on March 26. On April 20 the two new Symphonies appear to have been played through for the first time at the Archduke's.[20] On the advice of his medical men he went at the end of May to Baden, where [21] he was received with open arms by the Archduke. Hither he was followed by his friend Frau Streicher, who remained at Baden for the summer, and took charge of his lodgings and clothes, which appear to have been in a deplorable state. On his return to town he reoccupied his old rooms in the house of Pasqualati, on the Mölk Bastion. The Streichers continued their friendly services; after some time procured him two good servants, and otherwise looked after his interests. These servants remained with him for a year or two, and this was probably the most comfortable time of the last half of Beethoven's life.[1]

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[1] Nottebohm, *Z.B.* p. 111.

[2] Letter to Schweiger, Köchel, No. 2.

[3] Schindler, i. 195. For the canon see B. & H. 256, No. 2. There is some great error in the dates of this period—possibly there were two journeys. See Th. iii. 220 ff.

[4] Conversation-book, Nohl, *Leben*, iii. 841.

[5] There was a short visit here in 1811. See Th. iii. 174-81.

[6] Nottebohm, *Z.B.* p. 289.

[7] Letter to the Archduke, August 12.

[8] Letter to Bettina, August 15, 1812. In this story allowance should be made for Goethe's greater age (twenty years older than Beethoven), also for the difference in their previous circumstances, nature, etc.

[9] Nohl, *Neue Briefe*, 79-85. The lock of hair which she cut from his head is still preserved by her family.

[10] At Töplitz he wrote the remarkable letter to a little girl (Emilie M.) who had sent him a letter-case (Th. iii. 205); it shows his modesty in a remarkable light.

[11] Letter to Zmeskall, *Briefe*, No. 95. Letter to Archduke, August 12, *A.M.Z.* xiv. 596.

[12] Notes to Letter of July 4, Köchel, p. 85.

[13] Nottebohm, *Z.B.* p. 289.

[14] Letter to Archduke, Köchel, No. 4.

[15] [Th. iii. 223, 224.]

[16] Nottebohm, *Verz.* B. & H. 243*a*.

[17] [Schindler, ii. 45, 46, and Nohl, ii. 396.]

[18] B. & H. No. 85.

[19] Published in Kuffner's complete works as 'Hersilia.'

[20] Letter to Zmeskall, April 19.

[21] Th. iii. 247.

As early as April we find him endeavouring to arrange a concert for the production of his two Symphonies; but without success.[2] The opportunity arrived in another way. The news of the great defeat of the French at Vittoria (fought June 21) reached Vienna on July 13, following on that of the disaster of Moscow and the battles of Lützen and Bautzen (May 2 and 21), and culminating in Leipzig Oct. 19. It is easy to understand how great the sensation was throughout the whole of Germany, and how keenly Beethoven must have felt such events,[3] though we may wonder that he expressed his emotion in the form of the orchestral programme-music, entitled 'Wellington's Victory, or the Battle of Vittoria,' a work conceived on almost as vulgar a plan as the 'Battle of Prague,' and containing few traces of his genius. This, however, is accounted for by the fact that the piece was suggested by Maelzel[4] the mechanician, a man of undoubted ability, who knew the public taste far better than Beethoven did. An occasion for its performance soon suggested itself in a concert for the benefit of the soldiers wounded at Hanau (Oct. 30), where the Austrians endeavoured to cut off the retreat of the French after Leipzig.[5] The concert took place on Dec. 8, in the large Hall of the University, and was organised by Maelzel. The programme, like the Battle Symphony itself, speaks of a man who knew his audience. It was of reasonable length and contained the Seventh Symphony—in MS. and produced for the first time—two Marches performed by Maelzel's mechanical trumpet, and the Battle Symphony. The orchestra was filled by the best professors of the day—Salieri, Spohr, Mayseder, Hummel,[6] Romberg, Moscheles, etc. Beethoven himself conducted, and we have Spohr's testimony that the performance of the Symphony was really a good one; the programme was repeated at a second concert on the 12th. The success of both concerts was immense, and Beethoven addressed a letter of thanks to the performers, which may be read at length in Schindler and elsewhere.

It was probably about this time that Beethoven forwarded a copy of the Battle Symphony to the Prince Regent.[7] The letter which accompanied it has not been preserved, but it was never acknowledged by the Prince, and Beethoven felt the neglect keenly. The work was produced at Drury Lane a year afterwards—Feb. 10, 1815, and had a great run,[8] but this was through the exertions of Sir George Smart, who himself procured the copy from Vienna.[9]

Early in Jan. 1814 a third concert was given in the great Redouten-Saal with the same programme and nearly the same performers as before, except that some numbers from the 'Ruins of Athens' were substituted for Maelzel's marches; and on Feb. 27 a fourth, with similar programme, and with the important addition of the Symphony in F—placed last but one in the list. The huge programme speaks of Beethoven himself as clearly as the two first did of the more practical Maelzel. The Seventh Symphony was throughout a success, its *Allegretto* being repeated three times out of the four. But the Eighth Symphony did not please, a fact which greatly discomposed Beethoven, and drew from him the words 'just because it is much better' (Th. iii. 273). On April 11 Beethoven played, for the first time, his B♭ Trio at a benefit concert, and in the evening a Chorus of his to the words 'Germania, Germania,' was sung as the finale to an operetta of Treitschke's, àpropos of the fall of Paris (March 31). Moscheles was present at the concert, and gives[10] an interesting account of the style of Beethoven's playing. Spohr heard[11] the same trio, but under less favourable circumstances. A month later Beethoven again played the B♭ Trio—his last public appearance in chamber music. The spring of 1814 was remarkable for the revival of 'Fidelio.' Treitschke had been employed to revise the libretto, and in March we find Beethoven writing to him—'I have read your revision of the opera with great satisfaction. It has decided me once more to rebuild the desolate ruins of an ancient fortress.' This decision involved the entire rewriting and rearrangement of considerable portions; others were slightly altered, and some pieces were reintroduced from the first score of all. The first performance took place at the Kärnthnerthor Theatre on May 23.[12] On the 26th the new Overture in E was first played, and other alterations were subsequently introduced. On July 18 the opera was played for Beethoven's benefit. A Pianoforte score, made by Moscheles under Beethoven's own direction,[13] carefully revised by him, and dedicated to the Archduke, was published by

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[1] Schindler, i. 187.

[2] Letters to Zmeskall, April 19 and 26.

[3] See the note to Thayer, ii. 313. The idea noted in his diary is a far nobler one—a National Hymn, each Nation engaged to be represented by a march, and the whole to close with a Te Deum. Nohl, *Beethoven-feier*, pp. 71, 72.

[4] See Moscheles' note to his edition of Schindler, i. 153, 154.

[5] [Maelzel wanted to arrange concerts to raise money for Beethoven to be able to go with him to London (Th. iii. 258). But of course the receipts of above concert, after expenses paid, were handed over to the soldiers' fund (Th. iii. 260).]

[6] Beethoven's droll note to Hummel (Nohl, *Neue Briefe*, No. 96) shows that there was no quarrel between them.

[7] [Concerning the copy sent to the Prince see *Briefe*, Nos. 114, 119, 135, and Moscheles, ii. 235, 236.]

[8] The news of the successful production in London gratified him very much. He read it in the Vienna *Zeitung* of March 2 at the tavern, and made a mem. of it in the small note-book which he carried with him to such places, *Z.B.* p. 320.

[9] [See, however, Th. iii. 474.]

[10] Moscheles, *Leben*, i. 15.

[11] Spohr, *Selbstbiog.* i. 203. He says it was a new Trio in D, but the Trio in D had been out for five years. [He adds, however, that it was in $\frac{3}{4}$ time.]

[12] Treitsche says the overture played on this occasion was 'Prometheus.' See Th. iii. 283; also Nohl, *B. dep. by his Cont.* translation p. 106; see also p. 241.

[13] See Moscheles, *Leben*, i. 17, 18

Artaria in August. One friendly face must have been missed on all these occasions—that of the Prince Lichnowsky, who died on April 15.

During the winter of 1813-14 an unfortunate misunderstanding arose between Beethoven and Maelzel. The Battle Symphony was originally written at the latter's suggestion for a mechanical instrument of his called the Panharmonicon, and was afterwards orchestrated by its author for the concert, with the view to a projected tour of Maelzel in England.[1] Beethoven was at the time greatly in want of funds, and Maelzel advanced him £25, which he professed to regard as a mere loan[2] which he repaid, while the other alleged it was for the purchase of the work. Maelzel had also engaged to make ear-trumpets for Beethoven, which were delayed, and in the end proved failures.[3] The misunderstanding was aggravated by various statements of Maelzel, and by the interference of outsiders, and finally by Maelzel's departure through Germany to England, with an imperfect copy of the Battle Symphony clandestinely obtained. Such a complication was quite sufficient to worry and harass a sensitive, obstinate, and unbusinesslike man like Beethoven. He entered an action against Maelzel, and his deposition on the subject, and the document[4] which he afterwards addressed to the artists of England, show how serious was his view of the harm done him, and the motives of the doer. Maelzel's case, on the other hand, is stated with evident *animus* by Beethoven's adherents,[5] and it should not be overlooked that he and Beethoven appear to have continued friends after the immediate quarrel blew over. If to the opera and the Maelzel scandal we add the Kinsky lawsuit now in progress, and which Beethoven watched intently and wrote much about, we shall hardly wonder that he was not able to get out of town till long past his usual time. When at length he writes from Baden it is to announce the completion of the Sonata in E minor, which he dedicates to Count Moritz Lichnowsky. The letter[6] gives a charming statement of his ideas of the relation of a musician to his patron.

The triumphant success of the Symphony in A, and of the Battle-piece, and the equally successful revival of 'Fidelio,' render 1814 the culminating period of Beethoven's life. His activity during the autumn and winter was very great; no bad health or worries or anything else external could hinder the astonishing flow of his inward energy. The E minor Sonata is dated 'Vienna, August 16,' and was therefore probably completed—as far as any music of his was ever completed till it was actually printed—before he left town. He commemorated the death (August 23) of the wife of his kind friend Pasqualati in an 'Elegischer Gesang' (op. 118). On Oct. 4 he completed the Overture in C ('Namensfeier,' op. 115), a work on which he had been employed more or less for six years, and which has a double interest from the fact that its themes seem to have been originally intended[7] to form part of that composition of Schiller's 'Hymn to Joy' which he first contemplated when a boy at Bonn, and which keeps coming to the surface in different forms, until finally embodied in the Ninth Symphony in 1823. Earlier in the year he had made some progress with a sixth Piano Concerto—in D—of which not only are extensive sketches in existence, but sixty pages in complete score. It was composed at the same time with the Violoncello Sonatas (op. 102); and finally gave way to them.[8] But there was a less congenial work to do—Vienna had been selected as the scene of the Congress, and Beethoven was bound to seize the opportunity not only of performing his latest Symphonies, but of composing some new music appropriate to so great an occasion.[9] He selected in September[10] a Cantata by Weissenbach, entitled 'Der glorreiche Augenblick'—an unhappy choice, as it turned out—composed it more quickly[11] than was his wont, and included it with the Symphony in A, and the Battle of Vittoria, in a concert for his benefit on Nov. 29. The manner in which this concert was carried out gives a striking idea of the extraordinary position that Beethoven held in Vienna. The two Halls of the Redouten-Saal were placed at his disposal for two evenings by the Government, and he himself sent personal invitations in his own name to the various sovereigns and other notabilities collected in Vienna. The room was crowded with an audience of 6000 persons, and Beethoven describes[12] himself as 'quite exhausted with fatigue, worry, pleasure, and delight.' At a second performance on Dec. 2 the hall was less crowded. One of the fêtes provided during the Congress was a tournament in the Riding School on Nov. 23, and for this Beethoven would appear[13] to have composed music, though no trace of it has yet been found. During the continuance of the Congress he seems to have been much visited and noticed, and many droll scenes doubtless occurred between him and his exalted worshippers. The Archduke and Prince Rasoumowsky, the latter as Russian Ambassador, were conspicuous among the givers of fêtes, and it was at the house of the Archduke that Beethoven was presented to the Empress of Russia. This introduction resulted in a noble present from the Empress of 200 ducats (£100) towards the expenses of the two concerts, a generosity which Beethoven acknowledged by the dedication of the Polonaise (op. 89) and of the pianoforte arrangement of the Symphony in A, No. 7.[1]

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[1] *A.M.Z.* 1814, p. 71.

[2] See Deposition, *Briefe*, No. 113.

[3] [See, however, Mos. i 149.]

[4] *Briefe*, Nos. 113 and 114.

[5] Th. iii. 279, 280.

[6] Sept. 21, 1814.

[7] Nottebohm, *Beethoveniana*, p. 41.

[8] See Nottebohm, *Z.B.* p. 223; and *Crystal Palace Programme*, Nov. 6, 1875.

[9] Schindler, i. 198.

[10] The glorious Moment. See Nottebohm, *Verz.* op. 136.

[11] Nottebohm, *Z.B.* p. 307, note.

[12] Letter to Archduke, Köchel, p. 31.

[13] Köchel, p. 29. [See, however, *Neue Briefe*, No. 108, first footnote.]

In addition to the profit of the concerts Schindler implies that Beethoven received presents from the various foreign sovereigns in Vienna. The pecuniary result of the winter was therefore good. He was able for the first time to lay by money, which he invested in shares in the Bank of Austria.[2]

The news of Bonaparte's escape from Elba broke up the Congress, and threw Europe again into a state of perturbation. In Vienna the reaction after the recent extra gaiety must have been great. Beethoven was himself occupied during the year by the Kinsky lawsuit; his letters upon the subject to his advocate Kanka are many and long, and it is plain from such expressions as the following that it seriously interrupted his music. 'I am again very tired, having been forced to discuss many things with K., and such things exhaust me more than the greatest efforts in composition. It is a new field, the soil of which I ought not to be required to till, and which has cost me many tears and much sorrow,'[3] and in another letter, . . . 'Do not forget me, poor tormented creature that I am.'

Under the circumstances it is not surprising that he composed little during 1815. The two Sonatas for Piano and Violoncello (op. 102), dated 'July' and 'August'; the Chorus 'Es ist vollbracht,' as finale to a piece of Treitschke's, produced, July 15, to celebrate the entry into Paris; the 'Meeresstille und glückliche Fahrt,' and a couple of Songs, 'Sehnsucht' and 'Das Geheimniss'[4]—are all the original works that can with certainty be traced to this year. But the beautiful and passionate Sonata in A (op. 101), which was inspired by and dedicated to his dear friend Baroness Ertmann—'Liebe werthe Dorothea Cecilia'—was probably composed at the end of this year, since it was played in public on Feb. 18, 1816, though not published for a year after.[5] The national airs which he had in hand since 1810 for Thomson of Edinburgh were valuable at such a time, since he could turn to these when his thoughts were too much disturbed for original composition—a parcel of Scotch Songs is dated May 1815.

The publications of 1815 are still fewer than the compositions. The Polonaise in C (op. 89)—dedicated to the Empress of Russia, who had greatly distinguished Beethoven at one of Prince Rasoumowsky's receptions—appeared in March; the Sonata op. 90, and a Song, 'Kriegers Abschied,' in June. These are all. On June 1 he wrote to Salomon, then resident in London, offering his works from op. 92 to 97 inclusive[6] for sale, with 'Fidelio,' the Vienna Cantata, and the Battle Symphony. And this is followed in October and November by letters to Birchall, sending various pieces. Salomon died on Nov. 25.

The second quarrel with Stephen Breuning must have occurred in 1815.[7] Some one had urged him to warn Beethoven against pecuniary relations with his brother Caspar, whose character in money matters was not satisfactory. Breuning conveyed the hint to Beethoven, and he, with characteristic earnestness and simplicity, and with that strange fondness for his unworthy brothers which amounted almost to a passion, at once divulged to his brother not only the warning but the name of his informant. A serious quarrel naturally ensued between Breuning and Caspar, which soon spread to Beethoven himself, and the result was that he and Breuning were again separated—this time for several years. The letter in which Beethoven at last asks pardon of his old friend can hardly be omitted from this sketch. Though undated it was written in 1826.[8] It contained his miniature painted by Hornemann in 1802, and ran as follows (the original has *Du* and *dein* throughout):—

'Beneath this portrait, dear Stephen, may all that has for so long gone on between us be for ever hidden. I know how I have torn your heart. For this the emotion that you must certainly have noticed in me has been sufficient punishment. My feeling towards you was not malice. No—I should no longer be worthy of your friendship; it was passion both on your side and on mine; but I doubted you dreadfully, for people came between us who were unworthy of us both. My portrait has long been intended for you. You know I always intended it for some one. To whom could I give it with my warmest love so well as to you, true, good, noble Stephen? Forgive me for distressing you; I have suffered myself as much as you have. It was only when I had you no longer with me that I first really felt how dear you are and always will be to my heart. Come to my arms once more as you used to do.'

On Nov. 15 of this year Caspar Carl Beethoven died—a truly unfortunate event for Ludwig. Caspar had for long received pecuniary assistance from his brother, and at his death he charged him with the maintenance of his son Carl, a lad between eight and nine. This boy, whose charge Beethoven undertook with all the simplicity and fervour of his nature, though no doubt often with much want of judgment, was quite unworthy of his great uncle. The charge altered Beethoven's nature, weaned him from his music, embroiled him with his friends, embittered his existence with the worry of continued contentions and reiterated disappointments, and at last, directly or indirectly, brought the life of the great composer to an end long before its natural term.

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[1] *Z.B.* p. 311.

[2] Schindler, i. 202.

[3] Th. iii. 484, 485.

[4] B. & H. 239 and 245.

[5] [Th. iii. 382 and 384. See, however, *Z.B.* p. 344. Nohl, iii. p. 86, says Sonata was sent to Dorothea-Cäcilia, Feb. 23, 1817.]

[6] [Not including, however, the song 'An die Hoffnung,' op. 94.]

[7] Schindler (i. 228) says 1817; but it is obvious that it happened before Caspar's death (Breuning, p. 46).

[8] Schindler, i. 228; ii. 128. [See *re* date *Briefe*, No. 376, note.]

On Christmas Day, at a concert in the Redouten-Saal for the benefit of the Bürger Hospital, Beethoven produced his new Overture op. 115 and the Meeresstille, and the 'Mount of Olives' was performed. As an acknowledgment for many similar services the municipal council had recently (Nov. 16) conferred upon him the freedom of the city—*Ehrenbürgerthum.* It was the first public title that the great *roturier* had received. He was not even a capellmeister, as both Mozart [1] and Haydn had been, and his advocate was actually forced to invent that title for him, to procure the necessary respect for his memorials in the lawsuit which occupied so many of his years after this date.[2] It is a curious evidence of the singular position he held among musicians. He was afterwards made a member of the Philharmonic Societies of Stockholm and Amsterdam, and received Orders from some of the Courts in exchange for his Mass, but the one title he valued was that of *Tondichter*—'Poet in music.'[3]

The resuscitation of his Oratorio is perhaps connected with a desire in Beethoven's mind to compose a fresh one. At any rate he was at this time in communication both with the Tonkünstler Societät and the Gesellschaft der Musik-Freunde of Vienna on the subject. By the latter body the matter was taken up in earnest.[4] Subject and poet were left to himself, and a payment of 300 gold ducats was voted to him for the use of the oratorio for one year. The negotiation dragged on till 1824 and came to nothing,[4] for no good libretto was forthcoming, for the same ostensible reason that he never wrote a second opera.[5]

1816 was a great year for publication. The Battle Symphony in March; the Violin Sonata and the B♭ Trio (op. 96, 97)—both dedicated to the Archduke—in July; the Seventh Symphony [6] dedicated to Count Fries, with a pianoforte arrangement, to the Empress of Russia; the String Quartet in F minor (op. 95)—to Zmeskall; and the beautiful Liederkreis (op. 98) to Prince Lobkowitz; all three in December. These, with the Eighth Symphony and three detached Songs, form a list rivalling, if not surpassing, that of 1809. The only compositions of this year are the Liederkreis (April), a Military March in D, 'for the Grand Parade' (Wachtparade), June 4, 1816;[7] a couple of songs; and a trifle in the style of a birthday cantata for Prince Lobkowitz.[8] This is the date of a strange temporary fancy for German in preference to Italian which took possession of him. Some of his earlier pieces contain German terms, as the Six Songs, op. 75, and the Sonata 81*a*. They reappear in the Liederkreis (op. 98) and Merkenstein (op. 100) and come to a head in the Sonata op. 101, in which all the indications are given in German, and the word 'Hammerklavier' appears for 'Pianoforte' in the title. The change is the subject of two letters to Steiner.[9] He continued to use the name 'Hammerklavier'[10] in the sonatas op. 106, 109, and 110; and there apparently this vernacular fit ceased.[11]

Beethoven had a violent dislike to his brother's widow, whom he called the 'Queen of Night,' and believed, rightly or wrongly,[12] to be a person of bad conduct. He therefore lost no time in obtaining legal authority for taking his ward out of her hands and placing him with Giannatasio del Rio, the head of an educational institution in Vienna; allowing his mother to see him only once a month. This was done in Feb. 1816, and the arrangement existed till towards the end of the year, when the widow appears to have appealed with success against the first decree. The cause had been before the *Landrecht* court, on the assumption that the *van* in Beethoven's name indicated nobility. This the widow disputed, and on Beethoven's being examined on the point he confirmed her argument by pointing successively to his head and his heart saying—'My nobility is *here* and *here.*' The case was then sent down to a lower court, where the magistrate was notoriously inefficient, and the result was to take the child from his uncle on the ground that his deafness unfitted him for the duties of a guardian. Carl's affairs were then put into the hands of an official, and all that Beethoven had to do was to pay for his education. Against this decree he entered an appeal which was finally decided in his favour, but not till Jan. 7, 1820. Meantime his energies were taken up with the contest and the various worries and quarrels which arose out of it, involving the writing of a large number of long and serious letters. How he struggled and suffered the following entry in his diary of the early part of 1818 will show:—'Gott, Gott, mein Hort, mein Fels, o mein Alles,[13] du siehst mein Inneres und weisst, wie wehe mir es thut Jemanden leiden machen müssen bei meinem guten Werke für meinen theuren Karl!!! O höre stets Unaussprechlicher, höre mich—deinen unglücklich unglücklichsten aller Sterblichen.' Between the dates just mentioned, of the beginning and ending of the lawsuits, he completed no orchestral music at all. Apart from sympathy for a great composer in distress, and annoyance at the painful and undignified figure which he so often presented, we have indeed no reason to complain of a period which produced the three gigantic Pianoforte Sonatas, op. 106,[1] op. 109,[2] and op. 110[3]—which were the net product of the period; but such works produce no adequate remuneration, and it is not difficult to understand that during the lawsuit he must have been in very straitened circumstances, cheap as education and living were in Vienna at that date. His frequent letters to Ries and Birchall in London at this time urging his works on them for the English market are enough to prove the truth of this. One result[4] of these negotiations was the purchase by the Philharmonic Society, through Mr. Neate, under minute of July 11, 1815, of the MS. overtures to the 'Ruins of Athens,' 'King Stephen' and op. 115, for 75 guineas. To make matters worse, Prince Lobkowitz died on Dec. 16, 1816, and with him—notwithstanding that here too Beethoven appealed to the law—all benefit from that quarter ceased. His pension was therefore from that date diminished to about £110.

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[1] 'Was haben Sie da?' was the inquiry of the 'privilegirte Bettlerin' when the hearse drew up with Mozart's body at the gate of the Cemetery. 'Ein Capellmeister' was the answer.

[2] Schindler, i. 262.

[3] See Breuning, p. 101; and compare letter to Frau Streicher, *Briefe*, No. 200; and the use of the word 'gedichtet' in the title of the Overture op. 115.

[4] [Nohl, iii. 72. See Sch. ii. 92, also Kalischer, *Neue Beethovenbriefe*, pp. 181, 186.]

[5] See the very curious letter from Beethoven of Jan. 23, 1824, in C. F. Pohl's pamphlet, *Gesellschaft*, etc., 1871. [Also in Kalischer's *Neue Beethovenbriefe*, pp. 181-183.]

[6] ['Avant-hier on me portait un extrait d'une gazette anglaise nommée Morning cronigle, où je lisais avec grand plaisir, que la société philarmonique a donné ma Sinfonie A♯; c'est une grande satisfaction pour moi.' Letter to Neate, May 15, 1816.]

[7] B. & H. 15.

[8] See Thayer's *Verz.* No. 208. See also *Neue Briefe*, No. 255, footnote.

[9] *Briefe*, Nos. 167, 168.

[10] Nottebohm, *Z.B.* p. 344.

[11] The German comes out, however, when he is deeply moved, as in the 'Bitte für innern und äussern Frieden,' and the 'aengstlich' in the 'Dona' of the Mass, the 'beklemmt' in the Cavatina of the B♭ Quartet, etc. Schindler, ii. 328, gives a list of the curious words coined by B. and Holz:—Luftsang, Einsang=Aria; Grundsang=Bass; Kreisfluchtstück -Canon; and Launenspiel=Phantasie, etc. [See also Kalischer, p. 68.]

[12] [From various details given by Nohl, there seems little doubt that Beethoven's opinion was a correct one.]

[13] The biblical terms look as if Beethoven knew his Bible.

Attributable to 1817 are the arrangement of his early C minor Trio (op. 1) as a String Quintet (op. 104, with a very droll preface) and the songs 'So oder so,' and the Hymn of the Monks in 'William Tell'[5] in memory of his old friend Krumpholz, who died May 2[6]—and others. None of these can have been remunerative; in fact some of them were certainly presented to the publishers.

[1817 saw the publication of Beethoven's own metronome marks for many of his works.[7] There is nothing of moment to record concerning this year; in addition to his law worries Beethoven was ill, and consequently in low spirits.[8]]

An incident of this date which gratified him much was the arrival of a piano from Broadwood's. Mr. Thomas Broadwood, the then head of the house, had recently made his acquaintance in Vienna, and the piano seems to have been the result of the impression produced on him by Beethoven. The Philharmonic Society is sometimes credited with the gift, but no resolution or minute to that effect exists in their records. The books of the firm, however, show that on Dec. 27, 1817, the grand piano No. 7362[9] was forwarded to Beethoven's address. A letter appears to have been written to him at the same time by Mr. Broadwood, which was answered by Beethoven immediately on its receipt. His letter has hitherto never been printed, and is here given exactly in his own strange French.[10]

'A Monsieur Monsieur Thomas Broadvood a Londres (en Angleterre).

Mon très cher Ami Broadvood! jamais je n'eprouvais pas un plus grand Plaisir de ce que me causa votre Annonce de l'arrivée de cette Piano, avec qui vous m'honorez de m'en faire présent; je regarderai com̄e un Autel, ou je deposerai les plus belles offrandes de mon esprit au divine Apollon. Aussitôt com̄e je recevrai votre Excellent instrument, je vous enverrai d'en abord les Fruits de l'inspiration des premiers moments, que j'y passerai, pour vous servir d'un souvenir de moi à vous mon très cher B., et je ne souhaits ce que, qu'ils soient dignes de votre instrument.

Mon cher Monsieur et ami recevéz ma plus grande consideration de votre ami et très humble serviteur Louis van Beethoven. Vienne le 3me du mois Février 1818.'

The instrument in course of time reached[11] its destination, was unpacked by Streicher, and first tried by Mr. Cipriani Potter, at that time studying in Vienna. What the result of Beethoven's own trial of it was is not known. At any rate no further communication from him reached the Broadwoods.[12]

A correspondence however took place through Ries with the Philharmonic Society on the subject of his visiting England. The proposal of the Society was that he should come to London for the spring of 1818, bringing two new MS. Symphonies to be their property and for which they were to give the sum of 300 guineas. He demanded 400,—150 to be in advance.[13] However, other causes put an end to the plan, and on the 5th of the following March he writes to say that health has prevented his coming. He was soon to be effectually nailed to Vienna. In the summer of 1818 the Archduke[14] had been appointed Archbishop of Olmütz. Beethoven was then in the middle of his great Sonata in B♭ (op. 106), and of another work more gigantic still; but he at once set to work with all his old energy on a grand Mass for the installation, which was fixed for March 20, 1820. The score was begun in the autumn of 1818, and the composition went on during the following year, uninterrupted by any other musical work, for the B♭ Sonata was completed for press by March 1819, and the only other pieces attributable to that year are op. 105 and op. 107.

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[1] Composed 1818-19, and published Sept. 1819.

[2] Composed 1819-20, published Nov. 1821.

[3] Dated Dec. 25, 1821, and published Aug. 1822.

[4] [See, however, purchases of pf. arr. of op. 91, and op. 92, op. 96, and op. 97, by Birchall, Th. iii. 353, and Kalischer's *Neue Beethovenbriefe*, pp. 51-2.]

[5] B. & H. 224, 247, 255.

[6] [Pohl gives above date, but Th. *Verz*, No. 209, gives May 3.]

[7] See *Beethoveniana*, p. 130.

[8] [See letters to Zmeskall mentioned in Nohl, iii. pp. 121 and 123.]

[9] The compass of this instrument was 6 octaves, from C five lines below the Bass stave. A sister piano, No. 7252, of the same compass and quality, was made about the same time for the Princess Charlotte, and is now at Claremont.

[10] This interesting autograph is in the possession of Mr. M. M. Holloway, to whom I am indebted for its presence here.

[11] The note from Broadwood's agent in Vienna which accompanied this letter shows that all freight and charges were paid by the giver of the piano. [See Kal. *N. Beethovenbriefe*, pp. 26 and 27.]

[12] [See Nohl, iii. 464.]

[13] Letter to Ries July 9, 1817; and George Hogarth's *Philharmonic Society*, p. 18.

[14] Schindler, i. 269.

The Sonata just referred to, the greatest work yet written for the piano, and not unjustly compared with the Ninth Symphony, belonged in a special sense to the Archduke. The first two movements were presented to him for[1] his name-day; the whole work when published was dedicated to him, and the sketch of a piece for solo and chorus[2] exists in which the subject of the first Allegro is set to the words 'Vivat Rudolphus.' In addition the Archduke is said to have been able to play the Sonata. Beethoven may have hated his 'Dienstschaft,' but there is reason to believe that he was sincerely attached[3] to his clever, sympathetic, imperial pupil.

The summer and autumn of both 1818 and 1819 were spent at Mödling. His health at this time was excellent, and his devotion to the Mass extraordinary. Never had he been known to be so entirely abstracted from external things, so immersed in the struggle of composition. Schindler[4] has well described a strange scene which occurred during the elaboration of the Credo—the house deserted by the servants, and denuded of every comfort; the master shut up in his room, singing, shouting, stamping, as if in actual conflict of life and death over the fugue 'Et vitam venturi'; his sudden appearance, wild, dishevelled, faint with toil and twenty-four hours' fast! These were indeed 'drangvollen Umständen'[5]—wretched conditions—but they are the conditions which accompany the production of great works.[6] During the whole of this time the letters[7] show that his nephew occupied much of his thoughts. While at work on this sublime portion of the Mass[8] just mentioned, he was inspired to write the beautiful Sonata in E major (op. 109), the first of that unequalled trio which terminate that class of his compositions.

It is hardly necessary to say that the Installation went by without Beethoven's Mass, which indeed was not completed till the beginning of 1823. He announces its termination on Feb. 27,[9] and the perfect copy of the score was delivered into his patron's hands on March 19, 1823, three years after the day for which it was projected. While the vast work was proceeding his thoughts reverted to his darling pianoforte, and the dates of Dec. 25, 1821, and Jan. 13, 1822, are affixed to the two immortal and most affecting Sonatas, which vie with each other in grandeur, beauty and pathos, as they close the roll of his large compositions for the instrument which he so dearly loved and so greatly ennobled.

But neither Mass nor Sonatas were sufficient to absorb the energy of this most energetic and painstaking of musicians. The climax of his orchestral compositions had yet to be reached. We have seen that when engaged on his last pair of Symphonies in 1812, Beethoven contemplated a third, for which he had then fixed the key of D minor. To this he returned before many years were over, and it was destined in the end to be the 'Ninth Symphony.' The very characteristic theme of the Scherzo actually occurs in the sketch-books as early as 1815,[10] as the subject of a 'fugued piece,' though without the rhythm which now characterises it. But the practical beginning of the Symphony was made in 1817, when large portions of the first movement—headed 'Zur Sinfonie in D,' and showing a considerable approach to the work as carried out—together with a further development of the subject of the Scherzo, are found in the sketch-books. There is also evidence[11] that the Finale was at that time intended to be orchestral, and that the idea of connecting the 'Hymn to Joy' with his Ninth Symphony had not at that time occurred to Beethoven. The sketches continue in 1818,[12] more or less mixed up with those for the Sonata in B♭; and, as if not satisfied with carrying on two such prodigious works together, Beethoven has left a note giving the scheme of a companion symphony which was to be choral in both the Adagio and Finale.[13] Still, however, there is no mention of the 'Ode to Joy,' and the text proposed in the last case is ecclesiastical.

We have seen how 1819, 1820, and 1821 were filled up. The summer and autumn of 1822 were spent at Baden, and were occupied with the Grand Overture in C (op. 124), for the opening of the Josephstadt Theatre at Vienna—whence it derives its title of 'Weihe des Hauses'—and the arrangement of some numbers from the 'Ruins of Athens' with a new chorus[14] for the same occasion, and there followed a revival of 'Fidelio' at the Kärnthnerthor[15] Theatre in November. That the two symphonies were then occupying his mind—'each different from the other and from any of his former ones'—is evident from his conversation with Rochlitz in July 1822, when that earnest critic submitted to him Breitkopf's proposition for music to Faust.[16] After the revival of 'Fidelio' he resumed the Symphony, and here for the first time Schiller's hymn appears in this connection. Through the summer of 1823 it occupied him incessantly, with the exception of a few extras—the 33 Variations (op. 120), which were taken up almost as a *jeu d'esprit*, and being published in June must have been completed some time previously, the 'Bagatelles' for the Piano (op. 126), which can be fixed to the end of 1822 and beginning of 1823, and a short cantata for the birthday of Prince Lobkowitz (April 12) for soprano solo and chorus, the autograph of which is dated the evening previous to the birthday.[1] He began the summer at Hetzendorf, but a sudden dislike to the civilities of the landlord drove him to forfeit 400 florins which he had paid in advance, and make off to Baden. But wherever he was, while at work he was fully absorbed; insensible to sun and rain, to meals, to the discomforts of his house and the neglect of the servants, rushing in and out without his hat, and otherwise showing how completely his great symphony had taken possession of him.[2] Into the details of the composition we cannot here enter, farther than to say that the subject of the vocal portion, and its connection with the preceding instrumental movements were what gave him most trouble. The story may be read in Schindler and Nottebohm, and it is full of interest and instruction. At length, on Sept. 5, 1823, writing from Baden to Ries, he announces that 'the copyist has finished the score of the Symphony,' but that it is too bulky to forward by post. Ries was then in London, and it is necessary to go back a little to mention that on Nov. 10, 1822, the Philharmonic Society passed a resolution offering Beethoven £50 for a MS. symphony, to be delivered in the March following. This was communicated to Beethoven by Ries, and accepted by him on Dec. 20. The money was advanced, and the MS. copy of the Ninth Symphony in the Philharmonic library carries a statement in his autograph that it was 'written for the society.' How it came to pass notwithstanding this that the score was not received by the Philharmonic till after its performance in Vienna, and that when published it was dedicated to the King of Prussia, are facts difficult to reconcile with Beethoven's usual love of fairness and justice.

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[1] Letter, Köchel, No. 49.

[2] Nottebohm, *Z.B.* p. 127.

[3] 'Mein liebes Erzherzoglein Rudolf.' In a letter to Ries, May 25, 1819.

[4] Schindler, i. 270.

[5] His own words to Ries in describing the production of the Sonata in B♭. *Briefe*, No. 213.

[6] What a contrast to the 'pleasantness of life itself,' for which Goethe sacrificed so many great works (*Macaulay's Life*, iv. 233).

[7] To Blöchinger (Sept. 14), to Artaria (Oct. 12), etc.

[8] End of 1819 and beginning of 1820. Nottebohm, op. 109, *Verz.*

[9] Letter to the Archduke, Köchel, p. 61 [1823?].

[10] Nottebohm, *Z.B.* p. 157.

[11] *Ibid.* 163.

[12] *Ibid.* 163.

[13] *Ibid.* 163.

[14] [See *Z.B.* pp. 385 and 402.]

[15] For the sad story of the general rehearsal, see Schindler, ii. 11. *A.M.Z.* for 1822, 836.

[16] Rochlitz. *Für Freunde der Tonkunst*, iv, 357, 8.

Notwithstanding the announcement to Ries the process of final polishing went on for some months longer. Shortly before he left Baden, on Oct. 5, he received a visit from Weber and his pupil, young Benedict, then in Vienna for the production of 'Euryanthe.'[3] The visit was in consequence of a kind wish for the success of the work expressed by Beethoven to Haslinger, and was in every way successful. In former times[4] he had spoken very depreciatingly of Weber, but since the perusal of 'Freischütz' had changed his mind.[5] No allusion was made to Weber's youthful censures on the Fourth and Seventh Symphonies; Beethoven was cordial and even confidential, made some interesting remarks on opera books, and they parted mutually impressed. He returned to town at the end of October to a lodging in the Ungergasse, near the Landstrasse gate, and by February 1824 began to appear in the streets again and enjoy his favourite occupation of peering with his double eyeglass into the shop windows,[6] and joking with his acquaintances.

The publications of 1823 consist of the Overture to the 'Ruins of Athens' (op. 114), and the 'Meeresstille' (op. 112), both in February; and the Sonata (op. 111) in April.

The revival of 'Fidelio' in the previous winter had inspired Beethoven with the idea of writing a new German opera, and after many propositions he accepted the 'Melusine' by Grillparzer,[7] a highly romantic piece, containing many effective situations, and a comic servant's part, which took his fancy extremely. Grillparzer had many conferences with him, and between the two the libretto was brought into practical shape. While thus engaged he received a commission from Count Brühl, intendant at the Berlin Theatre, for an opera on his own terms. Beethoven forwarded him the MS. of 'Melusine' for his opinion, but on hearing that a ballet of a somewhat similar character was then being played at Berlin,[8] he at once renounced all idea of a German opera, and broke out in abuse of the German singers for their inferiority to the Italians, who were then playing Rossini in Vienna. In fact this season of 1823 had brought the Rossini fever to its height; no operas but his were played. Beethoven had indeed heard the 'Barbiere' in 1822,[8] and had even promised to write an opera for the Italian company in the same style, a promise which it is unnecessary to say was never redeemed. Like Mendelssohn he was in earnest in pursuit of an opera-book, but, like Mendelssohn, he never succeeded in obtaining one to his mind. What he wanted, he told Breuning on his death-bed, was something to interest and absorb him, but of a moral and elevating tendency, of the nature of 'Les Deux Journées' or 'Die Vestalin,' which he thoroughly approved; dissolute stories like those of Mozart's operas had no attraction for him, and he could never be brought to set them. He even went farther, for we read in Mme. d'Abrantès' *Mémoires sur la Restauration*, vii. pp. 29, 30: 'Il prétendait que Mozart ne devait pas prostituer son talent (c'est son mot) sur un sujet si scandaleux.' After his death a whole bundle of libretti was found which he had read and rejected.[9]

But opera or no, it was quite a different thing to find the public so taken up with Rossini that no one cared for either the Mass or the new Symphony.[10] He had written early in 1823 to Prussia, France, Saxony, Russia, proposing a subscription for the Mass of 50 ducats from the sovereigns of each of those countries—but the answers were slow and the subscriptions did not arrive, and he therefore made use of the opportunity afforded him by Count Brühl to propose the two works to him for production at Berlin. The answer was favourable, and there appeared good prospect of success. But the disgrace of driving their great composer to the northern capital for the production of his last and greatest works was too much for the music-loving aristocracy of Vienna—and an earnest memorial was drawn up, dated February 1824, signed by the Lichnowskys,[1] Fries, Dietrichstein, Palfy, and twenty-five other persons principally concerned with music in that city, beseeching him to produce the Mass and Symphony, and to write a second opera, which should vindicate the claim of classical music, and show that Germany could successfully compete with Italy. Such an address, so strongly signed, naturally gratified him extremely. The Theatre 'an der Wien' was chosen, and after an amount of bargaining and delay and vacillation which is quite incredible—partly arising from the cupidity of the manager, partly from the extraordinary obstinacy and suspiciousness of Beethoven, from the regulation of the censorship, and from the difficulties of the music—but which was all in time surmounted by the tact and devotion of Lichnowsky, Schindler, and Schuppanzigh, the concert took place in the Kärnthnerthor Theatre on May 7.[2] The programme consisted of the Overture in C—'Weihe des Hauses'—the Kyrie, Credo, Agnus and Dona, of the Mass in D, in the form of three hymns,[3] and the Ninth Symphony. The house was crowded, and the music, especially the Symphony, excited the greatest enthusiasm. It was on this occasion that the affecting incident occurred of the deaf composer being turned round by Frl. Unger that he might *see* the applause he and his music were evoking. But financially the concert was a failure. The use of the theatre, including band and chorus, cost 1000 florins, and the copying 800 more, but the prices remained as usual, and the sum Beethoven received only amounted to about 420 florins.[4] Well might he say that 'after six weeks of such discussion he was boiled, stewed, and roasted.' He was profoundly upset by the result, would eat nothing, and passed the night in his clothes. The concert, however, was repeated on the 23rd at noon, the theatre guaranteeing Beethoven 500 florins. On the second occasion all the Mass was suppressed but the Kyrie; the trio 'Tremate' and some Italian solos were introduced; the Overture and Symphony remained. The result of this was a loss to the management, and furnishes a curious trait of Beethoven's character. He could not without difficulty be induced to accept the guaranteed sum, but he invited Schindler, Schuppanzigh, and Umlauf to dinner, and then accused them in the most furious manner of having combined to cheat him over the whole transaction! This broke up the party; the three faithful friends went off elsewhere, and Beethoven was left to devour the dinner with his nephew. The immediate effect of the outbreak was to put an end to a promising negotiation which he was carrying on with Neate, who in a letter of Dec. 20, 1823, had, on the part of the Philharmonic Society, offered him 300 guineas and a benefit guaranteed at £500 for a visit to London with a Symphony and a Concerto. The terms had been accepted, and the arrangements for the journey were in a forward state; and although it is probably true that Beethoven's attachment to his nephew was too strong to allow of his leaving him when it came to the point, yet it is equally true that the event just related was the ostensible cause. Four days after he was at his beloved Baden, and craving for music paper.[5]

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[1] Printed by Nohl, *Neue Briefe*, No. 255.

[2] It did not, however, prevent his attention to passing topics of real interest, and we find him taking the numbers of the *Allg. Zeitung* which contained Lord Brougham's speeches against the Slave-trade from the coffee-house to his lodgings to read (Sch. and Nohl, iii. 903).

[3] *C. M. von Weber, von Max v. W.* ii. 505-11. See also Nohl, iii. 410 ff.

[4] Seyfried, 22.

[5] *C. M. von Weber*, ii. 509.

[6] Schindler, ii. 56.

[7] [See *Briefe*, 261 and 284.]

[8] Schindler, ii. 48, 49.

[9] Breuning, pp. 96, 50. He thought the two libretti mentioned the best in existence.

[10] Schindler, ii. 57, 58.

The subscriptions to the Mass had come in slowly, and in nine months amounted only to 350 ducats (£175) for seven copies.[6] This was too slow to satisfy the wishes of the composer. Indeed he had for some time past been negotiating in a much more mercantile style than before for the sale of Mass, Symphony, and Overture. He offered them to various publishers.[7] It is an unexpected trait in his character, and one for which we may thank his devotion to his nephew, to whom he was now sacrificing everything, that he might leave him well provided for. It resulted in his dealing for the first time with Schott, of Mayence, who purchased the Mass and the Symphony for 1000 and 600 florins respectively on July 19, 1824.[8] He appears at this time to have taken generally a more commercial view of his position than usual, to have been occupied with plans[9] for new collected editions of his works (which however came to nothing), and generally to have shown an anxiety to make money very unlike anything before observable in him. In such calculations he was much assisted by a young man named Carl Holz, a Government employé, a good player on the violin and violoncello, a clever caricaturist, a bon vivant,[10] and generally a lively agreeable fellow. Holz obtained an extraordinary influence over Beethoven. He drew him into society, induced him to be godfather to his child, to appoint him his biographer,[11] and amongst other things to forsake his usual sobriety, and to do that which has been absurdly exaggerated into a devotion to drink. That these commercial aims—too absurd if one reflects on the simple unbusinesslike character of Beethoven—and the occasional indulgence to which we have alluded, did not impair his invention or his imagination is evident from the fact that at this time he composed his last Quartets, works which, though misunderstood and naturally unappreciated at the time, are now by common consent of those who are able to judge placed at the head of Beethoven's compositions for individuality, depth of feeling, and expression. The relations with Russia, which Beethoven had originally cultivated through the Count von Browne, and the works dedicated to the Emperor of Russia and the Prince Rasoumowsky, and which had been deepened by the personal attention shown him in 1814 by the Empress were now to bear their full fruit. Early in 1824 he received a letter from Prince Galitzin, a Russian nobleman living at Petersburg, and subsequently others, requesting him to compose three String Quartets to be dedicated to the Prince and handsomely paid for. The first of these, that in E♭, sketched at Baden in the autumn of 1824, was sold to Schott[1] in advance for the sum of 50 ducats, and was completed after his return to Vienna early in October. It was first played on March 6, 1825, and published in the following March. With the Quartet Schott received the Overture op. 124, the 'Opferlied' (op. 121), and 'Bundeslied' (op. 122), an air 'Der Kuss' (op. 128), and 11 Bagatelles (op. 126), for which he paid the sum of 130 ducats. The Quartet was played by Schuppanzigh, Weiss, Linke, and Holz, and it was a humorous idea of the Master's to make each player, after so long an interval, sign a compact 'pledging his honour to do his best, and vie with his comrades in zeal.'[2] The Quartet was published as op. 127.

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[1] The Archduke was away.

[2] Schindler, ii. 64-72. The first performance in England took place on Dec. 24, 1832. See *Mus. Times*, 1902, p. 236.

[3] These were thus announced, and sung to German words, owing to the interference of the censure and the clergy.

[4] Sch. ii. 70.

[5] Letter to Steiner, May 27.

[6] Schindler, ii. 17. The subscribers were the courts of Prussia, France, Saxony, Darmstadt, and Russia; Prince Radziwill, and Schelble, the founder of the Cäcilien Verein at Frankfort.

[7] See *Briefe*, Nos. 237, 238, 285; and *Neue Briefe*, No. 269, note.

[8] [Nohl, iii. 519.]

[9] Letter to Peters, June 5, 1822.

[10] *Briefe*, Nos. 363, 377.

[11] *Ibid.* No. 379.

The second Quartet was that which now stands fourth—in A minor, op. 132. It was first played on Nov. 6, 1825, and was published in Sept. 1827 by Schlesinger. For this he seems to have obtained 80 ducats.[3] In a letter to Peters it is mentioned as 'a Quartet, and a grand one too.' The finale was originally sketched for the 'finale instrumentale' of the Ninth Symphony.[4]

The third, in B flat (op. 130), which now stands second, originally ended with a fugue of immense length and still greater obscurity, which was afterwards published separately as op. 133. It was completed in 1825, and was played in its first form on March 21, 1826. The new finale—so gay and full of spirit—was written (at Artaria's instance)[5] in great discomfort at his brother's house at Gneixendorf in November, before leaving on the journey which cost him his life. It is his last completed composition. The Quartet was published by Artaria, May 7, 1827. The relations between Beethoven and Prince Galitzin have been the subject of much controversy. It will be sufficient here to say that Beethoven is not known to have received the promised payment, and that the Quartets[6] were sold by him to the publishers already named.

Beethoven remained at Baden till October 1824. On his return to Vienna his nephew entered the University as a student in philology. The career of this worthy may be summed up in a few lines. He went in for his degree and was plucked, abandoned literature for trade, stood for the necessary examination in the Polytechnic School, and was plucked again; in despair attempted to shoot himself, and failed even to do that. He was then, as a suicide, taken charge of by the police, and after a time ordered out of Vienna at a day's notice, and at last joined the army.[7] And through it all his old uncle clung to him with truly touching affection. He, most simple-minded of men, could not believe that any one should really not desire to do his best; and so on the least appearance of contrition or amendment he forgives and embraces him, he bathes him in tenderness and confidence, only each time to find himself again deceived. The letters which this more than father wrote to his unworthy prodigal son are most affecting—injudicious no doubt, but full of tenderness and simplicity.

The first few weeks of the winter of 1824 were occupied in scoring the E flat Quartet, the composition of which had been the work of the summer, but it was hardly complete before Beethoven was taken with a severe illness in the lower part of the stomach.[8] For this he called in Staudenheim, a surgeon of eminence, who however was soon cashiered as too brusque, and replaced by Braunhofer. The malady hung about him till his next visit to the country; and its disappearance is commemorated in the *canzona di ringraziamento in modo lidico offerta alla divinità da un guarito*, which forms so noble a feature in the A minor Quartet. His stay at Baden in 1825 was of unusual length, lasting from May 3 till Oct. 15,[9] by which date that Quartet was completely finished. It had already been tried, strictly in private, as early as August at the desire of the publisher, Beethoven sitting close to the players, and perhaps profiting by the rehearsal to make many alterations; and on Nov. 6 was played, still in private but to a densely crowded room,[10] by Schuppanzigh and Linke's quartet party. Sir G. Smart visited him at Baden, Sept. 16, 1825, and dined with him. Beethoven gave him a canon. Smart is said to have asked specially about the recitatives in the Ninth Symphony.

The B♭ Quartet was his next work, and when performed by the party just mentioned in 1826, the *Presto* and *danza tedesca*[1] were encored, but the Cavatina seems to have made no impression, and the fugue, which then served as finale, was universally condemned. In the case of the fugue his judgment agreed with that of his critics; it was published separately (op. 133) and the finale already mentioned was written; but he did not often give way to the judgments of his contemporaries. 'Your new quartet did not please,' was one of the bits of news brought to him on his death-bed by some officious friend. 'It will please them some day,' was the answer.[2]

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[1] Letter of Sept. 17. Here again we are puzzled by the fact that the Quartet was sold to Schott before Prince Galitzin had either paid, or declined to pay, the sum he promised.

[2] *Briefe*, No. 322.

[3] [*Briefe*, No. 358.]

[4] *Z.B.* pp. 180, 181.

[5] Sch. ii. 115.

[6] *Z.B.* p. 104.

[7] He died in Vienna, April 13, 1858.

[8] Schindler, ii. 111, 112.

[9] *Briefe*, Nos. 329 and 372.

[10] *A.M.Z.* Dec. 21, 1825.

Between the date last mentioned and October 1826 occurred the series of disasters with young Carl already alluded to; and the latter month[3] found both uncle and nephew at Johann Beethoven's residence at Gneixendorf.[4] It is a village near Krems, on the Danube, about 50 miles west of Vienna, and here his brother had settled on the property (*Gut*) which gave occasion to Ludwig's famous joke (see p. 227). The party must have been a curiously ill-assorted one. The somewhat pompous money-loving *Gutsbesitzer;* his wife, a common frivolous woman of questionable character,[5] to whose marriage Beethoven had given all the opposition in his power in 1812; the ne'er-do-weel nephew, intensely selfish and ready to make game of his uncle or make love to his aunt; and in the midst of them all the great composer—deaf, untidy, unpresentable, setting every household rule and household propriety at defiance, by turns entirely absorbed and pertinaciously boisterous, exploding in rough jokes and horse-laughter, or bursting into sudden fury at some absolute misconception;—such a group had few elements of permanence in it. But nothing could stop the wonderful flow of Beethoven's thoughts. In fact, music being to him the language of his emotions, the more agitated he was the more he composed, and his very deafness, which fortunately must have made him insensible to much that went on around him, drove him more completely into himself and compelled him to listen to the workings of his own heart unalloyed by anything external. To his deafness we no doubt mainly owe the very individual and original style of the later Quartets. Thanks to Michael Krenn,[6] who was engaged by Frau Johann to wait on him, we can see him with our own eyes. 'At half-past 5 he was up and at his table, beating time with hands and feet, singing, humming, and writing. At half-past 7 was the family breakfast, and directly after it he hurried out of doors, and would saunter about the fields, calling out, waving his hands, going now very slowly, then very fast, and then suddenly standing still and writing in a kind of pocket-book. At half-past 12 he came into the house to dinner, and after dinner he went to his own room till 3 or so; then again in the fields till about sunset, for later than that he might not go out. At half-past 7 was supper, and then he went to his room, wrote till 10, and so to bed.'

During the last three years he had been composing incessantly, and yet all that he had done seemed to him as nothing—as a mere prelude to what he was yet to do. As Newton before his death spoke of himself as 'a child picking up a few shells on the shore while the great ocean of truth lay undiscovered before him,' so does Beethoven in somewhat similar strain express himself at the close of his life:—'I feel as if I had written scarcely more than a few notes.'[7] And again—'*Nulla dies sine lineâ* . . . I hope still to bring a few great works into the world, and then, like an old child, to end my earthly course somewhere amongst good people.'[8] His wish, however, was not fulfilled; he was to die in harness. Either before leaving Vienna or immediately after it he had completed the C♯ minor Quartet, and before the end of October had finished another, that in F, which is dated with his own hand 'Gneixendorf[9] am Oktober 26.'[10] This is the work the finale of which embodies the strange dialogue between Beethoven and his cook, 'Muss es sein?—Es muss sein,' and shows how he could rise from the particular to the universal. A week or two later and he had written a fresh finale to replace the enormously long fugue which originally terminated the B♭ Quartet, and dated it 'Nov. 1826.' And this was his last work. The book which contains the last sketches for it contains fragments of a Quintet in C, and of a four-hand Sonata which had been proposed by Diabelli. By that time the fine weather, of which he speaks shortly after his arrival,[11] had departed. The economical *Gutsbesitzer* had forbidden his infirm brother a fire in his room, the food was not to his taste, and he was informed that for both food and lodging a charge would be made; so that he determined to brave the police and return with his nephew to Vienna on Dec. 2. The journey from Gneixendorf to Krems, the post town, is two German miles, but the close carriage could not be had, and Beethoven was obliged to perform it in an open chaise[12]—the weather was cold and damp, and the result was a violent cold in the stomach, which was the beginning of the end. He took to his bed on reaching the Schwarzspanierhaus. His former physicians, Braunhofer and Staudenheim, refused to attend him, and he was in the hands of a Dr. Wawruch, who had been casually called to him by a billiard-marker at the rooms frequented by young Carl Beethoven. The cold had developed into an inflammation of the lungs, and on this dropsy supervened. Wawruch, who appears to have been a poor practitioner and a pompous pedant,[1] drenched his patient with herb decoctions, but the malady would probably have ended fatally whatever treatment had been adopted. What the poor patient most required was good nursing and comfort, and this he could not obtain till after the departure of his nephew for his regiment in the latter half of December. Then Schindler and Stephen Breuning came to his bedside, and from this time to the end Gerhard Breuning, the son of Stephen, a boy of eleven, was his constant attendant. He was first tapped on Dec. 20, then again on Jan. 8, and a third time on Jan. 28. It was during one of these operations that on seeing the water he made the characteristic remark, 'Better from my belly than from my pen.' The confidence both of Beethoven and his friends in Wawruch now became much shaken, and an application was made to Malfatti,[2] who had attended him years before, but like so many others had parted from him in anger. It was long before Malfatti would answer the appeal, and even then he would only act in conjunction with Wawruch. The treatment was now changed, and iced punch administered in large quantities as a restorative. Beethoven's faith in Malfatti was only equalled by his disgust at Wawruch. He would watch for the arrival of the former with eagerness, and welcome him as if he were an angel—whereas when Wawruch appeared he would immediately stop talking, turn his face to the wall with the exclamation 'Ach, der Esel!' and only answer his inquiries in the most grumpy manner.[3] Under the change Beethoven's spirits greatly improved, and if permitted he would at once have begun to work. This, however, was forbidden, and reading only allowed. Walter Scott was recommended him, and he began *Kenilworth*,[4] but soon threw it down with the exclamation, 'the man writes only for money.' He now made acquaintance with some of Schubert's songs[5] for the first time, and was delighted with them—'Truly Schubert has the divine fire,' were his words. Handel's works, in 40 volumes,[6] a present from Stumpff, arrived at this date, and were an unfailing source of interest to him[7] as he lay in bed. Artaria's print of an engraving of Haydn's birthplace gave him the liveliest satisfaction; his delight at receiving it, his wrath at the misspelling of the name, and his curious care in paying for it, may be read in Breuning's narrative (pp. 98-100). During the four months of his last illness he wrote and dictated many letters—twenty-four are published, some of them of considerable length, and others no doubt remain in MS.

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[1] Originally written in A, and intended for the A minor Quartet.

[2] Breuning, p. 95.

[3] The summer of 1826 was extremely hot, but December was very nasty (Nohl & Th. Krit. Beitrag).

[4] The property was called Wasserhof (Letter of Mrs. Schweitzer). Wisgrill bought the property from Johann v. B.; Karrer from W., and Kleile from Karrer. Kleile was uncle to Frau von Schweitzer who was living there when I visited it, Aug. 21, 1889. Kleile was the author of the article in the *Deutsche Mus.-Ztg.*, or, at any rate, furnished the materials for it.

[5] Schindler, in Lady Wallace's *Beethoven's Letters*, ii. 148.

[6] Nohl, *Leben*, iii. 716. *Deutsche Musik-Zeitung*, Mar. 8, 1862.

[7] Letter to Schott, Sept. 17, 1824.

[8] Letter to Wegeler, Vienna, Oct. 7, 1826.

[9] 'I am at Gneixendorf,' says he to Haslinger. 'The name is something like the breaking of an axletree' (*Briefe*, No. 383).

[10] [See Kal. *Die Beethoven-Autographe der Königl. Bibl. zu Berlin*, 1896, p. 10.]

[11] [Nohl. iii. 716.]

[12] A milk-cart (*B. dep. by his Cont.* p. 326).

His nephew still retained his hold on his affections. A note to Dr. Bach, his old advocate, of Jan. 3,[8] declares the lad his sole heir, and commits him to Bach's special care. He was continually tormented with anxiety as to their future maintenance. Notwithstanding Prince Galitzin's promise, dated Nov. 10/22, 1826, no portion of the money due from him on the three Quartets had yet been received. The seven bank shares he would not allow to be touched, regarding them as the property of his nephew. He therefore wrote to his friends[9] in London, urging the Philharmonic Society to carry out their old intention of giving a concert for his benefit. The reply to this was a letter from Moscheles,[10] dated March 1, sending £100 from the Philharmonic Society on account of the proceeds of a concert shortly to be given. His delight at this response was great, and his answer, dated March 18 (forwarding also the metronome marks of the Ninth Symphony), is full of warmth and enthusiasm. In this answer, dated eight days before his death, there occur the words, 'A Symphony completely sketched is lying in my desk, as well as a new Overture and other things.' This therefore was the 'Tenth Symphony.' It should, however, be remarked that a large part of the letter containing the words quoted is struck through with the pen. Three days afterwards, says Schindler (ii. 142), 'he was greatly excited, desired to have the sketches for the Tenth Symphony again brought to him, and said much to me on the plan of the work. He intended it absolutely for the Philharmonic Society.' Some sketches—whether those alluded to or not—were printed in the 1st No. of Hirschbach's *Musikalisch-kritisches Repertorium*, for Jan. 1844, with an introduction which we translate:—

'From Beethoven's sketch-books. Herr Schindler on his return from Berlin to Aix la Chapelle, not only showed many very remarkable relics of Beethoven to his friends at Leipzig, but has been good enough to allow us to publish some of them in this periodical. The following are some of the existing sketches of the Tenth Symphony and of an Overture on the name of Bach,[11] all belonging to the summer months of the year 1824, and in the order in which they were noted down.'

From the sketches for the Tenth Symphony:—[12]

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[1] Breuning, p. 90.

[2] Malfatti was Chopin's doctor, and apparently a very good one. See Willeby's *Chopin*.

[3] Breuning, pp. 92, 90.

[4] Schindler, ii. 135; but see his letter in Moscheles' *Leben*, i. 144.

[5] The 'Junge Nonne,' 'Die Burgschaft,' 'Der Taucher,' 'Elysium,' and the Ossian Songs are mentioned by Schindler. But of these the only one published before Beethoven's death was the first.

[6] See the Sale Catalogue.

[7] Breuning, p. 94.

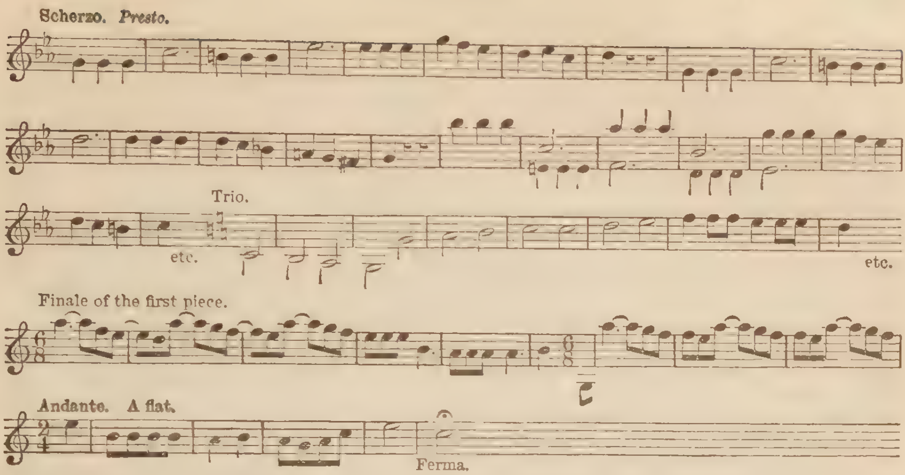
[8] Nohl. iii. 754.

[9] Feb. 8 to Stumpff; Feb. 22 to Moscheles and to Smart; March 6 to Smart; and March 14 to Moscheles.

[10] See the account in Moscheles' *Leben*, i. 138-75.

[11] Possibly for the Overture mentioned above. These are omitted in the present reprint.

[12] We have no clue as to which of the words attached to the sketches are Beethoven's, and which Schindler's.



Some further scraps of information have been kindly furnished by Mr. Thayer. 'Carl Holz told Otto Jahn that there was an Introduction to the Tenth Symphony in E♭ major, a soft piece; then a powerful Allegro in C minor. These were complete in Beethoven's head, and had been played to Holz on the piano.' Considering that the date of Beethoven's death was 1827, nearly three years after the summer of 1824, and considering also Beethoven's habit of copious sketching at works which were in his head, it is almost impossible but that more sketches than the trifles quoted above exist in some of the sketch-books. And though Nottebohm is unhappily no more, some successor to him will doubtless be found to decipher and place these before us.[1] Meantime a fourth tapping had taken place on Feb. 27, and a great discharge was caused by his emotion at the receipt of Moscheles' letter on March 17. Rau, writing to Moscheles this very day, found him more like a skeleton than a living being.[2]

During his illness he had a few visitors besides Schindler and the two Breunings, who were his daily attendants, and Holz, who came frequently. Breuning mentions Johann Beethoven and the nephew (in the early part of the time only), Tobias and Carl Haslinger, Diabelli, worrying about his four-hand Sonata,[3] Baron Eskeles, Rauch, Dolezalek, Clement. Strangers occasionally arrived, amongst whom Hummel with his pupil Ferdinand Hiller, then a boy of fifteen, who saw[4] him on March 8, are worthy of note. But the friends of his earlier days—Fries, Erdödy, Ertmann, Brunswick, Gleichenstein, Zmeskall, Seyfried, the Streichers, Czerny, Schuppanzigh, Linke—those who had been honoured by his dedications, or had reaped the glory of producing his compositions—were either dead or otherwise occupied; at any rate none appeared. The absence of all trace of the Archduke Rudolph at this time, or of any reference to him in the correspondence of the last few years, is very remarkable.

Neither Beethoven himself nor any of his friends seem to have been aware that death was near. His letter to Moscheles of March 18 is full of projects, and a conversation reported by Breuning[5] shows that he contemplated, in addition to a Tenth Symphony, a Requiem, Music to 'Faust,' and an instruction book for the Piano—'to be something quite different from that of any one else.' To Moscheles he speaks of the Symphony as lying 'in his desk fully sketched,'—much as Coleridge used to talk of works as complete of which the title-pages only had been put on paper; for nothing which can be identified with the description has been found. Indeed, the time of both projects and fulfilment was over—the night was come in which no man can work. The accumulation of water increased alarmingly, the wounds inflamed, lying became painful, and it was evident that the end was near. On the 10th he wrote to Schott desiring the dedication of the C♯ minor Quartet to be altered in favour of Baron von Stutterheim, in token of his obligation to him as colonel of his nephew's regiment. [On the 17th were written his 'letzte Zeilen au Schindler.'[6]] On the 18th, after dictating his letter to Moscheles, he settled the dedication of his last Quartet (in F, op. 135) to Johann Wolfmayer,[7] a Vienna merchant for whom he had much respect. On the following day he spoke of writing to Stumpff and Smart, but was compelled to relinquish the task to Schindler. '*Plaudite amici, comoedia finita est,*' said he to his two faithful friends, with a touch of his old good-humour—the play was over, the lifelong symphony ended, and it was time to draw the curtain.[1] On the 23rd, with the help of Breuning, he added with his own hand a codicil to his will, appointing his nephew Carl his sole heir, but without power over the capital of the property bequeathed. Thus two of his latest acts were inspired by his nephew. Several people appear to have come in and out during the last few days to look once more at the departing composer. Amongst these Schubert is said to have remained a long time, and to have been recognised by Beethoven, though he failed to understand the signs made by the dying man. [He left the room at length deeply moved. Beethoven spoke of the Philharmonic and the whole English nation, adding, 'God bless them.' An hour or so afterwards some wine came from Mainz. Schindler put two bottles before the bed:—'A pity, a pity, too late,' said he, and these were his very last words.[2]] On the 24th Beethoven received the Sacraments of the Roman Church, and at about one in the afternoon of the same day he sank into apparent unconsciousness, and a distressing conflict with death began which lasted the rest of that day, the whole of the next, and until a quarter to six on the evening of the 26th, the constant convulsive struggle and the hard rattle in the throat testifying at once too painfully to the strength of his constitution and the fact that he was still alive. Stephen Breuning and Schindler had gone to the Währinger Cemetery to choose the spot for the grave; the little Breuning was away at his lessons; Johann Beethoven's wife and Anselm Hüttenbrenner (the friend of Schubert) alone[3] were in the sick room. As the evening closed in, at a quarter to six, there came a sudden storm of hail and snow, covering the ground and roofs of the Schwarzspanierplatz, and followed by a flash of lightning and an instant clap of thunder. So great was the crash as to rouse even the dying man. He opened his eyes, clenched his fist, and shook it in the air above him. This lasted a few seconds while the hail rushed down outside, and then the hand fell, and the great composer was no more.[4]

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[1] See also *Musical Times*, 1879, pp. 9, 66.

[2] Nohl, iii. 776.

[3] Breuning, p. 82.

[4] Hiller's *Beethoven* (1871), p. 73.

[5] *Schwarzspanierhaus*, p. 97.

[6] [Kalischer's *Neue Beethovenbriefe*, p. 143.]

[7] Schindler, ii. 142.

Beethoven died on Monday, March 26, 1827. He was fifty-six years old on the 16th of the previous December.

The seven bank shares (for 1000 florins each) were discovered the next day, after long search, in a secret drawer in the writing-desk, together with the two passionate and mysterious letters so often supposed—though to all appearance inaccurately—to be addressed to the Countess Giulietta Guicciardi.[5]

The post-mortem examination was made on the evening of the 27th by Dr. Wagner in the presence of Wawruch. During the 28th the body lay in one of the rooms, and a sketch[6] of the face was made by Danhauser.

The funeral took place on the 29th at 3 P.M., and was attended by an immense mass of people, including all the musicians of the city. From the house[7] to the Church of the Minorites, in the Alsergasse on the glacis, a procession[8] was formed, in which Breuning, Johann van Beethoven, and Mosel, were chief mourners; the coffin was borne by eight members of the Opera, namely Eybler, Hummel, Seyfried, Kreutzer, Weigl, Gyrowetz, Gänsbacher, and Würfel, and 36 torch bearers—including Czerny, Lablache, Grillparzer, Wolfmayer, and Schubert—round it. A choir of 16 men singers and 4 trombones alternately sang and played two *Equali* of Beethoven's, originally written for trombones for All Souls' Day during his stay in Linz, and arranged to the words of the 'Miserere' and 'Amplius' by Seyfried. The crowd was enormous,[9] soldiers had to be called in to force the way, and it took an hour and a half to pass the short distance from the house to the church. From the church the body was taken in a hearse drawn by four horses, and without music, to the Währinger cemetery, followed by a long string of carriages and many people.

At the gate of the cemetery an address by Grillparzer was recited by Anschütz—who being an actor was not permitted to speak on consecrated ground—and two poems by Castelli and Schlechta were read and distributed. Before the earth was filled in three laurel wreaths were placed on the coffin by Hummel. The grave was against the south wall of the cemetery, near the middle. Schubert was three places off, and Clement and Seyfried lie nearly opposite.

On April 3, the furniture and clothes, with the pianos by Graf and Broadwood, were sold by auction[10] at the lodgings. The same day a solemn mass was performed in the Hofpfarrkirche of the Augustines; Mozart's Requiem was sung, Lablache not only taking the bass part but paying Barbaja a sum of 200 gulden for the cost of the singers. Two days later Cherubini's Requiem was sung at the Karlskirche.

On Nov. 5 and following days[11] the sale of his musical effects took place by auction. Thayer has reprinted the catalogue in his *Verzeichniss*, pp. 173-182. There were 50 lots of sketch- and note-books; 19 sketches, fragments, etc., and 73 autographs of published pieces; 5 MS. copies of published pieces; 40 copies of unpublished works; 10 sets of MS. parts; 17 MS. copies of music by various authors—including scores of Cherubini's 'Faniska' and Mozart's 'Zauberflöte'; 26 lots of printed music; 6 of works on music; 1 autograph symphony of Haydn's; a pianoforte; a medal; and two violins. The produce of the sale was 1193 florins, curiously little[1] when compared with the prices which such treasures would fetch now. This sum, added to the value of the bank shares and the Philharmonic £100, made in all, according to Schindler,[2] a total of 10,232 florins (in silver), or a little over £1000.

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[1] Rabelais dying said, 'Je m'en vais chercher un grand Peut-être . . . tirez le rideau, *la farce est jouée.*' Two great humourists: but the meanings of the two were quite different.

[2] [Nohl, iii. 784.]

[3] See the *Wiener Abendpost*, Oct. 24, 1868.

[4] Within a few hours his hair was entirely cut off by visitors (Breuning, p. 113).

[5] [See, however, Kalischer's *Die Unsterbliche Geliebte.*]

[6] Breuning, p. 113. Afterwards lithographed, but now rare owing to the stone having broken.

[7] At the back of the Schwarzspanierhaus lies the Alsergrund. It is a curious fact that his last lodging should have been close to his supposed first one (Th. ii. 103).

[8] As it rounded the Red House the Funeral March from op. 26 was played (Breuning, p. 115).

[9] 20,000, says Breuning.

[10] [Only the Broadwood, see Breuning, p. 124.]

[11] *Ibid.* 125. The catalogue and valuation are dated Aug. 16.

In course of time the grave fell into neglect, and in 1863 the Gesellschaft der Musikfreunde undertook to exhume and re-bury[3] the remains of both Beethoven and Schubert. This was done on Oct. 13, and Beethoven's monument now consists of a large flat stone covering the grave, surrounded by an iron railing, and headed by an obelisk in stone bearing a lyre, the usual emblem of eternity, and the simple name BEETHOVEN.[4]

Beethoven's music has been divided by Herr von Lenz[5] into three styles, and the division has evidently some justice in it, or it would not have been so widely accepted as it is even by those who differ about its details. That the division is not chronological is evident from the fact that Lenz includes the Second Symphony (op. 36), written in 1802, in the first period, while he places the Sonatas op. 26 and 27, which were completed a year earlier, and the 3 Sonatas op. 31, which were written in company with the Second Symphony, in the second period. As far as the Sonatas are concerned he ends the first period with op. 22.

But we may go further than that. The first movement of the Sonata in E♭ (op. 7) and the Finale of the Quartet in F, op. 18, No. 1, contain examples of the episodes which form one of Beethoven's main characteristics, such as even the first movement of the Eroica can hardly surpass for independence and originality. The Scherzo of Symphony No. 1 and the Scherzo and Finale of Symphony No. 2 contain passages which would be found original and characteristic if met with in the compositions of many years later. Some will find it hard to place the Quartet in F minor, which Mendelssohn thought the most *Beethovenish* of all Beethoven's works, in anything but the third style; while the overture in C, op. 124, written in 1822, might be classed with the works of an earlier period. And yet on the whole the division is just, as an expression of the fact that Beethoven was always in progress; and that, to an extent greater than any other musician, his style matured and altered as he grew in life. He began, as it was natural and inevitable he should, with the best style of his day—the style of Mozart and Haydn; with melodies and passages that might be almost mistaken for theirs, with compositions apparently moulded in intention[6] on them. And yet even during this Mozartian epoch we meet with works or single movements which are not Mozart, which Mozart perhaps could not have written, and which very fully reveal the future Beethoven. Such are the first two movements of the Sonata in A (op. 2), the Sonatas in E♭ (op. 7) and D (op. 10, No. 3) and B♭ (op. 22), the Scherzos of the First and Second Symphonies already mentioned, and the Coda of the Finale to the Second Symphony. From this youthful period he passes by the three Sonatas op. 31—which we have seen him speaking of as a change in his style—by the Kreutzer Sonata (March 1803), by the Pianoforte Concerto in C minor,[7] and by the Eroica (1804), to his mature period, a time of extraordinary greatness, full of individuality, character, and humour, but still more full of power and mastery and pregnant strong sense.

This splendid and truly astonishing period contains the opera of 'Leonora-Fidelio,' with its four overtures; the Mass in C; six Symphonies, from the Eroica to No. 8 inclusive; the overture to 'Coriolan'; the 'Egmont' music; the Pianoforte Concertos in G and E flat; the Violin Concerto; the Rasoumowsky Quartets, and those in E♭ (op. 74) and F minor (op. 95); the three later PF. Trios; the Liederkreis; and last, not least, a dozen Sonatas for Piano solo, of which the chief are the D minor and the 'Appassionata,' though the others are closely akin and hardly inferior.

From this period of extraordinary force and mastery—though abounding also in beauty and sentiment—he passes by a second transition to his third and final style. This transition is perhaps more obvious than the former. The difference between the Ninth Symphony and its predecessors—not only in dimensions and in the use of the chorus, but in elevation and sentiment, and in the total impression produced—is unmistakable. The five Pianoforte Sonatas, op. 101 to 111, are perfectly distinct from any of the earlier ones, not only in individuality—for all Beethoven's works are distinct—but in a certain wistful yearning, a sort of sense of the invisible and vision of the infinite, mingled with their power. The last Quartets, op. 127 to op. 135, have the same characteristics as the Sonatas; but they are also longer, full of changes of time, less observant than before of the traditional forms of expression, less careful to make obvious the links of connection, and still more full of intense personality and of a wild unimprisoned spirit. All the sentiment and earnestness of Schumann, all the grace and individuality of Schubert, are there, with an intensity, breadth, and completeness which those masters might perhaps have attained if they had bestowed the time and pains on their work which Beethoven did. In this period he passes from being the greatest musician to be a great teacher, and in a manner which no one ever did before, and possibly no one will ever do again, conveys lessons which by their intense suggestiveness have almost the force of moral teaching. The cause of this is not far to seek. As we have seen in the preceding portion of this sketch, the year 1814 was the culminating period of Beethoven's prosperity. He had produced his latest and then greatest works under such favourable circumstances as no musician had before enjoyed. He had been fêted and caressed by emperors and empresses, and others of the greatest of this world's great; he had for the first time in his life been able to put by money, and feel at all independent of daily labour. Immediately on this came an equally great and sudden reverse—and that not a material reverse so much as a blow to his spirit, and a series of misfortunes to mind and heart such as left all his former sufferings far behind. His brother's death; the charge of the nephew; the collision with the widow and with his other relatives and friends; the lawsuits; the attempts to form a home of his own, and the domestic worries and wretchedness consequent thereon; the last stages of his deafness; the appearance of chronic bad health; the actual want of money—all these things, which lasted for many years, formed a Valley of the Shadow of Death such as few men have been called to traverse, and which must inevitably have exercised a great influence on a nature so sensitive and in some respects so morbid. That this fiery trial did not injure his power of production is evident from the list of the great works which form the third period—from op. 101 inclusive. That it altered the tone and colour of his utterance is equally evident from the works themselves. 'He passes,' as Mr. Dannreuther has finely[1] said, 'beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet; where, in unison with all genuine mystics and ethical teachers, he delivers a message of religious love and resignation, identification with the sufferings of all living creatures, deprecation of self, negation of personality, release from the world.'

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[1] Autographs of Symphonies fetched 5 florins each; Overtures, 2½; Sonatas, 2; the Mass in D, 7; and so on.

[2] *Biographie*, ii. 147.

[3] See the *Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert*, Vienna, 1863.

[4] On June 21, 1888, at 4 o'clock in the afternoon, B.'s remains were once more taken up, put into a chapel, and the next day transferred to the Central Cemetery, where they were placed in a vault (*Times*, June 22, 1888). [At Bonn, on Aug. 10, 1845, was inaugurated the Beethoven monument by Hähnel (see *Mus. Times*, 1901, p. 166). Mention may also be made of one by Zumbusch at Vienna (1880), and another by Max Klinger, purchased by the city of Leipzig in 1902.]

[5] *Beethoven et ses trois Styles.* Petersbourg, 1852. [See, however 'Beethoven' in Fétis's *Biographie Universelle des Musiciens*, 1st ed.]

[6] Sonata, op. 10, No. 1; melody in working out of 1st movement of Septet; Adagio of op. 31, No. 1; Quintet, op. 16.

[7] In the Finale of this work we almost surprise the change of style in the act of being made.

Beyond the individual and peculiar character which distinguishes his works and makes them Beethovenish, as Haydn's are Haydnish and Mozart's Mozartish, though in a greater degree because of the stronger character of the man—there are definite peculiarities in Beethoven's way of working which should be specified as far as possible. That he was no wild radical, altering for the mere pleasure of alteration, or in the mere search for originality, is evident from the length of time during which he abstained from publishing or even composing works of pretension, and from the likeness which his early works possess to those of his predecessors. He began naturally with the forms which were in use in his days, and his alteration of them grew very gradually with the necessities of his expression. The form of the sonata is 'the transparent veil through which Beethoven seems to have looked at all music.'[2] And the good points of that form he retained to the last—the 'triune[3] symmetry of exposition, illustration, and repetition,' which that admirable method allowed and enforced—but he permitted himself a much greater liberty than his predecessors had done in the relationship of the keys of the different movements and parts of movements, and in the proportion of the clauses and sections with which he built them up. In other words, he was less bound by the forms and musical rules, and more swayed by the thought which he had to express, and the directions which that thought took in his mind.

1. The range of keys within which the composers of sonatas and symphonies before Beethoven confined themselves was very narrow. Taking the first movement as an example of the practice, the first theme was of course given out in the tonic, and this, if major, was almost invariably answered in due course by a second theme in the 'dominant' or fifth above; for instance, if the sonata was in C the second subject would be in G, if in D it would be in A. If the movement were in minor, the answer was in the relative major—C minor would be answered by E♭, A minor by C♮, and so on. This is the case 19 times out of 20 in the sonatas and symphonies of Haydn and Mozart. A similar restriction governed the key of the second movement. It was usually in the 'subdominant' or fifth below—in F if the key of the piece were C, in B♭ if the key were F, and so on. If the piece were in a minor key the second movement was in the third below. A little more latitude was allowed here than in the former case; the subdominant now and then became the dominant, or, very rarely, the 'mediant' or third above; and the relative major was occasionally exchanged for the tonic major.

Beethoven, as already remarked, adopted very different relations in respect of the change of key from one movement to another. Out of 81 works in sonata form he makes the transition to the dominant only 3 times; to the subdominant 19 times; to the mediant or third above 4 times;

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[1] *Macmillan's Magazine*, July 1876. [In these and the following quotations, Sir George Grove paraphrased Mr. Dannreuther's words, instead of quoting them *verbatim.*]

[2] Wagner.

[3] *Macmillan's Magazine*, July 1876.

and to the submediant or third below 30 times. From tonic major to tonic minor he changes 12, and from minor to major 8 times. His favourite change was evidently to the submediant or third below—that is to say, to a key less closely related to the tonic and more remote than the usual key. He makes it in his first work (op. 1, No. 2). In his B♭ Trio (op. 97) he has it twice, and in his Variations on an original theme (op. 34), each of the first 5 variations is a third below the preceding.

In the relation of his first and second subjects he is more orthodox. Out of 26 of the Pianoforte Sonatas the usual change to the dominant occurs 17 times, to the mediant 3, and to the submediant 3.

2. Another of his innovations had respect to the connection of the different subjects or clauses. His predecessors were in the habit rather of separating their clauses than of connecting them; and this they did by conventional passages of entirely different character from the melodious themes themselves, stuffed in between the themes like so much hay or paper for mere packing. Any symphony of Mozart or Haydn will give examples of this, which Wagner[1] compares to the 'rattling of the dishes at a royal feast.' Mozart also has a way of drawing up and presenting arms before the appearance of the second subject, which tends to cut the movement up into very definite portions. Of these tiresome and provoking intermediate periods Beethoven got rid by the use of phrases which are either parts of the main theme or closely related to it; and he thus gives his movements a unity and consistency as if it were an organic growth, and not a piece of work cunningly put together by art or man's device. How he effects this, and the very tentative and gradual way in which he does it, may be seen in Symphonies 1 and 2 and the Eroica, in which last all trace of the old plan has almost entirely disappeared.

3. The first movement of the Eroica supplies instances of other innovations on the established forms. Not only in the 'exposition' (before the double bar) are other themes brought in besides the two main subjects, but in the 'illustration,' or, to use the more common term, the 'working out,' there is an unanticipated explosion which, to say the least, is entirely without precedent, followed by an entirely fresh episode as important as anything that has occurred before, and that again by a new feature (the staccato bass) which, while it accompanies and reinforces the main subject, adds materially to the interest of the music. Again, in the 'repetition' we have not only a great departure from regular rule in the keys which the music goes through, but we have a coda of no fewer than 140 bars long, proclaiming itself by its opening as an independent member of the movement, and though made almost entirely out of previous material, yet quite differently expressed from anything before, and full of fresh meaning. Now none of these alterations and additions to the usual forms were made by Beethoven for their own sake. They were made because he had something to say on his subject which the rules did not give him time and space to say, and which he could not leave unsaid. His work is a poem in which the thoughts and emotions are the first things, and the forms of expression second and subordinate. Still, even in his innovations, how careful he is to keep as near the rules as possible! His chief episodes occur in the working out, where a certain license was always lawful; and codas were recognised, and had even, as in Mozart's 'Jupiter,' been turned to noble account. The same characteristics are found in the Ninth Symphony as in the Third, only the mode of mind being entirely different, the mode of expression is different too, but the principle of the perfect subordination of the expression to the thought, while adhering as closely to the 'form' as was consistent with perfect expression, is the same. One or two pieces of his second period may however be named, in which both thought and mode of expression are so entirely different from anything before them, that they stand quite by themselves. Such movements as the opening Adagio of the Sonata in C♯ minor, or the Andante con moto of the Pianoforte Concerto in G—in which Schumann used to see a picture of Orpheus taming brute-nature—have no prototypes; they are pure creations, founded on nothing previous, but absolutely new in style, idea, and form.

In the later Quartets it must be admitted that he wandered further away from the old paths; the thought there seems everything and the form almost nothing. And this fact, as much as the obscurity and individuality of the thoughts themselves and their apparent want of connection until they have become familiar, is perhaps the cause that these noble works are so difficult to understand. The forms, depend upon it, were founded in reason and nature. They grew through long periods to be what Haydn fixed them at; and as long as the thoughts of composers did not burst their limits they were perfect. Beethoven came, and he first enlarged and modified them, adhering however to their fundamental principle of recurrence and recapitulation, till in the end, withdrawn more and more into himself by his deafness, he wrote down what he felt, often without thinking of the exigencies of those who were to hear him. This however only applies to the later Quartets. The Ninth Symphony and the last Pianoforte Sonatas are as strictly in form, and as coherent and intelligible, as could be desired.

4. A striking instance of this loyalty is found in Beethoven's treatment of the 'Introduction.'

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[1] *Music of the Future*, translated by Dannreuther, 1873, p. 44.

This—a movement in slow time, preceding the first *Allegro*—forms part of the original design of the overture by Lully, and is found in nine out of ten of Handel's overtures. Haydn often has one in his symphonies, usually 8 to 12 bars long, occasionally as much as 20. Mozart has prefixed similar prefaces to some of his works, such as the Symphony in E flat, the Quintet for Piano and Wind instruments, and the famous Quartet in C, dedicated to Haydn. Beethoven, besides placing one before his Quintet for Piano and Wind (op. 16), which, as already remarked, is like a challenge to Mozart, has one to the Sonata Pathétique and to the First Symphony. In the last of these cases it is 12 bars long. In the Second Symphony it expands to 33 bars long, and increases largely in development. But even this is a mere preface when compared with the noble and impressive movements which usher in the *Allegros* of the Fourth and Seventh Symphonies—long and independent movements, the latter no less than 80 bars in length, full of important and independent ideas, and of the grandest effect.

In all the instances mentioned—the Succession of Keys, the Episodes, the Coda, the Introduction—Beethoven's modifications seem to have sprung from the fact of his regarding his music less as a piece of technical performance than his predecessors had perhaps done, and more as the expression of the ideas with which his mind was charged. The ideas were too wide and too various to be contained in the usual limits, and therefore the limits had to be enlarged. He regards first what he has to say—his thought—and how he shall convey and enforce and reiterate that thought, so as to express it to his hearer exactly as he thinks it, without being careful to find an old formula in which to couch it. Even consecutive fifths were no hindrance to him—they gave the exact sound in which he wished to convey his idea of the moment; and therefore he used them as naturally as a speaker might employ at a particular juncture, with the best effect, an expression usually quite inadmissible. No doubt other musicians had taken similar liberties; but not to the same extent, because no one before had been gifted with so independent and original a nature. But in Beethoven the fact was connected with the peculiar position he had taken in society, and with the new ideas which the general movement of freedom at the end of the 18th century, and the French Revolution in particular, had forced even into such strongholds as the Austrian courts. People who were the servants of archbishops and princes, and moved about with the rest of the establishment in the train of their master, who wore powder and pigtail and red-heeled shoes, and were forced to wait in ante-rooms and regulate their conduct strictly by etiquette, and habitually keep down their passions under decorous rules and forms, could not give their thoughts and emotions the free and natural vent which they would have had without the perpetual curb of such restraints and the habits they must have engendered. But Beethoven, like Mirabeau, had 'swallowed the formulas' of the day; he had thrown over etiquette, and, *roturier* as he was, lived on absolute equality with the best aristocracy of Vienna. What he felt he said, both in society and in his music, and the result is before us. The great difference is, as we have already remarked, that whereas in his ordinary intercourse he was extremely abrupt and careless of effect, in his music he was exactly the reverse: painstaking, laborious, and never satisfied till he had conveyed his ideas in unmistakable language.

5. The Scherzo stands perhaps in a different category from the three features already mentioned. It is less of a modification and more of a distinct new creation. The word is met with in Haydn and Mozart, but in a different sense from that in which Beethoven uses it, and apparently neither of those masters has it in a symphony. To both of them the third movement of a symphony was a minuet. All that a minuet could be made they made of it, but it was never given them to go beyond. The minuet remained a dance tune to the end of its days, and is so even in Beethoven's No. 8 Symphony. In fact Haydn actually lamented that he could not make more of it than he had. When discussing a rule of Albrechtsberger's by which fourths were prohibited in strict composition, he said,[1] 'Such trifling is absurd; I wish, instead, that some one would try to compose a really new minuet.' This Beethoven did. The third movement of his First Symphony is what Haydn wished to see.[2] Though labelled 'menuetto,' it is quite unlike a minuet. It is in fact a scherzo, and in its little dimensions is the pattern and model of those gigantic movements which in the Eroica, the C minor, the No. 7, and especially the No. 9 of the Symphonies; in the B flat Trio; in the Sonata, op. 106; and the first of the Rasoumowsky Quartets, are so truly astonishing, and so characteristic of their great author.

6. An innovation of great importance in the Finale, for which no precedent can be found, was the introduction of the Chorus. In the Eroica Symphony Beethoven showed how a set of orchestral variations could be employed in a finale. In the Choral Fantasia again he showed with what effect a chorus could be employed in the same part of the work. But in the Ninth Symphony he combined the two, by using the chorus in a succession of variations. Mendelssohn has followed his example in the 'Lobgesang,' the vocal portion of which is the last

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[1] *Griesinger*, p. 114.

[2] One would like to know if Haydn ever heard the First or any other of Beethoven's Symphonies, and what his real feelings were about them. He lived on till 1809, and might thus have heard the Eroica and even the C minor.

movement of a Symphony; but he has not adopted the Variation-form.

7. One of the most striking characteristics of Beethoven's music is the individual variety of each piece and each movement. In the Symphonies every one of the nine first movements is entirely distinct from the other eight, and the same of the andantes, scherzos, and finales. Each is based on a distinct idea, and each leaves a separate image and impression on the mind. And the same may be said of the majority of the smaller works, of the concertos and quartets and pianoforte trios—certainly of the sonatas, all but perhaps a very few. The themes and passages have no family likeness, and have not the air of having been taken out of a stock ready made, but are born for the occasion. He thus very rarely repeats himself. The theme of the slow movement of the Sonata in F minor and the second theme in the first movement of the Sonata in C (op. 2, Nos. 1 and 3) are adapted from his early pianoforte quartets. The minuet in the Septet is developed from that in the little Sonata in G (op. 49, No. 2). The Turkish March[1] in the 'Ruins of Athens' had already appeared as a theme for Variations in D (op. 76). The theme of the Variations in the Choral Fantasia is a song of his own, 'Seufzer eines Ungeliebten' (B. & H. 253), composed many years before. The melodies of two Contretänze (No. 17*a*) are employed in the Prometheus music, and one of them is also used in a set of Variations (op. 35) and in the Finale to the Eroica. In the Finale to the Choral Fantasia there are some slight anticipations of the Finale to the Choral Symphony; the Prometheus music contains an anticipation of the storm in the Pastoral Symphony, and the subject of the Allegretto to the Eighth Symphony is found in a humorous Canon —such are all the repetitions that have been detected. How far he employed *Volkslieder* and other tunes not invented by himself is not yet known. [The Russian themes in the 'Rasoumowsky' quartets are the most prominent instances. See RASOUMOWSKY.] Certain melodies in the Eroica, Pastoral, and No. 7 Symphonies, and in the Sonata, op. 109, are said to have been thus adopted, but at present it is mere assertion.

This is perhaps the most convenient place for noticing a prominent fact about his own melodies, viz. that they often consist wholly or mainly of consecutive notes. This is the case with some of the very finest themes he has written, witness the Scherzo and Finale to the Choral Symphony; and that to the Choral Fantasia; the slow movements of the B♭ Trio and the Symphony in the same key; the Adagio to the Quartet op. 127, and many others.[2]

8. In the former part of this sketch we have mentioned the extraordinary manner in which Beethoven wrote and rewrote until he had arrived at the exact and most apt expression of his thought. The same extraordinary care not to be mistaken is found in the *nuances*, or marks of expression, with which his works are crowded, and which he was the first to introduce in such abundance.[3] For instance, to compare the 'Jupiter' Symphony—Mozart's last—with Beethoven's first, we shall find that the violin part of the first half of the opening *Allegro* has in the former (120 bars long) 14 marks of expression, in the latter (95 bars) 42 marks. The Andante to Mozart's Symphony in G minor has 38 marks to 131 bars, while that to Beethoven's No. 2 has 155 marks to 276 bars. In the later works this attention to *nuance* increases. The Allegro agitato of the Quartet in F minor, 125 bars long, contains 95 marks; the Cavatina in the Quartet in B♭, 66 bars long, contains 58 marks. It is part of the system of unwearied care and attention by which this great man, whose genius was only equalled by his assiduity, brought his works to their actual perfection, and to the certainty that they would produce what he himself calls *il suo proprio proposto effetto*[4]—their own special and intended effect. How original and splendid the effect of such *nuances* can be may be seen in the *Vivace* of the No. 7 Symphony, where the sudden change from *ff* to *pp*, accompanying an equally sudden plunge in the melody and abrupt change in the harmony, produces a wild romantic effect which once to hear is never to forget.

In addition, Beethoven here and there gives indications such as the 'Bitte um innern und äussern Frieden' at the 'Dona' in the Mass in D, the 'beklemmt' in the Cavatina of the B♭ Quartet, the 'Arioso dolente' of Sonata op. 110, which throw a very personal colour over the piece. The word 'Cantabile' has a special meaning when he employs it.

9. Beethoven used Variations to a very great extent. For the Pianoforte, alone and in conjunction with other solo instruments, he has left 29 sets, some on original themes, some on airs by other composers. But besides these, several movements in his Sonatas, Quartets, and Trios are variations, so entitled by him. Every one will remember those in the Septet, in the 'Harp' Quartet, in the Kreutzer Sonata, in the Solo Sonata in A flat (op. 26), and in the two late Sonatas in E and C minor (op. 109 and 111). Many other movements in the same branches of composition are variations, although not so named. The slow movements in the Sonata 'appassionata' and the op. 106 are splendid instances. In the Symphonies the slow movements of the C minor, the Pastoral and the Ninth, are magnificent examples, the last the most splendid of all—while the colossal Finales

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[1] [Said to be a Russian theme.]

[2] The practice began early. See the second subject of the Finale of the Trio in C minor, op. 1, No. 3.

[3] This care is found very early in his life. Mention is made in the Suppl. Vol. of the B. and H. edition of the 'careful exactness in the marks of expression which characterises the autograph of the Flute Trio (1786).'

[4] Preface to the Eroica.

of the Eroica and the Ninth Symphony are also variations, though of a very different order from the rest and from each other. Of the lowest and most obvious type of variation, in which the tune remains *in statu quo* all through the piece, with mere changes of accompaniment above, below, and around it—the Herz-Thalberg type—the nearest approach to be found in Beethoven's works is the fifth variation in op. 26. His favourite plan is to preserve the harmonic basis of the theme and to modify and embellish the melody. Of this type he makes use with astonishing ease and truly inexhaustible originality. It is to be found in some shape or other in nearly every work of his second and third periods. It is not his own invention, for fine instances of it exist in Mozart and Haydn, but no one practised it with such beauty and nobility as he did, unless it be Schubert, who at any rate approaches very near him in its use. Perhaps the finest instance of it is in the Adagio of the Ninth Symphony, in which the melody is varied first in common time and then in 12–8, with a grace, beauty, and strength which are quite unparalleled. There is, however, a third[1] kind of variation which is all Beethoven's own, in which everything undergoes a change—rhythm, melody, and harmony—and yet the individual theme remains clearly present. 'Perhaps one melodious step only of the subject is taken (op. 109; var. 1 and 5); perhaps the fundamental progressions of the harmony alone are retained; perhaps some thorough rhythmical alteration is made, with an entire change of key, as in the *Poco Andante*, Finale of Eroica; in the B♭ variation *alla marcia*, of the Ninth Symphony; and in many of the thirty-three Variations. This is no mere change of dress and decoration, but an actual creation of something new out of the old germ—we see the chrysalis change into the butterfly, and we know it to be the same creature despite the change.' 'In no other form than that of the Variation,' continues Mr. Dannreuther, 'does Beethoven's creative power appear more wonderful, and its effect on the art more difficult to measure.'

10. Of Fugues Beethoven wrote but few, and those near the end of his career, but he always knew how to introduce a *fugato* or bit of contrapuntal work with the happiest effect. Witness a passage in the working out of the first movement of the Eroica Symphony, and another in the Finale of the same work; or in the middle portion of the Allegretto of No. 7; or the lovely counterpoint for the Bassoon in the opening of the Finale of No. 9. Of complete fugues the only instrumental ones are the finale to the 3rd of the Rasoumowsky Quartets; the finales to the Cello Sonata op. 102, No. 2, and the Solo Sonatas op. 101, 106, and 110; and the enormous movement in B flat which originally formed the termination to the great String Quartet in the same key. Of the last-named fugue one has no opportunity of judging, as it is never played;[2] but of the others, especially those in the Solo Sonatas, it may be safely said that nothing in the whole of Beethoven's music is associated with a more distinct dramatic intention, whether it be, as has been suggested,[3] a resolution to throw off an affection which was enthralling him, or some other great mental effort.

11. Beethoven did not originate 'programme music,' for Bach left a capriccio describing the departure of his brother; and two symphonies are in existence by Knecht—a countryman of Beethoven's, and a few years his senior—entitled 'Tableau musical de la nature,' and 'La joie des Bergers interrompue par l'orage,' which are not only founded on the same idea with his Pastoral Symphony, but are said[4] to contain somewhat similar themes and passages. But, though he did not invent it, he raised it at once to a higher level than before, and his programme pieces have exercised a great effect on the art. 'When Beethoven had once opened the road,' said Mendelssohn, 'every one was bound to follow'; and it is probable that without his example we should not have had Mendelssohn's overtures to 'The Hebrides' or to the 'Meeresstille und glückliche Fahrt.' His works in this line, omitting all which did not receive their titles from himself, are:—the 'Sonata pathétique'; 'La Malinconia,' an adagio in the String Quartet, No. 6; the 'Eroica' Symphony; the 'Pastoral' ditto; the 'Battle of Vittoria'; the Sonata 'Les Adieux, l'Absence et le Retour'; the movements in the A minor quartet (op. 132), entitled 'Canzona di ringraziamento in modo lidico offerta alla divinità da un guarito,' and 'Sentendo nuova forza'; the movement in the F major Quartet (op. 135), entitled 'Der schwergefasste Entschluss: Muss es sein?—Es muss sein'; and a Rondo a capriccio for Piano (op. 129), the MS. of which is entitled by the composer 'Die Wuth über den verlornen Groschen ausgetobt in einer Caprice.' Beyond these Beethoven made no acknowledged attempts to depict definite scenes or moods of mind in instrumental music. We have already (p. 235) quoted Schindler's statement that Beethoven intended the Sonatas in op. 14 to be a dialogue between two lovers, and to represent the 'entreating and resisting principle'; and the Sonata in E minor (op. 90) is said to have had direct reference to the difficulties attending Moritz Lichnowsky's passion for the actress whom he ultimately married. The first movement was to have been called 'Kampf zwischen Kopf und Herz,' and the second, 'Conversation mit der Geliebten.' But none of these titles were directly sanctioned by Beethoven himself. In the programme of the concert of Dec. 22, 1808, at which the Pastoral

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[1] Mr. Dannreuther in *Macmillan*.

[2] [It was however played by the Heckmann Quartet, in Dec. 1887 at Prince's Hall.]

[3] Mr. Davison's Analysis of the Sonata op. 106.

[4] Fétis, *Biographie*, s.v. Knecht.

Symphony was produced, he prefixed the following words to the description of the Symphony:—'Pastoral Symphonie: mehr Ausdruck der Empfindung als Malerei'—'more expression of emotions than portraiture,' a canon which should surely be taken as the guide in interpreting all similar works of his.

We have now endeavoured to give the main external characteristics of Beethoven's music; but the music itself, though it resides in them, is beyond and above them all. 'While listening,' says Mr. Dannreuther, 'to such works as the Overture to Leonora, the Sinfonia Eroica, or the Ninth Symphony, we feel that we are in the presence of something far wider and higher than the mere development of musical themes. The execution in detail of each movement and each succeeding work is modified more and more by the prevailing poetic sentiment. A religious passion and elevation are present in the utterances. The mental and moral horizon of the music grows upon us with each renewed hearing. The different movements—like the different particles of each movement—have as close a connection with one another as the acts of a tragedy, and a characteristic significance to be understood only in relation to the whole; each work is in the full sense of the word a revelation. Beethoven speaks a language no one has spoken before, and treats of things no one has dreamt of before: yet it seems as though he were speaking of matters long familiar, in one's mother tongue; as though he touched upon emotions one had lived through in some former existence. . . . The warmth and depth of his ethical sentiment is now felt all the world over, and it will ere long be universally recognised that he has leavened and widened the sphere of men's emotions in a manner akin to that in which the conceptions of great philosophers and poets have widened the sphere of men's intellectual activity.'[1]

The Beethoven literature is very large. I shall confine myself to mentioning those portions of it which appear to have real value for the investigator.

I. His own letters. Of these there are several collections. (1) *Briefe Beethovens* (Stuttgart, 1865), edited by Dr. Nohl: contains 411. (2) 83 . . . *Originale Briefe L. v. B.'s an den Erzherzog Rudolph*, edited by Köchel (Vienna, 1865). (3) *Briefe von B. an Gräfin Erdödy und Max Brauchle*, edited by Schöne (Leipzig, 1867). The last two were included with many others in a further collection of 322 'Neue Briefe Beethovens,' edited by Nohl (Stuttgart, 1867). (4) Nohl's first collection and 66 of the letters to the Archduke were translated (I wish I could say carefully translated) by Lady Wallace, and published by Longmans (2 vols. 8vo. 1866). [(5) *Neue Beethovenbriefe*, edited by Dr. A. C. Kalischer (Berlin and Leipzig, 1902).]

Other letters are given by Thayer in his *Beethovens Leben*, and by Pohl in *Die Gesellschaft der Musikfreunde* (Vienna, 1871), and many others exist in MS. in collections of autographs. [Some were translated by May Herbert in *Musical World* for 1890, March 15, *et seq.*]

II. Notices of him by friends and contemporaries. Many of these must be taken with reserve, as written long after the event, and with strong bias.

(1) By Seyfried, as appendix to his edition of Beethoven's 'Studien' in Thorough-bass (Vienna, March 26, 1832)—144 pages, containing biographical sketch, anecdotes and traits, letters (included in Nohl), three conversations, the sale catalogue, the music sung at the funeral, poems and addresses, a catalogue of Beethoven's works, a facsimile (Adelaide), etc.

(2) Wegeler and Ries, *Biographische Notizen*, etc. (Coblenz, 1838), with *Nachtrag* by Wegeler alone (Coblenz, 1845). Contains biography, letters, and a host of anecdotes.

(3) Schindler, *Biographie* (Münster, 1840). This is the first edition of Schindler's work, which was translated into English by Moscheles, and published with many additions and modifications, and with no mention of Schindler on the title-page, in 2 vols. 8vo. (Colburn, 1841). It was followed by *Beethoven in Paris* (Münster, 1842), an account of the performance of some of the symphonies by the 'Société des Concerts,' with various documents of interest; by a second edition of the *Biographie* including the *Beethoven in Paris* (Münster, 1845); and finally by a third edition in two volumes (Münster, 1860). This last has been very inaccurately translated into French by Sowinski (Paris, Garnier, 1865).

(4) Gerhard von Breuning, *Aus dem Schwarzspanierhaus* (Vienna, 1874)—the recollections of Stephen von Breuning's son, who was eleven years old when Beethoven died, and was much with him during the last years of his life.

III. Smaller and more fragmentary notices are given of him—in 1798 or 1799 by Czerny, in Pohl's *Jahresbericht des Konservatorium . . . in Wien* (Vienna, 1870); and in later years by the same in Cocks's *Musical Miscellany* (London, July and August 1852, Jan. 1853); in 1809 by Reichardt in *Vertraute Briefe* (Amsterdam, 1810); in 1814 by Spohr in his *Selbstbiographie* (Cassel, 1860), and by Tomaschek in *Libussa* for 1846; in 1822 by Rochlitz in the *A.M.Z.*, 1828, p. 10, printed in *Für Freunde der Tonkunst*, vol. iv. p. 348 (Leipzig, 1832); in 1824 [by Mr. Edward Schulz] in the *Harmonicon*, Jan. 1824; and [by Mrs. Payne, Dr. Burney's niece] in the *Harmonicon*, Dec. 1825; in 1825 by Rellstab in *Aus meinem Leben*, ii. 224.

Of later biographies must be mentioned that of Fétis in his *Biographie universelle des musiciens;* of Wilhelm von Lenz, *Beethoven, eine Kunst-Studie*, a Life, with an extended critical and historical catalogue of the works; and of Ludwig Nohl, *Beethovens Leben*, of which the third and last volume was published in Sept. 1876. Nohl is said to be inaccurate, and he is certainly diffuse, but I for one owe him a debt of gratitude for his various publications, the information in which can be found nowhere else. The notes to the biography contain a mass of materials of the greatest interest. Last and best is the *Ludwig van Beethovens Leben* of A. W. Thayer (Berlin, 1866, 1872, and 1879), which, through the caution, wide research, and unflagging industry of its author has taken a place far higher than any of its predecessors. [Unfortunately, vol. iii., the last completed by the author before his death, only carries the biography as far as 1816 inclusive. Dr. H. Deiters, the translator into German of Thayer's manuscript, has however undertaken to revise and complete the work, and the revised vol. i. appeared in 1901.] Amongst other sources of information Thayer inherited the memoranda collected by the late Otto Jahn, who had himself made some progress in a biography of Beethoven. The corrections which this able investigator has made in many most material points, and the light thrown by him on passages hitherto more than obscure, can only be appreciated by those who read his work. There remain to be mentioned Dr. Theodor Frimmel's *Neue Beethoveniana* (Vienna, 1888; 2nd ed. 1890) and his *Ludwig van Beethoven* in the series of 'Berühmte Musiker.' Also W. J. v. Wasielewski's *Ludwig van Beethoven*, two vols. (Leipzig, 1895).

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[1] I have been much indebted in this part of my work to an admirable paper by Mr. Dannreuther in *Macmillan's Magazine* for July 1876. See p. 266, note.

IV. Of more miscellaneous works the following must be named:—W. von Lenz, *Beethoven et ses Trois Styles* (St. Petersburg, 1852; also Paris, Lavinée, 1855)—a book which, if full of rhapsody, is also full of knowledge, insight, and enthusiasm; Oulibicheff, *Beethoven, ses critiques et ses glossateurs*, in direct antagonism to the foregoing (Paris, 1857); Berlioz, 'Étude analytique des symphonies de Beethoven' in his *Voyage Musical*, vol. i. (Paris, 1844); Otto Jahn, three papers in his *Gesammelte Aufsätze* (Leipzig, 1866), viz. 'Leonore oder Fidelio,' 'B. im Malkasten,' and 'B. und die Ausgaben seiner Werke'; R. Wagner, *Beethoven* (Leipzig, 1870); Marx, *B.'s Leben und Schaffen*, 2 pts. (1859; fifth edition, Berlin, 1901); *Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert* (Vienna, 1863); Nohl, *Beethovens Brevier* (Leipzig, 1870), a collection of passages in his favourite authors extracted or marked by Beethoven; *Die Beethoven Feier* (Vienna, 1871), containing amongst other things Beethoven's diary from 1812 to 1818. The analytical programmes of Beethoven's sonatas by Mr. J. W. Davison, prepared to accompany Charles Hallé's performance in 1861, are full of interest.

V. We now arrive at another class of works of more importance than any yet mentioned, except perhaps the letters, and absolutely indispensable to those who wish to investigate Beethoven's music chronologically, viz. the catalogues, and reprints of the sketch-books.

Catalogues of Beethoven's works were attempted by Artaria, Hofmeister, and Cranz, but the first one worthy of the subject was issued by Breitkopf and Härtel in 1851—*Thematisches Verzeichniss*, etc., large 8vo., 167 pp. The second edition of this, edited and enriched with copious notes, remarks, appendices, indexes, etc., by G. Nottebohm (Leipzig, 1868, 220 pp.), leaves little to be desired. It is arranged in the order of the opus numbers of the pieces—where they are numbered—that is to say, in the order of publication. A catalogue from a different point of view—in the order of the production of the works, and embracing those unpublished as well as published—was issued by Thayer, as a precursor, or *mémoire pour servir*, to his *Biography*, viz. *Chronologisches Verzeichniss*, etc. (Berlin, 1865). It is difficult to overestimate the value of this unpretending list, which contains a vast amount of information not only before inaccessible, but unknown to students. It was followed by a work of equal interest—*Ein Skizzenbuch von B.*, etc. (1865), the reprint of one of Beethoven's sketch-books, with such commentary as is necessary fully to elucidate it. This was edited by Nottebohm, and the amount of new and important information on Beethoven's music furnished by his *Beethoveniana* (published in 1872), no one can tell who has not studied it. A further series, including *Neue Beethoveniana*, which originally appeared as articles in the *Musikalisches Wochenblatt* and other papers, together with other articles of the highest interest also from his pen, were completed and edited by E. Mandyczewski, as *Zweite Beethoveniana* (Rieter-Biedermann, 1887, 590 pp.). Before his death Nottebohm issued a second *Skizzenbuch* (B. & H. 1880), containing sketches for the Eroica. He also published a new edition of *Beethoven's Studien* (1873), in which many mistakes in Seyfried's edition are corrected and much additional information given, such as no one who has not the peculiar knowledge which Nottebohm possessed would be competent to impart. [Articles on *Beethoven's Sketch-Books* by J. S. Shedlock also appeared in *The Musical Times*, 1892, 1893, and 1894. The *Monatshefte für Musik-Geschichte* for 1895 and 1896 contain a series of valuable articles by Dr. A. C. Kalischer, entitled *Die Beethoven-Autographe der Königl. Bibliothek zu Berlin.* Last, though not least, must be mentioned Sir G. Grove's *Beethoven and his Nine Symphonies* (Novello, third edition, 1898).]

Catalogue of Beethoven's printed works, compiled from Nottebohm's Catalogue (*B. & H.* 1868), *the Letters, the Works themselves, and other sources.*

[Breitkopf und Härtel's complete edition, brought out between 1862 and 1865, was not actually completed till 1904, with the publication of a second supplementary volume, the first having appeared in 1887.]

PF. = Pianoforte. V. = Violin. Va. = Viola. Vo. = Violoncello. Cbass = Contrabass. Clav. = Clavecin. Clar. = Clarinet. Ob. = Oboe. Fl. = Flute. Orch. = Orchestra. *Aut.* = Autograph. ann. = announced. arrt. = arrangement.

I. WORKS WITH OPUS NUMBERS.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
1	Three Trios, PF. V. Vo. (E♭, G, C minor). (For No. 3 compare Op. 104.)	....	Artaria, Vienna, Oct. 21, 1795.	Pr. Carl von Lichnowsky.
2	Three Sonatas, Clavecin or PF. (F minor, A, C). (For No. 1 see No. 152.)	....	Artaria, Vienna, Mar. 9, 1796.	Joseph Haydn.
3	Grand Trio, V. Va. Vo. (E♭) possibly the result of an attempt at a string quartet.	1792 (?).—*Aut.* S. Thalberg.	Artaria, Vienna, Feb. 8, 1797.	
4	Grand Quintet, V. V. Va. Va. Vo. (E♭). An arrt. of the original Op. 103.	....	Artaria, Vienna, Feb. 8, 1797.	Count von Fries.
5	Two Grand Sonatas, PF. Vo. (F, G minor).	....	Artaria, Vienna, Feb. 8, 1797.	Frederick William II. King of Prussia.
6	Sonata, 4 hands, Clav. or PF. (D).	....	Artaria, Vienna, 1797.	
7	Grand Sonata, Clav. or PF. (E♭).	....	Artaria, Vienna, Oct. 7, 1797.	Countess Babette von Keglevics.
8	Serenade, V. Va. Vo. (D). See Op. 42.	....	Artaria, Vienna, ann. Oct. 7, 1797.	
9	Three Trios, V. Va. Vo. (G, D, C minor)	....	Traeg, Vienna, ann. July 21, 1798.	Count von Browne (with dedication).
10	Three Sonatas, Clav. or PF. (C minor, F, D).	Before July 7, 1798.	Eder, Vienna, ann. Sept. 26, 1798.	Countess von Browne.
11	Grand Trio, PF. Clar. (or V.) Vo. (B♭).	....	Mollo, Vienna, ann. Oct. 3, 1798.	Countess von Thun.
12	Three Sonatas, Clav. or PF. V. (D, A, E♭).	....	Artaria, Vienna, ann. Jan. 12, 1799.	A. Salieri.
13	Grand Sonata pathétique, Clav. or PF. (C minor).	....	Eder, Vienna, 1799.	Pr. Carl von Lichnowsky.
14	Two Sonatas, PF. (E, G).	....	Mollo, Vienna, ann. Dec. 21, 1799.	Baroness von Braun.
15	Grand Concerto, PF. and Orch. (C). (Really the second.)	*Aut.* Berlin Library.	Mollo, Vienna, Mar. 1801.	Princess Odescalchi, *née* Keglevics.
16	Grand Quintet, PF. Ob. Clar. Bassoon, Horn, or V. Va. Vo. (E♭). Arrd., according to Ries, by Beethoven as a Quartet for PF. V. Va. Vo. Also arrd. as String Quartet and marked Op. 75.	Before April 6, 1797.	Mollo, Vienna, Mar. 1801.	Pr. von Schwarzenberg.
17	Sonata, PF. Horn, or Vo. (F).	Before April 18, 1800.	Mollo, Vienna, Mar. 1801.	Baroness von Braun.
18	Six Quartets, V. V. Va. Vo. (F, G, D, C minor, A, B♭).	Nos. 1 and 6 in 1800.	Mollo, Vienna, Pt. I (1-3), Summer, 1801; Pt. II (4-6), Oct. 1801.	Pr. von Lobkowitz.
19	Concerto, PF. and Orch. (B♭). (Really the first.) See No. 151.	Before March 1795.—*Aut.* Berlin Library.	Hoffmeister & Kühnel, Leipzig, 1801.	Charles Nikl, Edler von Niklsberg.
20	Septet, V. Va. Horn, Clar. Bassoon, Vo. Cbass. (E♭).	Before April 2, 1800.—*Aut.* Mendelssohns, Berlin.	Hoffmeister & Kühnel, Leipzig. In 2 parts in 1802.	Empress Maria Theresa.
21	Grand Symphony (C). (The first.)	Before April 2, 1800.	Hoffmeister & Kühnel, Leipzig, end of 1801.	Baron van Swieten.
22	Grand Sonata, PF. (B♭).	Before end of 1800.—*Revised copy*, Peters, Leipzig.—*Aut.* Berlin Library.	Hoffmeister & Kühnel, Leipzig, 1802.	Count von Browne.
23	Sonata, PF. V. (A minor).	First two movements composed in 1800.	Mollo, Vienna, ann. Oct. 28, 1801.	Count M. von Fries.
24	Sonata in F, PF. V. (Op. 23). Op. 24 was originally PF. score of Prometheus, now Op. 43.	*Aut.* (first three movements) Imperial Lib. Vienna.	Originally published as Op. 23, No. 2, but made Op. 24 before 1803.	Idem.
25	Serenade, Fl. V. Va. (D). See Op. 41.	....	Cappi, Vienna. Early in 1802.	
26	Grand Sonata, Clav. or PF. (A♭).	*Aut.* Berlin Library.	Cappi, Vienna, ann. Mar. 3, 1802.	Pr. C. von Lichnowsky.
27	No. 1. Sonata quasi una Fantasia, Clav. or PF. (E♭).	....	Cappi, Vienna, both ann. Mar. 3, 1802.	Princess J. Liechtenstein.
	No. 2. Sonata quasi una Fantasia, Clav. or PF. (C♯ minor).	*Aut.* Beethovenhaus, Bonn.	....	Countess Giulietta Guicciardi.
28	Grand Sonata, PF. (D). ['Pastoral'].	1801.—*Aut.* Dr. Steger, Vienna.	Bureau des Arts et d'Industrie, Vienna, announced Aug. 14, 1802.	Joseph Edler von Sonnenfels.
29	Quintet, V. V. Va. Va. Vo. (C).	1801.—*Aut.* Joachim, Berlin.	Breitkopf & Härtel, Leipzig, Dec. 1802.	Count M. von Fries.
30	Three Sonatas, PF. V. (A, C minor, G).	1802.—*Aut.* of No. 1, Berlin Library.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	Alexander I. Emperor of Russia.
31	Three Sonatas, Clav. or PF. (G, D minor, E♭).	Nos. 1 and 2, 1802.	Nos. 1 and 2 in 'Répertoire des Clavecinistes,' 1803. Then (with B.'s corrections) 'Deux Sonates . . . op. 31 . . . Edition très correcte,' N. Simrock, Bonn; and then as 'Deux Sonates pour le Clavecin ou Pianoforte,' op. 29, Cappi, Vienna. No. 3 in Nägeli's 'Répertoire,' without opus-number, 1804. About 1805 all three as 'Trois Sonates pour Clavecin ou Pianoforte' . . . Œuvre 29, Cappi, Vienna.	
32	Song, 'An die Hoffnung,' from Tiedge's 'Urania' (E♭).	....	Kunst- und Industrie-Comptoir, Vienna, ann. Sept. 18, 1805.	
33	Seven Bagatelles, PF. (E♭, C, F, A, C, D, A♭).	1782–1802.—*Aut.* J. Kafka, Vienna.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	
34	Six Variations on an original theme, PF. (F).	Close of 1802.	Breitkopf & Härtel, Leipzig, 1803.	Princess Odeschalchi, *née* Keglevics.
35	[15] Variations with a fugue, on theme from Prometheus, PF. (E♭).	1802.—*Aut.* Breitkopf & Härtel, Leipzig.	Breitkopf & Härtel, Leipzig, 1803.	Count M. Lichnowsky.
36	Symphony No. 2, Orch. (D).	Close of 1802. First performance, April 5, 1803.	Bureau des Arts et d'Industrie, Vienna, Mar. 1804 (Parts).	Prince Carl von Lichnowsky.
37	Grand Concerto, PF. and Orch. (C minor).	1800.—*Aut.* Berlin Library.	Bureau des Arts et d'Industrie, Vienna, Nov. 1804.	Prince Louis Ferdinand.
38	Trio, PF. Clar. or V. and Vo. (E♭), arranged by author from Septet, Op. 20.	*Aut.* of V. part, Simrock.	Bureau des Arts et d'Industrie, Vienna, Jan. 1805.	Prof. J. A. Schmidt, with dedication.
39	Two Preludes, through all 12 major keys, PF. or Organ.	1789.—*Revised copy*, Artaria, Vienna.	Hoffmeister & Kühnel, Leipzig, close of 1803.	

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
40	Romance, V. and Orch. (G).	1803.—*Aut.* Dresden Royal Library.	Hoffmeister & Kühnel, Leipzig, 1803.	
41	Serenade, PF. Fl. or V. (D), from the Serenade, Op. 25; revised by composer.	....	Hoffmeister & Kühnel, 1803.	
42	Notturno, PF. Va. (D), arranged from the Serenade, Op. 8.	....	Hoffmeister & Kühnel, Leipzig, 1804.	
43	The men of Promotheus, Ballet, Nos. 1-16.	Produced March 28, 1801.	Artaria, Vienna, June 1801 (PF. arrangement only). Hoffmeister & Kühnel, score of Ov., 1804.	
44	Fourteen Variations, PF. V. Vo. (E♭).	...	Hoffmeister & Kühnel, Leipzig, 1804.	
45	Three Grand Marches, PF. 4 hands (C, E♭, D).	....	Bureau des Arts et d'Industrie, Vienna, Mar. 1804.	Princess Esterhazy, *née* Liechtenstein.
46	Adelaide, by Matthisson, Cantata, for Soprano with PF. (B♭).	1795 (?).	Artaria, Vienna, Feb. 1797.	Matthisson.
47	Sonata ['Kreutzer'], PF. V. (A). 'Per il Pianoforte ed un Violino obbligato, scritta in uno stilo molto concertante quasi come d' un Concerto.'		N. Simrock, Bonn, 1805.	R. Kreutzer.
48	Six Songs by Gellert, for Soprano:—Bitten; Die Liebe des Nächsten; Vom Tode; Die Ehre Gottes; Gottes Macht; Busslied.	....	Artaria, Vienna, 1803.	Count von Browne.
49	Two Easy Sonatas, PF. (G minor, G major).	Not later than 1802.	Bureau des Arts et d'Industrie, Vienna, ann. Jan. 19, 1805.	
50	Romance, V. and Orch. (F).	*Aut.* Joachim, Berlin.	Bureau des Arts et d'Industrie, Vienna, May 1805.	
51	Two Rondos, PF. (C, G).	....	Artaria, Vienna, No. 1, 1797, No. 2, Sept. 1802.	Countess Henriette von Lichnowsky (No. 2).
52	Eight Songs:—Urian's Reise (Claudius); Feuerfarb, (Mereau); Das Liedchen v. d. Ruhe (Ueltzen); Mailied (Goethe); Molly's Abschied (Bürger); Die Liebe (Lessing); Marmotte (Goethe); Das Blümchen Wunderhold (Bürger).	Most, possibly all, very early.	Kunst- und Industrie-Comptoir, Vienna, June 1805.	
53	Grand Sonata ['Waldstein'], PF. (C). See No. 170.	1804 (?).—*Aut.* Dr. Steger, Vienna.	Bureau des Arts et d'Industrie, Vienna, May 1805.	Count von Waldstein.
54	['LIst'] Sonata, PF. (F).	....	Bureau des Arts et d'Industrie, Vienna, April 1806.	
55	Sinfonia [eroica], No. 3 (E♭).	Aug. 1804,—*Revised copy*, J. Dessauer, Vienna.	Contor delle Arti e d'Industria, Vienna, in Parts.	Prince von Lobkowitz.
56	Grand Concerto [Triple], PF. V. Vo. and Orch. (C).	About 1804.	Bureau des Arts et d'Industrie, Vienna, ann. July 1, 1807.	Prince von Lobkowitz.
57	[LIVth'] Sonata, PF. (F minor), so-called 'Appassionata.'	About 1804.—*Aut.* Conservatoire, Paris.	Bureau des Arts et d'Industrie, Vienna, ann. Feb. 18, 1807.	Count Franz v. Brunswick.
58	Fourth Concerto, PF. and Orch. (G).	About 1805.	Kunst- und Industrie-Comptoir, Vienna, Aug. 1808.	Archduke Rudolph.
59	Three Quartets ['Rasoumowsky'], V. V. Va. Vo. (F, E minor, C). (7th, 8th, & 9th.)	Before Feb. 1807.—*Aut.* No. 1. Mendelssohns, Berlin. 'Begun May 26, 1806.' No. 2. Royal Library, Berlin. No. 3. Dr. Steger.	Bureau des Arts et d'Industrie of Schreyvogel & Co., Pesth, 1808.	Count von Rasoumowsky.
60	Fourth Symphony (B♭).	1806.—*Aut.* Mendelssohns, Berlin.	Bureau des Arts et d'Industrie, Pesth and Vienna, Mar. 1809.	Count Oppersdorf
61	Concerto, V. and Orch. (D).	1806. First played Dec. 23, 1806.—*Aut.* Imperial Library, Vienna.	Bureau des Arts et d'Industrie, Vienna and Pesth, Mar. 1809.	Stephan von Breuning.
	Concerto, PF. and Orch., arranged by author from the Violin Concerto.	April 1807.	Bureau des Arts et d'Industrie, Vienna and Pesth, Aug. 1808.	Frau von Breuning.
62	Overture to Coriolan.	April 1807.—*Aut.* Dr. Steger, Vienna.	Bureau des Arts, et d'Industrie, Vienna, Jan. 1808.	H. J. v. Collin.
63	Arrt. of Op. 4, as Trio for PF. & Str.	....	Artaria.	
64	Arrt. of Op. 3 for PF. & Vo.	....	Artaria.	
65	Scena, 'Ah, perfido!' Sopr. and Orch.	Prague, 1796.	Hoffmeister & Kühnel, Leipzig, 1805.	Countess von Clary
66	Twelve Variations on 'Ein Mädchen' (Zauberflöte), PF. Vo. (F).	....	J. Traeg, Vienna, Sept. 1798.	
67	Symphony, No. 5 (C minor).	Begun about 1805; first played Dec. 22, 1808.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Ap. 1809, in parts.	Prince Lobkowitz and Count von Rasoumowsky.
68	Pastoral Symphony, No. 6 (F).	First played Dec. 22, 1808.—*Aut.* formerly in possession of Baron van Kattendyke, Arnheim.	Breitkopf & Härtel, Leipzig, Ap. 1809, in parts.	Prince Lobkowitz and Count von Rasoumowsky.
69	Grand Sonata, PF. Vo. (A).	*Aut.* of 1st movement, Dr. Steger.	Breitkopf & Härtel, Leipzig, Ap. 1809.	'To my friend Baron von Gleichenstein.'
70	Two Trios, PF. V. Vo. (D, E♭).	*Aut.* No. 1. Max Friedländer; No. 2. Berlin Library.	Breitkopf & Härtel, Leipzig, 1809.	Countess Marie von Erdödy.
71	Sextet, Clar. Clar. Cor. Cor. Fag. Fag. (E♭).	Early work.	Breitkopf & Härtel, Leipzig, Jan. 1810.	
72	Fidelio, or Wedded Love.	Begun about 1803. Autographs and partly revised copies, Berlin (Library, Mendelssohns), Leipzig, and Vienna.		
		Produced in 3 Acts, Nov. 20, 1805; Overture, 'Leonore No. 2.'		
		Reduced to 2 Acts and reproduced Mar. 29, 1806; Overture, 'No. 3.'	PF. Score, Breitkopf & Härtel, Leipzig, 1810.	
		Much revised and again produced May 23, 1814. Overture in E first played at second performance (May 26).	PF. Score, Artaria, Vienna, Aug. 1814. 'Leonore, Oper in 2 Akten v. L. van Beethoven; vollständiger Klavierauszug der 2ten Bearbeitung [1806] mit den Abweichungen der 1sten,' with preface by O. Jahn, Sept. 1851. (B. & H. Leipzig.)	Archduke Rudolph.
		Overture, 'No. 1,' composed for a proposed performance in Prague, 1807. See Op. 138.		
73	Concerto, PF. and Orch. (E♭), the Fifth.	1809.—*Aut.* Berlin Library.	Breitkopf & Härtel, Leipzig, May 1811.	Archduke Rudolph.
74	Quartet ['Harfen'], V. V. Va. Vo. (E♭). (The 10th.)	1809.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Prince Lobkowitz.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
75	Six Songs, Sopr. and PF. 'Kennst du das Land,' 'Herz, mein Herz,' and 'Es war einmal,' Goethe; 'Mit Liebesblick,' Halem; 'Einst wohnten' and 'Zwar schuf das Glück,' Reissig. Op. 75 is also marked to an arrt. of Op. 16 as a String Quartet.	No. 1, May 1810. No. 4, 1803.—*Aut.* of 5 & 6 Artaria, Vienna.	No. 4 supplement to Leipzig 'A.M.Z.' Oct. 1810. Nos. 5 & 6 in 'Achtzehn deutsche Gedichte,' July 1810, Artaria, Vienna. Breitkopf & Härtel, Leipzig, Dec. 1810. C. Haslinger.	Princess von Kinsky.
76	[6] Variations, PF. (D). See Op. 113, No. 4.	1809 (?).	Breitkopf & Härtel, Leipzig, Dec. 1810.	'To his friend Oliva.'
77	Fantaisie, PF. (G minor).	1808 (?).	Breitkopf & Härtel, Leipzig, Dec. 1810.	Count F. von Brunswick.
78	Sonata, PF. (F♯).	Oct. 1809.—*Aut.* Frau v. Holstein, Leipzig.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Countess Therese von Brunswick.
79	Sonatina, PF. (G).	Before Dec. 1808.—*Aut.* first movement and last movement, and part of the second Hill & Sons, London.	Breitkopf & Härtel, Leipzig, Dec. 1810.	
80	Fantasia, PF. Orch. Chorus. Words by Kuffner. The theme of the variations is Beethoven's song 'Gegenliebe.' See No. 254.	Performed Dec. 22, 1808.	Breitkopf & Härtel, Leipzig, July 1811.	Maximilian Joseph, King of Bavaria.
81*a*	Sonata, PF. (E♭), 'Les Adieux, l'Absence, et le Retour.'	1809 (*Aut.* of 1st movement in Ges. der Musikfreunde).	Breitkopf & Härtel, Leipzig, July 1811.	Archduke Rudolph.
81*b*	Sextett, V. V. Va. Vo. 2 Horns. (E♭).	....	N. Simrock, Bonn, 1810.	
82	Four Ariettas and a duet, Sopr. and Ten. 1. 'Dimmi, ben mio.' 2. 'T' intendo, sì.' 3. 'Che fa il mio bene?' (*buffa*). 4. 'Che fa, il mio bene?' (*seria*). 5. 'Odi l'aura.' Nos. 2-5, Ital. text by Metastasio (Nottebohm *Verz.*), but only Nos. 2, 3, and 5 by Metastasio (*Th. Verz.*). German words by Schreiber.	No. 4, 1809.—*Aut.* No. 1, Artaria.	Breitkopf & Härtel, Leipzig, May 1811.	
83	Three Songs by Goethe. Sopr. and PF. 1. 'Trocknet nicht.' 2. 'Was zieht mir.' 3. 'Kleine Blumen.'	1810.—*Aut.* G. E. J. Powell.	Breitkopf & Härtel, Leipzig, Nov. 1811.	Princess von Kinsky.
84	Music to Goethe's Egmont. Overture 1. Song, 'Die Trommel.' 2. Entr'acte I. 3. Entr'acte II. 4. Song, 'Freudvoll und leidvoll.' 5. Entr'acte III. 6. Entr'acte IV. 7. Clara's death. 8. Melodrama. 9. Siegessymphonie.	1810.—Revised copy of Overture, F. Hauser, Munich. *Aut.* of No. 8, Frl. Kistner, Leipzig. First performance, May 24, 1810.	Breitkopf & Härtel, Leipzig; Overture, Feb. 1811. Other movements, April 1812.	
85	Christus am Oelberge, 'Mount of Olives,' S.T.B. Chorus, Orch.	1800 (?). First performance April 5, 1803, Vienna.	Breitkopf & Härtel, Leipzig, Oct. 1811.	
86	Mass, S.A.T.B. Chorus, Orch. (C).	1807 (?). First performance, Sept. 8, 1807 (?), Eisenstadt.	Breitkopf & Härtel, Leipzig, Nov. 1812.	Copy at Eisenstadt ded. to Pr. Nicholas Esterhazy de Galantha. Printed score ded. to Prince Kinsky.
87	Grand Trio for V. V. Va. (C), taken, with Beethoven's approbation, from a Trio for 2 Oboes and Engl. horn.	1794 (?).—*Aut.* of original, Artaria.	Artaria, Vienna, April 1806 (for V. V. Va.) The original in Breitkopf's complete edition.	
88	Song, 'Das Glück der Freundschaft,' S. and PF. (A).	....	Löschenkohl, Vienna, 1803. Hoffmeister & Kühnel, with Italian text added, April 1804.	
89	Polonaise, PF. (C).	1814 (?).	P. Mechetti, Vienna, Mar. 1815 (without Opus number).	Empress of Russia.
90	Sonata, PF. (E minor).	Aug. 16, 1814.—*Aut.* formerly in possession of H. F. Ewald.	Steiner, Vienna, June 1815.	Count Moritz von Lichnowsky.
91	Wellington's Victory, or the Battle of Vittoria, Orch. Battle fought June 21, 1813. News reached Vienna, July 27, 1813.	First performance, Dec. 8, 1813.—*Aut.* Berlin Library.	Steiner, Vienna, Mar. 1816.	Prince Regent of England.
92	Seventh Grand Symphony, Orch. (A).	*Aut.*—May 13, 1812. Mendelssohns, Berlin. First performance, Dec. 8, 1813.	Steiner, Vienna. Score, Dec. 21, 1816. Two-hand arrangement corrected by Beethoven.	Count von Fries. Empress of Russia.
93	Eighth Grand Symphony, Orch. (F).	*Aut.*—Linz, Oct. 1812. Berlin Library. First performance, Feb. 27, 1814.	Steiner, Vienna. Score lithograph, 1816, also two-hand arrangement corrected by Beethoven.	
94	Song, 'An die Hoffnung,' by Tiedge, S. and PF.	1816 (?).	Steiner, Vienna, Ap. 1816.	Princess Kinsky.
95	Quartet, V. V. Va. Vo. (F minor). (The 11th.)	Oct. 1810.—*Aut.* Hofbibliothek, Vienna.	Steiner, Vienna, Dec. 1816, Parts.	'His friend N. Zmeskall von Domanovetz.'
96	Sonata, PF. V. (G).	1812. First performance, Jan. 1813, by Archduke Rudolf and Rode.	Steiner, Vienna, July 1816, Parts.	Archduke Rudolph.
97	Trio, PF. V. Vo. (B♭).	1811, March 3-26.—*Aut.* Mendelssohns, Berlin.	Steiner, Vienna, 1816.	Archduke Rudolph.
98	Six Songs, 'An die ferne (*aut.* entfernte) Geliebte, Liederkreis,' by A. Jeitteles.	April 1816. *Aut.*—Dr. Steger.	Steiner, Vienna, Dec. 1816.	Prince Lobkowitz.
99	Song, 'Der Mann von Wort,' by Kleinschmid (G).	*Aut.* C. Gurckhaus, Leipzig.	Steiner, Vienna, Nov. 1816.	
100	Duet, 'Merkenstein,' by J. B. Rupprecht (F).	Dec. 22, 1814 (?).	Steiner, Vienna, Sept. 1816.	
101	Sonata, PF. (Hammerklavier) (A).	First performance Feb. 18, 1816 (?).—*Aut.* Carl Meinert.	Steiner, Vienna, Feb. 1817.	Baroness Dorothea Ertmann.
102	Two Sonatas, PF. Vo. (C, D).	July and Aug. 1815.—*Aut.* Berlin Library.	Simrock, Bonn and Cologne, 1817. Artaria, Vienna, Jan. 1819.	No dedication. Countess von Erdödy.
103	Octet, 2 Ob. 2 Clars. 2 Cors. 2 Fag. (E♭). The original of Op. 4.	*Aut.* Artaria.	Artaria, Vienna, about 1834.	
104	Quintet, V. V. Va. Va. Vo. (C minor), arranged by Beethoven from Op. 1, No. 3.	Aug. 14, 1817.—*Aut.* Artaria.	Artaria, Vienna, Feb. 1819, Parts.	
105	Six very easy themes varied, PF. F. or V.	1818-1819.	Artaria, Vienna, Sept. 1819.	
106	Grand Sonata, PF. (Hammerklavier) (B♭).	1818-1819.	Artaria, Vienna, Sept. 1819.	Archduke Rudolph.
107	Ten [national] themes with variations, PF. Fl. or V.	1818-20.	N. Simrock, Bonn and Cologne, 1820.	
108	Twenty-five Scotch Songs, for 1 and 2 Voices and small chorus, PF. V. Vo.	May 1815-1816.	Schlesinger, Berlin, 1821.	Prince Radzivil.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
109	Sonata, PF. (E).	1820 (?).—*Aut.* Schlesinger, Baden-Baden.	Schlesinger, Berlin, Nov. 1821.	Frl. Maximiliane Brentano.
110	Sonata, PF. (Hammerklavier), (A♭).	Dec. 25, 1821. — *Aut.* Berlin Library.	Schlesinger, Berlin and Paris, Aug. 1822.	
111	Sonata, PF. (C minor); the last sonata.	Jan. 13, 1822.—*Aut.* Berlin Library; a second autograph in possession of Fr. Cohen, Bonn.	Schlesinger, Berlin and Paris, April 1823.	Archduke Rudolph (ded. by publishers).
112	Calm sea and prosperous voyage. S.A.T.B. and Orch. Goethe's words.	1815. — *Revised copy,* O. Jahn, Bonn.	Steiner & Co., Vienna, Feb. 28, 1823.	Goethe.
113	The Ruins of Athens. Kotzebue's words. Chorus and Orch. Overture and 8 numbers. For No. 4, see Op. 76.	1811. Produced Feb. 9, 1812. —*Aut.* of Overture and Nos. 3, 6, 8, and *corrected copy* of No. 7, C. Haslinger. *Aut.* No. 2, Artaria.	Artaria, Vienna, 1846.	King of Prussia.
114	March and Chorus (E♭) from 'Ruins of Athens,' for the Dedication of the Josephstadt Theatre, Vienna.	....	Steiner & Co., Vienna, 1824.	
115	Grand Overture in C, composed (gedichtet) for grand Orchestra; sometimes called 'Namensfeier.'	'Am ersten Weinmonath (October) 1814.' Produced Dec. 25, 1815.	Steiner & Co., Vienna, 1825.	Prince Radzivil.
116	Terzetto, 'Tremate,' S.T.B. (B♭).	1802.	Steiner & Co., Vienna, 1826.	
117	King Stephen, Grand Overture (E♭) and 9 numbers.	1811, for performance with Op. 113 on Feb. 9, 1812. *Aut.* No. 9. Artaria.	T. Haslinger, Vienna, 1815, Overture, Score only. The other number in Breitkopf's general edition.	
118	Elegiac Song, S.A.T.B. and Strings (E). In memory of Eleonora Pasqualati, died Aug. 23, 1811.	'Summer 1814.' — *Revised copy,* C. Haslinger, Vienna.	T. Haslinger, Vienna, July 1826.	'His friend' Baron Pasqualati.
119	New Bagatelles, easy and agreeable, PF. (G minor, C, D, A, C minor, G, G, C, C, A minor, A, B♭, G).	Nos. 1-6, 1822.—*Aut.* Artaria.	Nos. 7-11 in Starke's 'Vienna PF. School,' 1821. Nos. 1-11, Schlesinger, Paris, end of 1823. With No. 12 added, Diabelli and Co., Vienna, 1828 or later.	
120	33 Variations on a Waltz (by Diabelli) (C), composed for a collection called 'Vaterländischer Künstlerverein.'	1823 (?).—*Aut.* Dr. Steger, Vienna.	Cappi & Diabelli, Vienna, June, 1823.	Frau Antonie von Brentano.
121*a*	Adagio, Variations, and Rondo, PF. V. Vo. (G).	....	Steiner & Co., Vienna, May 7, 1824.	
121*b*	Opferlied, by Matthisson, Sopr. with Chorus and Orch.	The original version 1802. Produced April 4, 1824.—*Aut. PF. score*, G. Petter, Vienna.	Schott & Sons, Mainz, 1825.	
122	Bundeslied, by Goethe (B♭), S. A. Chorus and Wind.	1822-23. — *Aut. PF. score,* G. Petter, Vienna.	Schott & Sons, Mainz, 1825.	
123	Mass in D, 'Missa solennis.'	1818-1823.—*Aut.* Kyrie, Imp. Library, Berlin; the rest, Artaria, Vienna. *A revised MS.* (M. Solennis) in the Musikgesellschaft Library, Vienna.	Schott & Sons, Mainz, April 1827.	Archduke Rudolph
124	Overture in C, called 'Die Weihe des Hauses.' Written for opening of the Josephstadt Theatre, Vienna.	End Sept. 1822.—*Aut.* Artaria, Vienna.	Schott & Sons, 1825.	Prince N. Galitzin.
125	Symphony, No. 9 (D minor), Grand Orch. S.A.T.B. and Chorus.	1817 - 1823. — *Aut.* of first three movements in Imp. Library, Berlin. Portions of Finale, Artaria, Vienna.	Schott & Sons, 1826.	King of Prussia.
126	Six Bagatelles, PF. (G, G minor, E♭, B minor, G, E♭, E♭).	1823. — *Aut.* Ritter von Pfusterschmid, Vienna.	Schott & Sons, Mainz, 1825.	
127	Quartet, V. V. Va. Vo. (The 12th) (E♭).	1824. — *Aut.* first movement, Mendelssohns, Berlin; second do. Artaria, Vienna.	Schott & Sons, Mainz, Mar. 1826, Parts.	Prince N. Galitzin.
128	Arietta, 'The Kiss,' by Weisse.	End of 1822.—*Aut.* formerly Ascher, Vienna.	Schott & Sons, Mainz, early 1825.	
129	Rondo a capriccio, PF. (G.), 'Fury over a lost groschen, vented in a caprice.'	....	A. Diabelli & Co., Vienna, 1828.	
130	Quartet, V. V. Va. Vo. (B♭). (The 13th.)	1825, but Finale Nov. 1826. —*Aut.* First movement Mendelssohns, Berlin; second do. F. Gross; fourth do. J. Hellmesberger; 'Alla danza tedesca,' Dr. Steger; Cavatina, Artaria; Finale, Berlin Library. Produced with Op. 133 as Finale, Mar. 21, 1826.	Artaria, Vienna, May 7, 1827.	Prince N. Galitzin.
131	Quartet, V. V. Va. Vo. (C♯ minor). 'Fourth Quartet.' (The 14th.)	Oct. 1826. — *Aut.* First movement (2 sheets), Berlin Library; Variations in first movement, Mendelssohns, Berlin.	Schott & Sons, Mainz, Ap. 1827.	Baron von Stutterheim.
132	Quartet, V. V. Va. Vo. (A minor). 'Second Quartet.' (The 15th.)	1825. Produced Nov. 6, 1825. — *Aut.* Mendelssohns, Berlin.	Schlesinger, Berlin, Sept. 1827.	Prince N. Galitzin.
133	Grand Fugue V. V. Va. Vo. (B♭) 'Tantôt libre, tantôt recherchée.' Originally the Finale to Op. 130.	*Aut.* ('Overtura'), Artaria, Vienna.	M. Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
134	Grand Fugue (Op. 133), arranged by the Author for PF. 4 hands.	....	M. Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
135	Quartet, V. V. Va. Vo. (F)—(the last.)	Gneixendorf, Oct. 30, 1826. —*Aut.* First movement, Dr. Steger; of second and fourth movements formerly with Ascher, Vienna. *Aut.* of the parts, Schlesinger, Baden-Baden.	Schlesinger, Berlin, Sept. 1827.	'To his friend Johann Wolfmayer.'
136	Der glorreiche Augenblick ('The Glorious Moment'), Cantata, S.A.T.B. Chorus and Orch.	Sept. 1814. Produced Nov. 29, 1814.—*Aut.* C. Haslinger, Vienna.	T. Haslinger, Vienna, 1836.	To the Sovereigns of Austria, Russia, and Prussia, etc.
	Also as Preis der Tonkunst ('Praise of Music'), new text by F. Rochlitz.	....	T. Haslinger, Vienna, 1836.	

No.	Description.	Composed.	Original Publisher.	Dedicated to
137	Fugue V. V. Va. Vo. (D). Composed for a MS. collection of B.'s works projected by Haslinger, now in the Gesellschaft der Musikfreunde, Vienna.	Nov. 28, 1817.	T. Haslinger, Vienna, 1827.	
138	Overture, Orch. (C).	On a 1st V. part B. has written 'Characteristische Overture.' Work written about 1807.	T. Haslinger, Vienna, 1832. Score.	

II. WORKS WITHOUT OPUS NUMBERS.

1. FOR ORCHESTRA, AND ORCHESTRAL INSTRUMENTS.

No.	Description.	Composed.	Original Publisher.	Dedicated to
139	12 Minuets, D, B♭, G, E♭, C, A, D, B♭, G, E♭, C, F.	Before Nov. 22, 1795.—*Rev. MS. Parts*, Artaria.	B.'s own PF. arrangement, Artaria Dec. 1795. Score, B. & H. edition.	
140	12 Deutsche Tänze, C, A, F, B♭, E♭, G, C, A, F, D, G, C.	Before Nov. 22, 1795.	B.'s own PF. arrangement, Artaria Dec. 1795. Score, B. & H. edition.	
141	12 Contretänze, C, A, D, B♭, E♭, C, E♭, C, A, C, G, E♭. N.B. No. 7 is the dance used in the Finale of Prometheus, the Eroica, etc. No. 11 also used in Finale of Prometheus.	Nos. 2, 9, 10, 1802.	Nos. 8, 7, 4, 10, 9, 1, for PF. only, Mollo & Co. Vienna, April 1802. Orch. Parts of the 12 (1803). Score B. & H. edition.	
142	Minuet of congratulation (E♭), for Hensler, Director of New Josephstadt Theatre.	Nov. 1823.	Artaria, Parts, 1835. Score, B. & H. edition.	
143	Triumphal March, for Kuffner's 'Tarpeja' or 'Hersilia' (C).	Before Mar. 26, 1813. *Revised* Parts, C. Haslinger, Vienna.	For PF. in 'Die musik. Biene,' Pt. 5, No. 9, Vienna, 1819. In Score after B.'s death, T. Haslinger, Vienna.	
144	Military March (D).	Before June 4, 1816.—*Aut.* Artaria.	For PF. Cappi & Czerny, Vienna, Ap. 1827. In B. & H. edition.	
145	Military Marches (F), (No. 1, Zapfenstreich). For the Carrousel on Aug. 25, 1810.	1809.—*Aut.* Artaria.	B. & H. Suppl. No. 1.	
146	Rondino (E♭), 2 Ob. 2 Clar. 2 Horns. 2 Fags.	Very early. — *Aut.* C. A. Spina, Vienna,	Diabelli, 1829.	
147	3 Duos, Clar. and Fag. (C, F, B♭).	....	Lefort, Paris, 1815 (?).	
148	Allegro con Brio, V. Orch. (C). Fragment of 1st movement of a V. Concerto. Completed by Jos. Hellmesberger.	1800?—*Aut.* Library of the Gesellschaft der Musikfreunde, Vienna.	F. Schreiber, Vienna, 1879. Score, and B. & H. Suppl. No. 1.	Dr. G. von Breuning.
149	Musik zu einem Ritterballet.	1790.—*Aut.* Artaria.	Rieter-Biedermann, Leipzig, 1872. Arranged for Piano by F. Dulcken. Score in B. & H. Suppl. No. 1.	

2. FOR PIANOFORTE, WITH AND WITHOUT ACCOMPANIMENT.

No.	Description.	Composed.	Original Publisher.	Dedicated to
150	Sonatina and Adagio for the Mandoline and Cembalo (C minor).	*Aut.* British Museum Add. MSS. 29,801.	'Dictionary of Music and Musicians' (Macmillan, London) under 'Mandoline.' Also by Ricordi and in B. & H. Suppl. No. 1.	
151	Rondo, PF. and Orch. (B♭). Completed by Czerny. Perhaps intended for op. 19.	*Aut.* Diabelli.	A. Diabelli & Co., Vienna, June 1829.	
152	3 Quartets, PF. V. Va. Vo. (E♭, D, C). *N.B.*—Adagio of No. 3 is employed in Op. 2, No. 1.	1785—*Aut.* Artaria.	Artaria, Vienna, 1832.	
153	Trio, PF. V. Vo. (E♭).	1785 (?).	Dunst, Frankfort, 1830.	
154	Trio in one movement, PF. V. Vo. (B♭).	June 2, 1812—*Aut.* Brentanos at Frankfort (?).	Dunst, Frankfort, 1830.	
155	Rondo, Allegro, PF. and V. (G).	Probably sent to Eleonore von Breuning in 1794.	Simrock, Bonn, 1808.	
156	12 Variations on 'Se vuol ballare,' PF. and V. (F).	..	Artaria, Vienna, July 1793.	Eleonore von Breuning.
157	12 Variations on 'See, the conquering hero,' PF. and Vo. (G).	*Aut.* in Gesellschaft d. M.F. Library, Vienna.	Artaria, Vienna, 1797.	Princess Lichnowsky.
158	7 Variations on 'Bei Männern,' PF. and Vo. (E♭).	*Aut.* F. Amerling, Vienna.	Mollo, Vienna, ann. April 3, 1802.	Count von Browne.
159	Variations on a theme by Count Waldstein, PF. 4 hands (C).	....	Simrock, Bonn, 1794.	
160	Lied with [6] Variations on melody to Goethe's 'Ich denke dein,' PF. 4 hands (D).	1800.	Kunst und Industrie Comptoir, Vienna, Jan. 1805.	Countesses Josephine Deym and Therese Brunswick.
161	3 Sonatas, PF. (E , F minor, D).	'These Sonatas and the Dressler Variations my first works,' L. v. B.	Bossler, Spire, 1783.	Elector of Cologne, Maximilian Friedrich
162	Sonata [called Easy], PF. (C), two movements only, the second completed by F. Ries.	*Aut.* probably belonged to Eleonore v. Breuning.	Dunst, Frankfort, 1830.	Eleonore von Breuning.
163	2 Sonatinas, PF. (G, F). Doubtful if Beethoven's.	...	J. A. Böhme, Hamburg, after B.'s death.	
164	Rondo, Allegretto PF. (A).	....	Bossler, Spire, 1784.	
165	Menuet, PF. (E♭).	1783 (?).	Bureau des Arts et d'Industrie, Vienna, Jan. 1805.	
166	Prelude, PF. (F minor).	1785 (?).	Do. Jan. 1805.	
167	6 Minuets, PF. (C, G, E♭, B♭, D, C). Perhaps originally written for Orch.	...	Artaria, Vienna, March 1796.	
168	7 Ländler dances (all in D).	....	Artaria, Vienna, about 1799.	
169	6 Ländler dances (all in D except No. 4 in D minor), also for VV. and Vo.	1802.	Artaria, Vienna, Sept. 1802.	
170	Andante [favori] PF. (F), said to have been intended for Op. 53.	1804 (?).	Bureau des Arts et d'Industrie, Vienna, May 1806.	
171	6 Allemandes, PF. and V. (F, D, F, A, D, G).	1795.	L. Maisch, Vienna, July 1814, and B. & H. Suppl. No. 1.	
172	Ziemlich lebhaft, PF. (B♭).	Aug. 14, 1818, written by request.	Berlin, Allg. Musikzeitung, Dec. 8, 1824, and B. & H. Suppl. No. 1.	
173	Bagatelle, PF. (A minor), 'Für Elise am 27 April zur Erinnerung von L. v. Bthvn.'	*Aut.* among the papers of Frau Therese von Drossdick geb. Malfatti.	In Nohl's 'Neue Briefe Beethovens,' 1867, p. 28, and B. & H. Suppl. No. 1.	
174	Andante maestoso (C), arranged from the sketch for a Quintet and called 'Beethovens letzter musikalische Gedanke.'	Nov. 1826.	A. Diabelli, Vienna, 1840.	
175	10 Cadenzas to Beethoven's PF. Concertos in C, B♭, C minor, G and D (arrt. of Violin Concerto, see Op. 61). Also 2 to Mozart's PF. Concerto in D minor.	*Auts.* of 1-4 and 6-10, Breitkopf & Härtel.	B. & H. Compl. Edition, No. 11 had appeared in the Vienna 'Zeitschrift für Kunst,' Jan. 23, 1836.	

No.	Description.	Composed.	Original Publisher.	Dedicated to
176	[9] Variations and a March by Dressler, Clavecin (C minor).	1780 (?), said by B. to be his first work, with the Sonatas, No. 161.	Götz, Mannheim, early in 1783.	Countess Wolf-Metternich.
177	24 Variations on Righini's air, 'Vieni (*sic, i.e.* Venni) amore,' Clavecin (D)	1790 (?).	Traeg, Vienna, 1801.	Countess von Hatzfeld.
178	[13] Variations on Dittersdorf's air 'Es war einmal,' PF. (A).	1791 (?).	Simrock, Bonn, early 1794.	
179	[9] Variations on Paisiello's air 'Quant' è più bello,' PF. (A).	1795.	Traeg, Vienna, Dec. 1795.	Prince C. von Lichnowsky.
180	[6] Variations on Paisiello's duet 'Nel cor più,' PF. (G).	1795, 'Perdute per la—ritrovate par Luigi v. B.'	Traeg, Vienna, March 1796.	
181	12 Variations on minuet [à la Vigano] from Haibel's ballet 'Le nozze disturbate,' PF. (C).	1795 (?).	Artaria, Vienna, Feb. 1796.	
182	12 Variations on the Russian dance from Paul Wranizky's 'Waldmädchen,' for Clavecin or Pianoforte.	1796 or 1797.	Artaria, Vienna, Apr. 1797.	Countess von Browne.
183	6 easy Variations on a Swiss air, Harpsichord or Harp (F).	*Revised copy,* Simrock of Bonn.	Simrock, Bonn, about 1798.	
184	8 Variations on Grétry's air 'Une fièvre brûlante,' PF. (C).	....	Traeg, Vienna, Nov. 1798.	
185	10 Variations on Salieri's air 'La Stessa, la Stessissima,' Clavecin or PF. (B♭).	1799.	Artaria, Vienna, Mar. 1799.	Countess Babette Keglevich.
186	7 Variations on Winter's 'Kind willst du,' PF. (F).	....	Mollo, Vienna, Dec. 1799.	
187	8 Variations on Süssmayr's 'Tändeln und scherzen,' PF. (F).	1799.	F. A. Hoffmeister, Dec. 1799.	Countess von Browne.
188	6 very easy Variations on an original theme, PF. (G).	1800 (?).	Traeg, Vienna, Dec. 1801.	
189	[7] Variations on 'God save the King.' PF. (C).	....	Bureau des Arts et d'Industrie, Vienna, March 1804.	
190	[5] Variations on 'Rule Britannia,' PF. (D).	....	Bureau des Arts et d'Industrie, Vienna, June 1804.	
191	32 Variations, PF. (C minor).	1806-1807.	Bureau des Arts et d'Industrie, Vienna, April 1807.	
192	[8] Variations on 'Ich hab' ein kleines Hüttchen nur,' PF. (B♭).	....	Dunst, Frankfort, about 1831.	
	3. WORKS FOR VOICES.			
193	Bass Solo, Chorus, Orch. 'Germania!' Finale for Treitschke's Singspiel 'Gute Nachricht.'	First performance April 11, 1814.	Hoftheater Musik-Verlag, Vienna, June 1814, PF. arrangement.	
194	Bass solo, Chorus, Orch. 'Es ist vollbracht.' Finale to Treitschke's Singspiel 'Die Ehrenpforten.'	First performance July 15, 1815.	Steiner, Vienna, July 24, 1815, PF. arrangement.	
195	3 Equali for trombones, written at Linz, Nov. 2, 1812.	*Aut.* formerly in the possession of Haslinger.	B. & H. Suppl. No. 1.	
196	Cantata on the death of the Emperor Joseph II. (Feb. 20, 1790). 'Todt! Todt! stöhnt es durch,' for Soli, Chorus, and Orchestra (C minor).	Bonn, 1790.	Breitkopf & Härtel, Leipzig, 1887. PF. score. Full score, B. & H. Suppl. No. 1.	
	Another Cantata, 'Er schlummert,' on the accession of Leopold II. (Sept. 30, 1790).	1790.	B. & H. Suppl. No. 1.	
197	Song of the monks from Schiller's 'William Tell'—'Rasch tritt der Tod.' 'In memory of the sudden and unexpected death of our Krumpholz, May 3, 1817.' T.T.B. (C minor).	May 3, 1817.—*Aut.* formerly A. Fuchs.	'Neue Zeitschrift der Musik,' June 1839.	
198	Chorus, 'O Hoffnung' (4 bars); for the Archduke Rudolph (G).	'Spring, 1818.'	In Steiner's 'Musikalisches Museum,' 1819, Part 7. See also Nohl's 'Neue Briefe Beethovens,' 1867, p. 168.	
199	Cantata, S.A.B. and PF. (E♭).	'Evening of April 12, 1823,' for the birthday of Prince Lobkowitz.—*Aut.* Ottokar Zeithamer, Prague.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 221. Also B. & H. Suppl. No. 1, but with date 1816. See Nohl, *loc. cit.*, note.	
200	Cantata, 'Graf, Graf, lieber Graf.' 3 Voices (E♭), to Count Moritz Lichnowsky.	....	Nohl's 'Briefe Beethovens,' 1865, p. 107.	
201	Five bars (on the arrival of Herr Schlesinger of Berlin), 'Glaube u. hoffe.'	Sept. 21, 1819.	Marx, 'Beethoven,' vol. ii.	
202	Incidental music to Duncker's 'Leonora Prohaska':—1, Krieger-Chor; 2, Romanze; 3, Melodram; 4, Trauermarsch (from Op. 26).	1814 (Th. iii. 317 and *Z.B.* p. 323).—*Aut.* Gesellschaft d. M. F., Vienna.	B. & H. 1st Suppl. (with date 1815).	
203	Canon a 5 'Falstafferel' (for another piece of drollery relating to Schuppanzigh, see that name).	April 26, 1823.—*Aut.* Herr Huch.	'Die Musik,' 2nd year, part 13.	
204	Canon[1] a 3 to Heltzen's 'Im Arm der Liebe,' cf. op. 52, No. 3.	1795 (?).	B. & H.	
205	Canon[1] a 4, 'Ta, ta, ta, lieber Mälzel' (B♭).	Spring of 1812.[2]	Hirschbach's 'Repertorium,' 1844.	
206	Canon[1] a 3 to Schiller's[3] 'Kurz ist der Schmerz' (F minor), for Herr Naue.'	Vienna, Nov. 23, 1813.	'Neue Zeitschrift für Musik.'	
207	Canon[1] a 3, 'Kurz ist der Schmerz' (F), for Spohr.	Vienna, March 3, 1815.	Spohr's 'Selbstbiographie,' 1860, vol. i.	
208	Canon (Räthsel Canon) to Herder's 'Lerne schweigen o Freund' (F), for Neate, Jan. 24, 1816.	End of 1815 (?).	Vienna, 'Allgemeine Musik. Zeitung,' March 6, 1817.	
209	Canon[1] a 3, 'Rede, rede, rede,' for Neate.	Vienna, Jan. 24, 1816.—*Aut.* of 208 and 209 in Neate's album.	B. & H.	
210	Canon[1] a 3, 'Glück, Glück, zum neuen Jahr' (F), for Countess Erdödy. Comp. No. 220.	Vienna, Dec. 31, 1819.	B. & H.	
211	Canon[1] a 4, 'Alles Gute! Alles Schöne!' (C), for the Archduke Rudolph.	Jan.[4] 1820.—*Aut.* Gesellschaft d. Musikfreunde, Vienna.	B. & H.	
212	Canon[1] a 2, 'Höffmann! Höffmann![5] sei ja kein Höfmann' (C).	1820 (?).	Cäcilia, April 1825.	

[1] These are more properly Rounds.

[2] Schindler, i. 196.

[3] Jungfrau von Orleans.

[4] Jan. 1 (B. & H., and Nottebohm, *Th. Verz.*); Jan. 12 (Thayer, *Verz.*, and Nohl. *B.B.*).

[5] Hoffmann in Nohl, *Briefe Beethovens*, No. 328; but Hofmann in B. & H.'s edition, No. 256. See Thayer's *Chron. Verzeichniss*, No. 223.'

No.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
213	Canon 3 in 1, 'O Tobias!' (D minor), for Tobias Haslinger.	Baden, Sept. 10, 1821.	'Allgemeine Musikalische Zeitung' (Leipzig), 1863, p. 727.	
214	Canon[1] a 6, to Goethe's 'Edel sei der Mensch' (E).	1823 (?).	Wiener 'Zeitschrift für Kunst,' etc., June 21, 1823.	
215	Canon 4 in 1, 'Schwenke dich ohne Schwänke,' for Schwenke of Hamburg.	Vienna, Nov. 17, 1824.	Cäcilia, April 1825.	
216	Canon[1] a 3, 'Kühl, nicht lau' (B♭), referring to Fr. Kuhlau.	Baden, Sept. 3, 1825.	Seyfried, 'L. v. Beethoven's Studien,' 1832; Anhang, p. 25.	
217	Canon[1] a 3, 'Signor Abate!' (G minor), on Abbé Stadler.	....	B. & H.	
218	Canon[1] a 3, 'Ewig dein' (C), probably for Baron Pasqualati.	*Aut.* J. Street, London.	'Allgemeine Musik Zeitung,' 1863, p. 856.	
219	Canon 3 in 1, 'Ich bitt' dich,' on the scale of E♭, for Hauschka.	....	B. & H.	Dedicato al signore illustrissimo Hauschka dal suo servo L. v. B.
220	Canon (free) 4 in 1 to Goethe's 'Glück zum neuen Jahr' (E♭). Comp. No. 210.	....	In 'Lieder von Göthe und Matthisson,' etc., J. Riedl's 'Kunsthandlung,' Vienna and Pesth, May 1816.	
221	Canon (Räthsel canon), 'Si non per portas' (F), to M. Schlesinger.	Vienna, Sept. 26, 1825.	Appendix to Marx's 'Beethoven,' 1859.	
222	Canon in 8va (A), 'Souvenir pour Monsieur S. de M. Boyer par Louis van Beethoven.'	Baden, Aug. 3, 1825.—*Aut.* O. A. Schulz, Leipzig.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 274.	
223	25 Irish Songs, for 1 and 2 Voices with PF. V. Vo.:—1. 'The Return to Ulster' (F minor). 2. 'Sweet power of song,' a 2 (D). 3. 'Once more I hail thee' (F). 4. 'The morning air' (G minor). 5. 'The Massacre of Glencoe' (A minor). 6. 'What shall I do,' a 2 (B minor). 7. 'His boat comes on the sunny tide' (D). 8. 'Come, draw we round' (D minor). 9. 'The soldier's dream' (E♭). 10. 'The Deserter' (F). 11. 'Thou emblem of faith' (C minor). 12. 'English Bulls' (D). 13. 'Musing on the roaring ocean' (C). 14. 'Dermot and Shelah' (G). 15. 'Let brain-spinning swains' (A). 16. 'Hide not thine anguish' (D). 17. 'In vain to this desert,' a 2 (D). 18. 'They bid me slight,' a 2 (D minor). 19. 'Wife, children, and friends,' a 2 (A minor). 20. 'Farewell bliss,' a 2 (D minor). 21. 'Morning a cruel turmoiler is' (D). 22. 'From Garyone' (D); cf. No. 225, No. 7. 23. 'The wandering gypsy' (F). 24. 'Shall a son of O'Donnel' (F). 25. 'O harp of Erin' (E♭); cf. No. 225, 2.	....	Contained in 'A select collection of original Irish airs for the Voice, united to characteristic English poetry, written for this work, with symphonies and accompaniments for the Pianoforte, Violin, and Violoncello, composed by Beethoven.' By George Thomson. Edinburgh, vol. i. 1814, and vol. ii. 1816.	
224	20 Irish Songs:—1. 'When eve's last rays,' a 2. 2. 'No riches from his scanty store.' 3. 'The British Light Dragoons.' 4. 'Since greybeards inform us.' 5. 'I dreamed I lay,' a 2. 6. 'Sad and luckless.' 7. 'O soothe me, my lyre.' 8. 'Norah of Balamagairy,' with chorus. 9. 'The kiss, dear maid.' 10. 'The hapless soldier,' a 2. 11. 'When far from the home.' 12. 'I'll praise the saints.' 13. 'Sunshine.' 14. 'Paddy O'Rafferty.' 15. ''Tis but in vain.' 16. 'O might I but my Patrick love!' 17. 'Come, Darby dear, easy.' 18. 'No more, my Mary.' 19. 'Judy, lovely, matchless creature.' 20. 'Thy ship must sail.'	*Aut.* of Nos. 6, 7, 8, 9, 11, 16, 17, 18, 20, Artaria, Vienna.	Nos. 1 to 4 in vol. i. (1814) of foregoing publication; Nos. 5 to 20 in vol. ii. (1816).	
225	12 Irish Songs:—1. 'The Elfin Fairies.' 2. 'O harp of Erin'; cf. No. 223, 25. 3. 'The Farewell Song.' 4. 'The Pulse of an Irishman.' 5. 'O who, my dear Dermot.' 6. 'Put round the bright wine.' 7. 'From Garyone'; cf. No. 223, 22. 8. 'Save me from the grave and wise.' 9. 'O would I were but that sweet linnet!' a 2. 10. 'The hero may perish,' a 2. 11. 'The soldier in a foreign land,' a 2. 12. 'He promised me at parting,' a 2.		Nos. 2 and 7 in vol. i. of above (1814); Nos. 1, 3, 4, 5, 6, 8, 9, 10, 11, 12 in vol. ii. of the same.	
226	26 Welsh Songs:—1. 'Sion the son of Evan,' a 2. 2. 'The Monks of Bangor's march,' a 2. 3. 'The Cottage Maid.' 4. 'Love without hope.' 5. 'The Golden Robe.' 6. 'The fair maids of Mona.' 7. 'O let the night my blushes hide.' 8. 'Farewell, farewell, thou noisy town.' 9. 'To the Æolian harp.' 10. 'Ned Pugh's Farewell.' 11. 'Merch Megan.' 12. 'Waken, lords and ladies gay.' 13. 'Helpless Woman.' 14. 'The Dream,' a 2. 15. 'When mortals all.' 16. 'The Damsels of Cardigan.' 17. 'The Dairyhouse.' 18. 'Sweet Richard.' 19. 'The Vale of Clwyd.' 20. 'To the blackbird.' 21. 'Cupid's kindness.' 22. 'Constancy,' a 2. 23. 'The old strain.' 24. 'Three hundred pounds.' 25. 'The parting kiss.' 26. 'Good-night.'			

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[1] These are more properly Rounds.

No.	Description.	Composed.	Original Publisher.	Dedicated to
227	12 Scottish Songs:—1. 'The Banner of Buccleuch, S.T.B. 2. 'Duncan Gray,' S.T.B. 3. 'Up, quit thy bower,' S.S.B. 4. 'Ye shepherds of this pleasant vale,' S.T.B. 5. 'Cease your funning.'[1] 6. 'Highland Harry.' 7. 'Polly Stewart.' 8. 'Womankind,' S.T.B. 9. 'Lochnagar,' S.T.B. 10. 'Glencoe,' S.T.B. 11. 'Auld Lang Syne,' S.T.B. 12. 'The Quaker's Wife,' S.T.B.	*Aut.* No. 6, Artaria, Vienna.	Nos. 5, 6, 7, 8, 9, 10, 11 published in vol. vi. of Thomson's collection, 1841.	
228	12 Songs of various nationality, for Voice, PF. V. Vo.:—1. 'God save our Lord the King,' Solo and Chorus. 2. 'The Soldier' (The Minstrel Boy). 3. 'O Charlie is my darling,' S.S.B. 4 'O sanctissima!' (Sicilian Mariner's Hymn), S.S.B. 5. 'The Miller of the Dee,' S.T.B. 6. 'A health to the brave,' a 2. 7. 'Robin Adair,' S.T.B. 8. 'By the side of the Shannon.' 9. 'Highlander's Lament,' Solo and Chorus. 10. 'Sir Johnnie Cope.' 11. 'The Wandering Minstrel,' Solo and Chorus. 12. 'La Gondoletta.'	Nos. 2, 6, 8, 11, May 1815.	Nos. 2, 6, 8, 11, published by Thomson, Edinburgh, 1816.	
229	Song, 'Schilderung eines Mädchens.'	1781 (?).	Bossler of Spire, in 'Blumenlese für Klavierliebhaber,' 1783 — 'von Herrn Ludwig van Beethoven, alt eilf Jahr.'	
230	Song to Wirth's 'An einen Säugling.'	....	Bossler of Spire, in 'Neue Blumenlese für Klavierliebhaber,' 1784.	
231	Song, 'Farewell to Vienna's citizens,' to Friedelberg's words.	Nov. 15, 1796.	Artaria & Co., Vienna, Nov. 19, 1796.	Obristwachtmeister von Kövesdy.
232	War Song of the Austrians, to Friedelberg's words, Solo and Chorus, with PF.	April 14, 1797.	Artaria & Co., Vienna, April 29, 1797.	
233	Song to Pfeffel's 'Der freie Mann.'	1795 (?). — *Aut.* Artaria, Vienna.	Simrock, Bonn, 1806, with another text, by Wegeler—'Maurerfragen.' In 1808 (?), with original text and with op. 75. No. 2, and early version of 'Opferlied.'	
234	Opferlied, to Matthisson's 'Die Flamme lodert,' cf. op. 121*b*.	1795 (?).	See No. 233.	
235	Song, 'Zärtliche Liebe' to Herrosen's 'Ich liebe dich,' Voice and PF. (G). *N.B.*—Begins with second stanza.	*Aut.* Dr. Schneider, Vienna.	Traeg, Vienna, June 1803. 'II Lieder, No. 1 . . . von Ludwig van Beethoven.'	
236	Song, 'La Partenza,' to Metastasio's 'Ecco quel fiero istante' (A).	*Revised copy*, C. A. Spina. Vienna.	Traeg, Vienna, June 1803. 'II Lieder, No. 2.'	
237	Song, 'Der Wachtelschlag' (the Quail) to Sauter's 'Horch! wie schallt's.' (F).	[About 1799.]	Kunst- und Industrie-Comptoir, Vienna, March, 1804.	
238	Song, 'Als die Geliebte sich trennen wollte,' free version by S. von Breuning of the French of G. Bernard or of Hoffmann (E♭).	....	'Allgemeine Musik. Zeitung,' Leipzig, Nov. 22, 1809.	
239	Arietta, to Carpani's 'In questa tomba oscura' (A♭).	1807 (?). — *Aut.* Artaria, Vienna.	The sixty-third and last of a collection of settings of Carpani's poem published by Mollo, Vienna, Sept. 1808.	
240	Song, 'Andenken' to Matthisson's 'Ich denke dein' (D).	....	Breitkopf & Härtel, May 1810.	
241	Four settings of Goethe's 'Sehnsucht.'—'Nur wer die Sehnsucht kennt.' Soprano and PF. Nos. 1, 2, 4, G minor; No. 3, E♭.	....	No. 1, Appendix to 'Prometheus,' No. 3; April 1808. The 4 settings appeared at Der Kunst- und Industrie-Comptoir, Vienna, Sept. 22, 1810.	
242	Song, to Reissig's 'Lied aus der Ferne'—'Als mir noch.' Voice and PF. (B♭).	1809—*Aut.* Artaria, Vienna.	Breitkopf & Härtel, May 1810.	
243	Song, to Reissig's 'Der Liebende'—'Welch ein wunderbares Leben.' Voice and PF. (D).	*Aut.* Artaria, Vienna.	Artaria 'Achtzehn deutsche Gedichte,' etc., July 1810.	
244	Song, to Reissig's 'Der Jüngling in der Fremde.'—'Der Frühling entblühet' (B♭).	....	Artaria. In the foregoing.	
245	Song, to Reissig's 'Des Krieger's Abschied' (E♭).	1814.	P. Mechetti, Vienna, in 'Sechs deutsche Gedichte,' etc., June 1815.	
246	Song, to Reissig's 'Sehnsucht'—'Die stille Nacht.'	1815 or 1816.	Artaria & Co., Vienna, in 'Drei deutsche Gedichte,' etc., June 1816.	
247	Song, to Stoll's 'An die Geliebte'—'O dass ich dir.' 2 versions in Nottebohm.	Dec. 1811. — *Aut.* Petter, Vienna; a second version, not before Dec. 1812.	Vienna, in 'Friedensblätter,' July 12, 1814; second version in 'Das singende Deutschland,' about 1840.	
248	Song (Bass), to F. R. Herrmann's 'Der Bardengeist'—'Dort auf dem hohen Felsen' (G).	Nov. 3, 1813.	Musenalmanach for 1814, Vienna.	
249	Song, to Treitschke's 'Ruf vom Berge'—'Wenn ich ein Vöglein wär' (A).	Dec. 13, 1816.	Supplement to F. Treitschke's Poems, June 1817.	
250	Song, to Wessenberg's 'Das Geheimniss'—'Wo blüht das Blümchen.'	1815.	Wiener, 'Mode-Zeitung,' Feb. 29, 1816.	
251	Song, to Carl Lappe's 'So oder so.'—'Nord oder Sud!' (F).	1817.	Wiener 'Mode-Zeitung,' Feb. 15, 1817.	
252	Song, to von Haugwitz's 'Resignation.'—'Lisch aus, mein Licht!' (D).	End of 1817.	Wiener 'Zeitschrift für Kunst,' March 31, 1818.	
253	Song, to H. Goeble's 'Abendlied unter'm gestirnten Himmel.'—'Wenn die Sonne niedersinket' (E).	March 4, 1820.—*Aut.* Hofbibliothek, Vienna.	Wiener 'Zeitschrift für Kunst,' March 28, 1820.	
254	Setting of Bürger's 'Seufzer eines Ungeliebten,' and 'Gegenliebe.' For theme of 'Gegenliebe,' see op. 80.	1795 (?).	Diabelli & Co., Vienna, April 1837; with No. 255.	
255	Song, to Herder's 'Die laute Klage.'—'Turteltaube' (C minor).	1809 (?).	See the foregoing.	
256	Song, 'Gedenke mein! ich denke dein' (E♭).	1820.	Haslinger, Vienna, 1844. Also B. & H. Suppl. No. 1.	

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[1] This [illegible] possibly a Welsh, possibly an Old English air

Besides works mentioned the following are published in the B. & H. Suppl. :—

VOCAL.

Chor zum Festspiel: 'Die Weihe des Hauses'; for Solo, Chorus, and Orch.
Opferlied; Soli, Chorus, and small Orch. Composed 1823 (cf. 121*b*).
Chorus on the Allied Princes, 4 voices and Orch.
Two Arias: 'Prüfung des Küssens' and 'Mit Mädeln sich vertragen' (cir. 1790). Bass with Orch. acct.
Two Arias to Umlauf's Operetta 'Die schöne Schusterin' (cir. 1796).
Aria, 'Primo amore'; Sop. with Orch. acct.
Abschiedsgesang; for 3 Male voices (1814).
Song, 'Ich, der mit flatterndem Sinn'; for Voice and PF. (1792).
Merkenstein (1814). An earlier setting than op. 100.
Der Gesang der Nachtigall (cir. 1813); for Voice and PF.
Song, 'Man strebt die Flamme' (cir. 1792) and 'O care selve' (1794); for Voice and PF.
Song, 'An Minna' (1792).
Trinklied; Voice and PF. (cir. 1787).
Klage; Voice and PF. (1790).
Elegie auf den Tod eines Pudels; Voice and PF. (cir. 1787).
Five Canons:—No. 1, 'Te solo adoro' (1823); No. 2, 'Freundschaft' (1814); No. 4, 'Gedenket heute an Baden' (1822); and No. 5, 'Freu' dich des Lebens' (1825). [For No. 3, 'Glaube u. hoffe,' see No. 201.]

INSTRUMENTAL.

Two Marches for Military Band (1809).
Polonaise for Military Band (1810).
Ecossaise for Military Band (1810).
Concerto for PF. in E♭.
Six 'Ländlerische Tänze,' for 2 V. and C.
March for 2 Clar., 2 Corni, and 2 Fag.
Trio for PF., Fl., and Fag. (probably 1786).
Two Bagatelles for PF. (1797).
Allegretto for PF. (cir. 1796).
'Lustig, Traurig,' two small pieces for PF.
Fugue for Organ (1783).
Various Waltzes, Ecossaises, etc., for PF.

G.

[The two following pieces have recently appeared in *Die Musik*, from MSS. in the Royal Library at Berlin :—

1st year, No. 12, an Adagio, possibly for a musical clock.
2nd year, No. 6, a Bolero, a solo for Voice, PF., V., and Vo.]

[The above article is substantially the same as that which appeared in the original edition of the Dictionary; but a large amount of material which came into Sir George Grove's hands after the publication of the original article, and which was intended by him to be incorporated in any subsequent edition, has been added by Mr. J. S. Shedlock, who has undertaken the revision of the whole article, and to whom the additions in square brackets are due.]

BEFFARA, Louis François, born at Nonancourt, August 23, 1751; from 1792 to 1816 Commissaire de Police in Paris, where he died Feb. 2, 1838. Renowned for his collection of documents on the Paris operas, which were unfortunately consumed at the burning of the Hôtel de Ville during the Commune in 1871. For completeness and genuineness the collection could not be surpassed, and its loss is irreparable.

F. G.

BEGGAR'S OPERA, THE. A celebrated piece, written in 1727 by John Gay, who was said to have been instigated to its production by a feeling of annoyance at having been offered a court appointment which he regarded as beneath him. It is also said to have had its origin in an observation of Swift's to its author, that 'a Newgate Pastoral might make an odd pretty sort of thing.' Under the thin veil of exposing the vices of highwaymen, pickpockets, gaolers, receivers of stolen goods, and their confederates and associates, it bristles with keen, well-pointed satire on the corrupt and venal politicians and courtiers of the day, and of the prevailing fashionable entertainment—the Italian opera. It has been denied that there is any reference to the latter, because the style of the music of Italian operas is not burlesqued, but the fact is apparent from the introductory dialogue between the Beggar (the assumed author of the piece) and the Player, in which the former is made to say, 'I have introduc'd the similes that are in all your celebrated operas; the Swallow, the Moth, the Bee, the Ship, the Flower, etc. Besides, I have a prison scene, which the ladies always reckon charmingly pathetick. As to the parts I have observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence.' The allusion in the last sentence to the deadly feud between Cuzzoni and Faustina, which in 1727 divided the fashionable world into two violently hostile factions, is so palpable as to cause surprise at its having been overlooked. 'The Beggar's Opera' was first offered to Colley Cibber for Drury Lane Theatre, but being rejected by him was accepted by John Rich, and brought out at Lincoln's Inn Fields Theatre, Jan. 29, 1727-28. Its success was decisive: it was performed sixty-two nights (not consecutive) during the season, and immediately afterwards played all over England, in Ireland, Scotland, and even in Minorca. By the time it had reached its thirty-sixth representation Rich had netted nearly £4000, whilst Gay's four 'author's nights' had produced him £693 : 13 : 6; whence it was said that it had made Gay rich, and Rich gay. The songs were all written either to ballad tunes (English, Scotch, and Irish, some of considerable antiquity), or the tunes of the most popular songs of the day. These tunes, sixty-nine in number, were arranged and scored by Dr. Pepusch, who also composed an overture for the piece. They were chosen with great judgment, and to them its remarkable success was in a great degree attributable. The rage for 'The Beggar's Opera' showed itself in its scenes and songs appearing on fans and screens, in the attire of Lavinia Fenton (the performer of Polly) becoming the pattern for that of ladies of fashion, and in the temporary desertion of the Italian Opera. Hogarth published an engraving representing a scene in Act II. Some of the songs were said to have received finishing touches from the hand of Pope. The success of 'The Beggar's Opera' led to the production of a host of other pieces with songs written to ballad tunes, and thence denominated Ballad Operas. [English Opera.]

W. H. H.

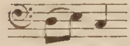
BEGNIS, Giuseppe de, born at Lugo, in the Papal States, 1793, sang soprano in the chapel at Lugo till he was nearly fifteen, when his voice broke. Thinking it would never return, and having a strong taste for comedy, he took lessons of Mandini, a celebrated Italian actor; but, his father being opposed to this course, he began to study music again under Saraceni the composer, the brother of Madame Morandi. He made his first operatic appearance in the carnival of 1813 as *primo buffo* in Pavesi's 'Marco Antonio' at Modena, and was most successful. He next went to Forli and Rimini, and returned to Modena. In the following carnival he sang at Siena, at the opening of the new Teatro degli Academici Rozzi, as Pazzo in Paer's 'Agnese,' and as Selim in the 'Turco in Italia' of Rossini, and was enthusiastically applauded in both. He next appeared at Ferrara, Badia, and Trieste. In the carnival of 1815 he was at Cesena, and particularly brilliant in Fioravanti's 'Bello piace a tutti,' in which he imitated with his falsetto the celebrated Pacchierotti. He now sang at various theatres until the carnival of 1816, at Milan, where he was laid up for three months, and unable to sing. On his recovery he proceeded to Parma, where his success was more brilliant than ever; then to Modena and Bologna. Here he played successfully in Paer's 'Agnese,' which had been tried twice before there without success. The piece was chosen for the benefit of Signora Ronzi, who was engaged there. Shortly after, she was married to De Begnis, who was admitted to the Philharmonic Academy of Bologna at the same time. They were, however, separated for a time, De Begnis being engaged to sing at Rome, and Ronzi at Genoa. They met again at Florence, 1817, and performed together at Vicenza and Verona. Rossini engaged them for the opening of the new theatre at Pesaro. In 1819 they made their débuts at Paris with great success; and in 1822 appeared in London in the 'Turco in Italia,' where he was considered an excellent comic actor and singer. In 1823 he had the direction, with his wife, of the operas at Bath; and he was again engaged for the operatic season of 1824. He died August 1849. J. M.

BEGNIS, Signora Ronzi de, the wife of the above, was possibly the young girl, Claudina Ronzi, born at Paris, Jan. 11, 1800, of whom there is still a record at the Conservatoire in that city, that she was admitted to a singing class March 9, 1809. However this may be, nothing more is known of her until her marriage with De Begnis at Bologna, 1816. In 1819 she made her first appearance at Paris, having sung at most of the principal Italian operas, and for Rossini at the opening of the new theatre at Pesaro in 1818. The Parisians thought her weak, especially as Rosina; but they admit that Donna Anna was never so well sung there by any one else before Sontag undertook it in 1828. It must be said that she received some instruction in the part from Garat, and that she profited by his lessons. In 1822 she came with her husband to London, where her voice and style steadily improved. 'She made her first appearance,' says Lord Mount-Edgcumbe, 'in the "Turco in Italia," and acted in it delightfully. With a pretty face and pleasing countenance, she had a voice of great sweetness and flexibility, which she managed with considerable skill and taste. She decidedly excelled in comic parts: indeed, I have rarely seen a better buffa.' In 1824 she was eclipsed by the arrival of Pasta. In 1825 she shared with Madame Vestris the principal parts in the comic operas at the Haymarket Theatre, the temporary retreat of the company; but, soon after the return of Pasta, she fell ill and totally lost her voice, was obliged to throw up her engagement, and returned to Italy. She died at Florence, June 7, 1853. J. M.

BEGREZ, Pierre Ignace, born at Namur, Dec. 23, 1783. At the age of six he sang in the choir of the cathedral of St. Aubin. After some years he went to Paris, and was received in a violin-class at the Conservatoire, the 17th Floréal, An xii. (1804). He was at the same time engaged in the orchestra of the Opéra, then under the direction of Grasset. Finding, however, that he possessed a fine tenor voice, he soon threw aside the violin, and studied singing under Garat, from October 1806. In 1814 he carried off the first prize at the Conservatoire, and in 1815 he made his first appearance at the opera in Gluck's 'Armide,' which he followed with the principal parts of 'Les Bayadères' and 'Anacréon.' About the end of the same year he was engaged for the London Opera House, where he remained a permanent member of the company at the King's Theatre till 1822, when he retired from the boards, and devoted himself to teaching and singing in concerts. He had a beautiful voice, and good French style. He died Dec. 1863. J. M.

BEKLEMMT, *i.e.* 'heavy at the heart,' 'oppressed.' A word which Beethoven has attached to the middle section of the Cavatina in his Quartet in B flat (op. 130), where he modulates into C flat; and where the choked and broken accents of the first violin fully bear out the expression. None of the old copies of the quartet give this interesting personal note of the composer's. It first appeared in Breitkopf & Härtel's complete edition. Correctly the word would be *beklommen*. G.

BELAIEV, Mitrophane Petrovich, born at St. Petersburg, Feb. 10, 1836. Soon after leaving school he succeeded to the business of his father, a wealthy timber-merchant in the district of Olonetz. As a boy he learnt the violin and piano, and, in spite of business, found time to occupy himself with chamber-music. About 1880 he became intimately acquainted with the chief representatives of Balakirev's school, and soon showed himself an ardent supporter of Russian music. As a practical means of forwarding the national cause he founded, in 1885, a publishing house in Leipzig, and has brought out about 2000 compositions by members of the New School, including operatic and symphonic works by Borodin, Moussorgsky, Rimsky-Korsakov, Glazounov, and others. With the same object in view he instituted, in 1885, the 'Russian Symphony Concerts,' the programmes of which are drawn exclusively from the works of native musicians. From three to six concerts are given each season in St. Petersburg. Belaiev organised similar concerts at the Paris Exhibition of 1889, and also initiated the 'Quartet Evenings,' started in St. Petersburg in 1891. In honour of this Russian Mæcenas, Borodin, Rimsky-Korsakov, Glazounov, and Liadov composed a string quartet on the notes B-la-f. (Died Jan. 10, 1904.) R. N.

BELCKE, Friedrich August, a celebrated trombone-player, son of the town musician at Lucka in Saxony, and born May 27, 1795. The boy at an early age showed a fondness for brass instruments, and was a good horn-player before he took up the trombone, on which he soon reached a pitch of excellence before unknown. He first joined the Gewandhaus orchestra in Leipzig, and then obtained a permanent post in the royal band at Berlin, where he remained from 1816 to 1858. Frequent tours made him widely known. In 1838 he left the Berlin band of his own accord and retired to his native place, where he died Dec. 10, 1874. By trombone-players his compositions are well known and highly valued. He it is of whom Schumann pleasantly says, in his essay on 'The Comic in Music' (*Ges. Schriften*, i. 185), 'There is a phrase in the finale of Beethoven's Eighth Symphony which always makes the members of a well-known orchestra laugh, because they insist upon it that in this figure they hear the name  of Belcke, one of the best of their number.' A. M.

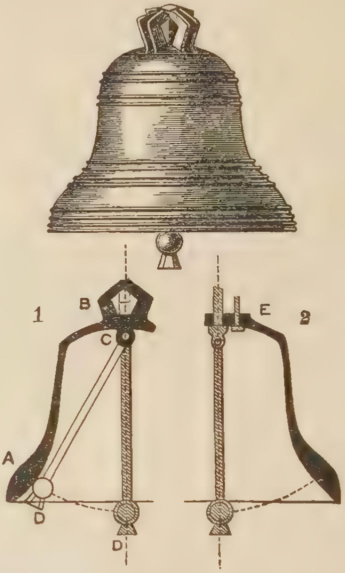
BELICZAY, Julius von, born August 10, 1835, at Komorn in Hungary; was at first an engineer, but transferred his affections to music, and became a pupil of J. Hoffmann, and F. Krenn in Vienna. After some years spent between Pressburg and Vienna, he was appointed professor of theory in the National Music Academy in Pesth. His compositions, many of which are highly meritorious, belong to the general stream of music, and are independent of the national style which most Hungarian composers affect. They include: three string quartets, a trio, op. 30, and andante for stringed orchestra; a serenade for strings, two symphonies, an 'Ave Maria' for soprano solo, choir, and orchestra, op. 9, pianoforte pieces and songs, besides a mass in F, frequently performed. In 1891 Beliczay published the first part of a method of composition, in the Hungarian language. [Riemann's *Lexikon.*]

BELISARIO. Italian opera in three acts, libretto and music by Donizetti. Produced at Venice, Feb. 7, 1836; in London, at the King's Theatre, April 1, 1837; and at Paris, Théâtre des Italiens, Oct. 24, 1843.

BELL. A musical instrument of metal, sounded by percussion, and consisting of a cup or bowl, caused to vibrate by the blow of a 'clapper' or hammer on the inner or outer surface of the bell. The external stroke, however, is only applied in special cases, as when a large bell is connected with a clock, and the hours are struck upon it with an external hammer worked by mechanical means; or when a series of bells are arranged so that set compositions can be played upon them by a series of such hammers, and with musical precision. [See Carillons.] A fixed bell can also be played by an internal hammer pulled or struck against the inside. But the essential and typical form of the bell is that in which the stroke is given by a movable clapper hung within the bell, and caused to strike by swinging the latter, either by hand (in the case of small bells) or by a wheel and pulley system in the case of large ones. Bells have also been extensively used as personal ornaments and decorations, from those on the hem of the garment of the Jewish high-priest to those which formed the appendages of the head-dress of the mediæval jester. This decorative use of bells has also been applied to domestic animals; and the bells of the English waggoner's team were formerly as common an appendage as the sheep-bells and goat-bells in Switzerland and elsewhere, and the cow-bells in the New Forest, still are. In these cases the sound of the bell is excited by the movements of the body. But in all these forms or applications of the bell the principle is the same; it is an instrument with a hammer hung loose inside it, and caused to sound by the agitation, regular or irregular, communicated to it, and by which the hammer is made to strike against the inside. It is important to note this as the essential characteristic of bells, and that which distinguishes their special place among musical instruments. Of music, in the artistic sense of the word, bells in their true form are hardly capable. They may be tuned to a regular scale, and sounded in various successions, but the method of obtaining the sound by swinging the bell till the clapper hits it (by which method alone the full sound can be elicited) necessarily precludes anything like the exactitude in time or the variation in intensity by which form and expression are given to music. All the contrivances for performing music on bells with mechanical precision involve a greater or less departure from the true principle of the bell, and an impairing of its characteristic sound by fixing it instead of letting it swing freely. It will be seen, therefore, that bells form a kind of connecting link between the music of art and the music of nature; their fixed tone and synchronous vibrations connecting them with the art, while the irregular and formless character of the music produced from them even by the best peal-ringers, partakes of the wildness and vague character of natural sounds. It is this wildness of character which is one of the great charms of bell-music on a large scale, and which has caused it to be so much interwoven with the associations of men, both in real life and in imaginative literature.

Like the harp, the bell is prehistoric in its origin ; nor would it serve much purpose here to speculate upon the probable origin or earliest form of the bell, of which in fact we know nothing ; or even to dwell on the very uncertain archæology of the instrument. The records of almost all nations of whose early history we know anything imply the use of bells in one shape or another ; generally, it would seem, as a sign or proclamation, just as the railway bell, the church bell, and 'that tocsin of the soul, the dinner-bell,' are still used. But there can be no question that the real development of bells and bell-ringing into their highest form is due to the art and the ecclesiastical fervour combined of the Middle Ages. The influences which led to the development of bell-ringing and bell-founding were not dissimilar to those which led to the great development of architecture in the cathedral form. Not that either architecture or bells were necessarily connected with ecclesiastical predominance ; but that the church being the great power and central influence of mediæval Europe, the art of the time was all drawn into its service, and thus it came to pass that bells having been, at a comparatively early period of the Christian era, introduced as an appendage to places of worship, their development, with all the art and science which the mediæval workmen had at command, became almost inseparably connected with that of church architecture, and their sounds associated in an especial degree with church celebrations. The form of bell which may be said to have been perfected by mediæval bell-founders (for it has been accepted as a type upon which no essential or radical improvement can be made) is that shown in the following diagram, in which also the principal component parts of the bell are distinguished.

The elevation of the exterior of the bell explains itself ; the section shows the relative thickness and shape of the metal ; the thickest portion, the 'sound-bow,' A, against which the clapper strikes, is usually $\frac{1}{13}$th of the total diameter of the bell at the lip. The half-section marked No. 1 shows the old method of providing for the hanging of the bell and the attachment of the clapper ; the loops called 'canons,' B, being cast on solid to receive the iron straps by which the bell is fixed to the stock, and the bolt, C, for attaching the clapper also cast solid on the inside of the bell. It is necessary that C should be well below the line of axis on which the bell swings, so as to describe an appreciable circle around the axis, otherwise there will be no leverage to drive the clapper, and it will not fly properly. The swing of the clapper is further ensured and accelerated by the small piece, D, called the 'flight,' cast on to the striking part to increase the impetus of the blow. Half-section No. 2 shows a method of hanging the bell and clapper recommended by Lord Grimthorpe, and adopted in a good many instances by Mr. Taylor of Loughborough, in which canons are dispensed with, and a thick crown, E, is used with bolt holes through which the bell is bolted to the stock, and a larger hole in the centre through which the clapper-bolt is also fixed to the stock, instead of being cast on to the bell. The advantage of this plan is that the bell can easily be turned on the stock, the clapper-bolt (which is circular where it passes through the bell) remaining stationary, and thus the blow of the clapper can be directed against a new portion of the sound-bow, should the original striking place have become worn or show any tendency to crack.



The material of which bells are composed is a mixture of copper and tin, which in the old bells appear to have been used in the proportion of about 3 to 1. Modern experiment has given rise to the conclusion that, while this combination gave the best sound, and the proportion of tin might even be increased with advantage to the sound, this proportion represents the extreme amount of tin which can be used without the danger of rendering the metal brittle and liable to crack, and that in regard to this consideration a margin within that proportion of tin is safer. 22 of copper to 7 of tin was used for the Westminster bells in the Victoria Tower. Any considerably larger proportion of copper than this, on the other hand, has a tendency to render the metal too soft, and impair the brilliancy of its tone.

The conclusion that the special shape figured above, or something near it, is the best for a bell, has no basis that any one seems to know of except experience. It has been theoretically maintained that plain hemispherical bells ought to give the best and purest tone, but except on a small scale it is not found to be so; the result being either that the tone is very heavy and dead, or that when forced by hard striking it is unmusical and disagreeable to the ear. Sets of hemispherical bells have lately been made of larger size, and with more success than before; they require, however, to be fixed and struck, and not swung; their tone when not struck too heavily is not unpleasing, but quite inferior in power and brightness to that of a swung bell of the usual form. It is also to be noted, though this fact again is equally inexplicable, or at least unexplained, that large and small bells require somewhat differing shape and proportions to realise the best sound. That the proportionate thickness or weight of metal for producing the best results should be different for large and small bells, it is more easy to understand. For a large bell, such as 6-feet diameter, experience seems to give a thickness of $\frac{1}{12}$th of the diameter as the best proportion. Smaller bells will bear a somewhat greater proportionate thickness, and the proportionate thickness,—that is to say, the proportionate weight of metal to the note produced —is always increased in a large peal, from the lower to the upper notes of the scale. The thinner the bell is in proportion to the weight of metal, it should be observed, the deeper is the pitch; so that if the same proportionate thickness were preserved in the treble as in the tenor of a peal, the former would have to be made of too small size and too little weight of metal to compete successfully with the tenor. By adding to the proportionate thickness of the treble, we are enabled to make it of larger size and heavier metal while preserving the high pitch. This effect of thickness on pitch is a thing to be borne in mind in ordering a peal of bells, and deciding what scale or pitch is to be adopted. The cost of the bells is in proportion to the weight of metal, and the question therefore is, given so much metal, in what form to cast it so as to get the best effect from it. This will often be best realised by not endeavouring to get too deep a tone from the peal; a peal tuned in the scale of E or of F may be equally cast with the same amount of metal, but will not be equally good, as either the E peal in that case must be too thin, or the F peal too thick. Where the amount of metal is limited, therefore, the higher pitch will give the best result, and enable the metal to be used to the best advantage.

The precise note which a bell of a certain shape, size, and weight will produce is almost a matter of experience; but the proportion between size and relative dimensions and pitch is capable of being approximately tabulated. The average *modulus* of the finest of the large bells of Europe, as between size and weight, is given by Lord Grimthorpe (to whose work on Clocks and Bells the reader is referred for more detailed information on some of the points touched upon here), as 10 cwt. of metal for a bell 3 feet in diameter, and as the weight of metal varies as the cube of the diameter, a bell of 4 feet diameter would consume nearly 25 cwt., and one of 6 feet diameter 4 tons of metal. A bell of this last-named weight would, with the best and most effective disposition of the metal, give the note tenor C; and the pitch for other sizes may be deduced from this, on the rule that the number of vibrations per second in bells varies as $\frac{(\text{thickness})^2}{\text{diameter}}$.

Where a set of bells are in precisely similar proportions throughout, their dimensions would be simply in an inverse ratio to the number of vibrations per second of the notes they were intended to sound. But as in practice the higher pitched bells are always made thicker in proportion to the diameter than the lower ones, for the reasons mentioned above, the problem cannot for practical purposes be stated in the simple form of inverse ratio. Bells, it may be observed, are tuned by turning out a small portion from the inner side of the thickest part or sound-bow, when they are too sharp, so as to reduce the thickness and thereby flatten them, or by similarly turning off a small portion from the edge of the rim, so as to reduce the diameter, when it is desired to sharpen them. This latter process, however, impairs the shape, and is apt also to injure the tone of the bell; and if the casting cannot be so accurately regulated as to give hope of ensuring correctness at first, it is better to let any excess be on the side of sharpness, which can be corrected without damaging the bell. In the case of large peals the plan has sometimes been followed of casting all the smaller bells a trifle thick, so that if the whole peal is not precisely in tune, the tuning may all fall on the smaller bells, which will be reduced in thickness till they are brought down to the pitch to range correctly with the larger ones. Bells are however now cast with considerable accuracy, and the turning out of a nearly perfect, or, as it is called, a 'maiden' peal, is not an uncommon occurrence; though it must be said that peals are not infrequently so called which are not as perfectly in tune as they ought to be, but which are left untouched in order to claim the credit of being a 'maiden' set. This ought never to be allowed; in fact a much more rigorous standard ought to be maintained in tuning bells than is usual: the number of bells not properly in tune with each other which we hear is a constant annoyance to those whose ears can detect the falsity, and perhaps does something towards confirming other listeners in their deficiency of what is called 'ear.'

The casting of a large bell is an operation requiring considerable preparation and a great deal of nicety of workmanship. The first process is to form the model of the inside surface of the bell, or the core, which is done on a conical-shaped base of iron or brickwork; the clay, after being approximately modelled by hand, is brought to the correct mould by means of what is called a 'sweep,' which is a flat piece of hard wood with one of its edges cut to the section of the inside of the bell, and which is attached to a pivot fixed in the centre of the core, and then 'swept' round the clay until the model of the inside of the bell is correctly formed. The core is then thoroughly dried by heat, either by a fire lighted under it (if it is on a brick base), or by being placed bodily in an oven (if it is on an iron base). The next point is to obtain the outer shape of the bell, and its thickness. There are two ways of doing this. The method which used to be universally adopted was to make upon the core, after it was dried, a model of the thickness of the bell in clay, the outer shape of the bell being obtained by another sweep operating in the same way, and turning on the same centre as that which formed the inside shape; then upon this, when dry, to build a cover or cope, the inner side of which closely followed the outer shape of the bell. This cope, going like an extinguisher over the whole, was strengthened with haybands, or, in the case of large models, with pieces of iron worked into it, so that when made it could be bodily lifted off, the clay bell previously made on the core broken away, and the cope replaced, leaving between it and the core the precise shape and thickness of the bell. The difficulty, however, of getting a good external finish in this way must have been considerable. The method now usually employed is to dispense with the operation of making the clay 'thickness' altogether, and to have a metal cope larger than the size of the bell, and lined with clay, in which the external model of the bell is then formed by an inverted sweep, acting on the inside surface; the cope is then turned over the core, and the exact model of the bell is represented, of course, by the space between them. The direct action of the sweep secures a more finished exterior surface than with the old hand-made cope; and another advantage is that the iron cope can be bolted down to a plate below the core, so as to render the whole thing perfectly steady for the casting, and greatly facilitate the process of getting it into the sand. The mould which gives the shape of the top of the bell, with the clapper-ring and the ears or 'canons' for fixing the bell to the stock, is added to the model by a separate process, and the whole is then imbedded in the sand of the casting-room with the mouth downward, and the metal run in and left to cool.

Bells have occasionally been used in the orchestra, though hardly in any sense which can justify their being included among orchestral instruments; since when used singly and sounded by swinging in the ordinary way, they are invariably intended to give what may be called 'local colour' to a dramatic scene; to suggest something beyond or apart from the orchestra, as the prison-bell in the 'Trovatore,' the goat-bell in 'Dinorah,' or the vesper-bell in Sterndale Bennett's 'Paradise and the Peri' overture. Mozart has, however, used a frame of bells played by a keyboard like that of a pianoforte ('Glockenspiel') in the score of 'Die Zauberflöte,' to represent the effect of Papageno's bells which are visibly present in his head-dress, though actually played in the band. The same instrument has been used in a somewhat similar manner by one or two other operatic composers, but always for stage effect rather than for directly musical purposes. A recent idea of some English organ-builders has been the attachment of a scale of bells to an organ, which are sounded either alone or in combination with the ordinary stops on drawing a stop-head which brings them under the control of the keys; but the addition is completely out of keeping with the genius of the organ, and is available rather for 'sensational' effects than as a real addition to the proper range of the instrument. All these experiments only serve to confirm the opinion that bell-music does not belong to the region of musical art properly so called; and attempts to drag the bell from its proper sphere, and force from it an expression foreign to its nature, have never permanently succeeded. [The use of bell effects in the orchestra has very largely increased in late years, and to obviate the difficulty of getting a real peal of bells into the concert-rooms, a valuable substitute has been invented, in the shape of metal tubes, hung in a frame, and far more easily and certainly tuned than real bells. They were used at the Leeds Festival of 1886, for the peal of four bells in the 'Golden Legend'; and in London performances of extracts from 'Parsifal' they have been used with excellent effect. The sound of bells was originally produced at Bayreuth itself in various ways, at first by a combination of very deep-toned pianoforte strings with some kind of gong; but in recent performances the tubes above mentioned have been employed.] H. H. S.

Bells are rung in peal in the British Islands only, with the exception of one or two rings of bells in America and the Colonies. On the Continent they are simply clashed, being swung with a lever—the notes of the bells not being arranged in any special order. In our islands it is usual to tune bells in the diatonic scale, and they are then rung in order, from the highest to the lowest.

To enable the ringers to do this with accuracy, and also to enable them to change the order in which the bells strike by proper methods (see CHANGE-RINGING), bells are hung as shown in the accompanying illustrations.

They are first carefully secured by iron bolts and braces through the ears or 'canons,' K, to the stock A (Fig. 1) which is fitted with axles or gudgeons of iron, M, working in brass or gun-metal bearings. The stock is fitted with a

FIG. 1.

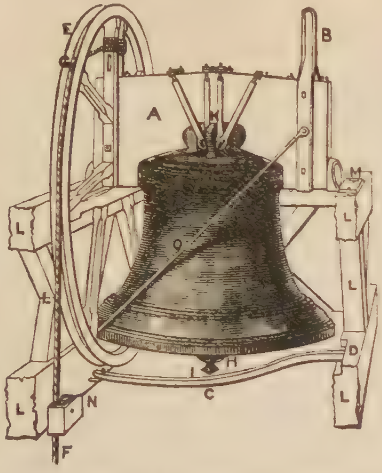


FIG. 2.

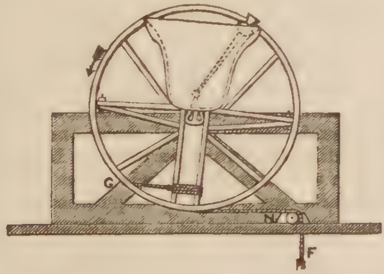
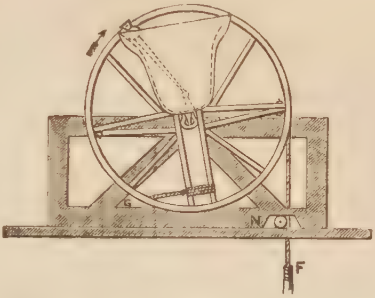


FIG. 3.



wheel, E, and a stay, B; and a ground pulley, N, is fixed to the floor of the belfry. By pulling the rope F, the bell is gradually swung till she stands mouth upwards, as shown in Figs. 2 and 3, when she is maintained in this position by the stay B, and slider C, which prevent her from falling over (or turning clean round). It will be seen that when the rope, F, has been pulled enough to bring the fillet or 'sallie pin,' G, down to the nearest point to the ground pulley, N, that it can reach, it would in swinging past that point raise the rope; this gives the ringer a second pull, as will be seen by reference to Fig. 2, and this is called the 'hand-stroke' pull. Now by following with the eye the motion of the bell as indicated by the arrow in No. 2, she will be seen to turn over, bringing the fillet G past N; then, winding the rope round the wheel as she moves, she will arrive at the position of the bell in Fig. 3—this is called the 'back-stroke' blow. The operation of swinging the bell from the position shown in Fig. 2 and that in Fig. 3 is called 'falling a bell.' The first thing a ringer has to learn is so to swing his bell by the use of the rope, that he can be quite certain to bring her from one stroke to another, pulling her with proper judgment, so as just to throw her over the balance as shown in Figs. 2 and 3. If however too much force is used, there is a danger of breaking the stay or some other part of the machinery, and the ringer himself may be seriously injured.

An alteration in the method of hanging the bell to the stock has been invented by Lord Grimthorpe, though only occasionally carried out. By the ordinary make the 'canons' for hanging are so arranged as to serve only for one position of the bell in regard to the stock, so that turning the bell in order to get the stroke of the clapper in a new position, after it has worn the bell, is impossible. Lord Grimthorpe's plan consists in having only four instead of six canons, at right angles to one another and forming a cross, on plan, on the crown of the bell. By this means the position of the bell can be altered by merely unstrapping it and turning it on the stock. As the clapper must always fly in the same plane, it is in this plan bolted to the stock, the bolt passing through a hole in the centre of the crown of the bell. C. A. W. T.

It is interesting to note the weight of metal and the dimensions of prominent bells in our own and other countries. The following list, for the most part taken from Denison's *Clocks*, etc., will show the leading particulars of some of the most celebrated :—

Great Bells of	*Date.*	*Diameter at mouth.*	*Weight.*
		Ft. In.	Ts. Cw.
Moscow	1783	21 6	198 0
,, second bell	..	..	128 0
Cologne, 'Kaiserglocke'	..	..	25 0
St. Paul's, London, 'Great Paul'	1882	9 6	16 14
Westminster, 'Big Ben'.	..	..	between 13 & 14 tons.
Oxford, 'Great Tom'	..	..	7 0
Munich	1493	7 8	6 5
Danzig	1453	..	6 1
Cologne	1449	..	6 0
Ratisbon	1325	..	5 16
Magdeburg	1690	6 2	5 15
Leipzig	1634	..	5 14
Breslau	1721	..	5 13
Brunn	1515	..	5 10
Ghent	..	..	5 10
Rodiz	1841	..	5 10
Châlons	..	..	5 9
Lincoln	1835	6 10½	5 8

Great Bells of	*Date.*	*Diameter at mouth.*		*Weight.*	
		Ft.	In.	Ts.	Cw.
Mariazell	1830	..		5	5
St. Paul's, London, old bell	1716	6	9½	5	4
Dresden	1787	..		5	2
Rouen	..	6	4½	5	9
Exeter, 'Peter'	1675	6	4	5	0
Frankfort	1371	6	4	5	0
Old Lincoln	1610	6	3½	4	18
Leeds Town Hall	1859	6	2	4	1
Valetta, Malta	..	6	1	..	
Amiens	1736	6	0	5	0
Boulogne	..	..		4	0
Westminster, fourth	1857	6	0	3	18
,, third	1858	4	6	1	13½
,, second	1857	4	0	1	6
,, first	1857	3	9	1	1
Exeter tenor	1676	5	11½	3	7
Hôtel de Ville, Paris, clock bell	..	..		3	10
Canterbury	1762	5	9	3	10
Gloucester	15th	5	8½	3	5
Manchester Royal Exchange	[cent.				
,, tenor or hour bell	..	5	8½	3	3
,, fourth	..	4	0	1	3
,, third	..	3	1	0	10½
,, second	..	2	10	0	9
,, first	..	2	8	0	8

Manchester Town Hall, 1877.

	Tons.	Cwts.	Qrs.
Hour bell	6	9	0
Twentieth	5	0	0
Nineteenth	3	11	0
Eighteenth	2	12	0
Seventeenth	2	3	0
Sixteenth	1	19	0
Fifteenth	1	11	0
Fourteenth	1	7	0
Thirteenth	1	3	0
Twelfth	1	1	0
Eleventh	0	17	0
Tenth	0	16	0
Ninth	0	14	0
Eighth	0	10	0
Seventh	0	9	3
Sixth	0	8	3
Fifth	0	8	2
Fourth	0	7	3
Third	0	7	2
Second	0	7	1
First	0	6	3

Bradford Town Hall.

	Tons.	Cwts.	Qrs.
Hour bell, Twelfth	4	7	0
Eleventh	2	19	0
Tenth	2	1	0
Ninth	1	13	0
Eighth	1	4	0
Seventh	0	18	3
Sixth	0	13	3
Fifth	0	12	2
Fourth	0	9	0
Third	0	8	2
Second	0	8	0
First	0	7	3

BELL (Fr. *pavillon*). The curved spreading mouth in which most wind instruments terminate; especially those of brass. The gradual conical expansion of a brass instrument makes possible the resonance to the even-numbered partials which in the tone from a stopped cylindrical tube are absent. The conical form also admits of a larger mass of air being put in vibration, hence increase of power. The extent of flanging of the bell-mouth affects the tone-quality; when this is small, as on the trumpet and bugle, the crisp brilliancy due to the strength of the high partials is not damped. A wide flange as on the French Horn, on the other hand, damps the high partials, and causes the tone to be more mellow (see Horn). D. J. B.

BELL GAMBA. An organ stop of 8 foot pitch and strong tone, having a bell or inverted cone at the top of the pipe.

BELLAIGUE, Camille, eminent French critic, born at Paris, May 24, 1858, at first studied for the law, but worked at music at the same time with Paladilhe. He was afterwards in the Conservatoire, in the classe Marmontel, where he won a first prize for piano in 1878. His first essays in musical criticism were made in the *Correspondant* in 1884; from 1885 he was a contributor to the *Revue des deux mondes*, and the Académie bestowed on him the Vitet prize in 1894. Bellaigue's admirable criticisms have been collected in the following: *L'Année Musicale* (1886-93), *Un siècle de musique française, Psychologie musicale, Portraits et silhouettes de musiciens, Études musicales et nouvelle silhouettes de musiciens.* G. F.

BELLAMY, Richard, Mus.Bac. Cantab., a bass singer, was on March 28, 1771, appointed a gentleman of the Chapel Royal, and on Jan. 1, 1773, a lay-vicar of Westminster Abbey. He was vicar choral of St. Paul's Cathedral [in 1777, and from 1793 to 1800 was almoner] and master of the choristers. [In 1784 he sang in the Handel Commemoration in Westminster Abbey, and] in 1788 he published a volume containing a Te Deum for a full orchestra (performed at the installation of Knights of the Bath in May of that year), and a set of anthems. He [gave up his appointment in 1801, and] died Sept. 11, 1813. His son, Thomas Ludford Bellamy, was born in Westminster in 1770. He was educated in the choir of Westminster Abbey under Dr. Cooke, and after the change of his voice to a bass studied under Tasca, the celebrated bass singer. [He sang in the Handel Commemoration of 1784, as a treble, and] sang in London in the cathedral choirs and at concerts until 1794, when he went to Ireland as agent on a nobleman's estate [or more probably to look after some property bequeathed him by his maternal grandfather]; he afterwards went to Dublin, where in 1797 he became stage manager at the theatre. In 1800 he became part proprietor of the Manchester, Chester, Shrewsbury, and Lichfield theatres. In 1803 he sold his share and became sole proprietor of the Belfast, Londonderry, and Newry theatres. This speculation proving unsuccessful, he returned to London, and sang at Covent Garden Theatre for five years. In 1812 he was engaged for five years at Drury Lane. During all this period he also appeared as a concert singer. In 1819 he was appointed choirmaster at the chapel of the Spanish Embassy, a post which he retained for many years. In 1821, on the death of Bartleman, he was engaged as principal bass singer at the Concert of Ancient Music, and so continued until, a few years later, he was superseded by Henry Phillips. In 1840 he edited a volume of the poetry of glees, madrigals, catches, rounds, canons, and duets. He died in Judd Street, Brunswick Square, Jan. 3, 1843, in his seventy-third year. [Additions in square brackets from *Dict. of Nat. Biog.*] W. H. H.

BELLE HÉLÈNE, LA, opéra-bouffe in three acts, words by Meilhac and Halévy, the music by Offenbach; produced at Paris, Théâtre des Variétés, Dec. 17, 1864; at the Adelphi Theatre, London, in a version by F. C. Burnand, under the name of 'Helen; or, Taken from the Greek,' Oct. 1, 1866.

BELLERMANN, Constantin, born at Erfurt, 1696, rector of Münden from 1742, a composer of operas and oratorios, and an extraordinary performer on the lute. His most important work is 'Programma in quo Parnassus Musarum voce, fidibus, tibiisque resonans, sive musices divinæ artis laudes diversæ species singulares effectus atque primarii autores succincte enarrantur' (Erfurt, 1743), an analysis of which is given by Mizler in his *Bibliothek*, vol. iii. He died at Münden, April 1, 1758. F.G.

BELLERMANN, Johann Joachim, born at Erfurt, Sept. 23, 1754, visited Russia, and returned to become Director of the Gymnasium of his native town from 1804 to 1828. He published very interesting 'Bemerkungen über Russland in Rücksicht auf Wissenschaft, Kunst, Religion,' etc. (Erfurt, 1788). He died at Berlin, Oct. 26, 1842. His son, Johann Friedrich, born at Erfurt, March 8, 1795, served in the war of independence (1813-15), studied at Berlin and Jena, and in 1819 became Professor, and from 1847 to 1868 Director of the Gymnasium 'zum grauen Kloster' at Berlin. He was a great authority on ancient Greek music, and was especially known for his edition of the 'De anonymis scriptis de Musicâ' (1841), and a work on the scales and notes of the Greeks (1847). He died Feb. 4, 1874. His son, J. Gottfried Heinrich, born March 10, 1832, became professor in the Berlin University in 1866, and a member of the Academy of Art in 1875. [He wrote a great deal of vocal music (motets, choral works, a cantata, and music to three Greek plays). His work on *Die Mensuralnoten* (1858) was the first modern treatise in which the system of mensural music was made clear. His treatise on Counterpoint (1862) and shorter but not less valuable theoretical works, published 1867 and 1873, brought him well-deserved renown, and a biography of Ed. Grell appeared in 1899. He died at Potsdam, April 10, 1903.] F. G.

BELLETTI, Giovanni, a great baritone, was born in 1813 at Sarzana, a town in the Lunigiana, of respectable parents engaged in trade. While still a child, he showed a very strong inclination to music. Having an exceedingly delicate ear and a wonderful agility of voice, he soon began to repeat with his child's treble every operatic air that he heard. His father, being advised to cultivate his son's talent, placed him in the hands of a master in the neighbourhood, upon whose advice he soon after transferred him, at no small personal sacrifice, to the famous school at Bologna, over which the celebrated Pilotti presided. The latter took the greatest interest in the boy, and taught him counterpoint as well as singing. After five years of study, Belletti received his diploma. His voice was now settled as a baritone of the most beautiful quality and evenness, with marvellous facility of execution. Advised to try the stage, he hesitated for some time, until he met at Carrara a Swedish sculptor named Byström, who proposed to take him to Stockholm, free from all risk or expense, to lodge in his house, and make his début; and, if unsuccessful, to send him back on the same terms to Italy. This generous offer he accepted, and arrived at Stockholm in 1837; Early the next year he appeared in the 'Barbiere,' and achieved his first success about a month earlier than Jenny Lind, with whose brilliant career he was so closely connected afterwards. With her he sang in 'Lucia,' in 'Robert,' and others of Donizetti's and Meyerbeer's operas, translated into Swedish. To the influence of Jenny Lind, and to the critical taste of his first audience, as well as to the fine old school of singing in which he had been brought up, he owed the pure style and freedom from vulgarity which, more even than his noble voice, made him the greatest baritone of the century. When Jenny Lind left Stockholm for Paris, young Belletti returned to his native land: but when she came to London, Lumley, upon her urgent advice, soon persuaded him to come to sing with her again. In the meantime he had sung with great success at Florence and Leghorn, in operas of Rossini and Donizetti. In 1848 he made his first appearance at Her Majesty's Theatre in 'Ernani,' with Mlle. Cruvelli, and during that season sang at both the opera-houses. After singing with no less success at Paris, he was engaged, with Lind and Benedict, by Barnum, for a tour in the United States; during which he maintained his reputation, and contributed to the enthusiastic reception which the company obtained in America. Returned once more to London, Belletti remained there till the end of 1862, singing not only at the Opera, but in classical concerts and oratorios, with undiminished success. He retired, in the midst of the most brilliant career, without a sign of faded powers, to Sarzana, his native place, where he lived a life of seclusion, universally respected, and surrounded by his family and relations, with whom he shared the earnings of the years he spent in his profession. J. M.

BELLEVILLE-OURY. See Oury.

BELL'HAVER, Vincenzo, became second organist of St. Mark's in Venice, in 1586, succeeding his master Andrea Gabrieli, and being followed two years later, on Oct. 30, 1588, by Gioseffo Guami. It is therefore likely that he died in the year last mentioned. His second book of madrigals was published by Scotto of Venice in 1575, and his name appears in many of the madrigal collections of the period. Three of his madrigals, and a toccata for organ, are given in Torchi's *L'Arte Musicale in Italia*. M.

BELLI, Girolamo, born at Argenta near Ferrara, pupil of Luzzasco Luzzaschi, was in the band of the Duke of Mantua, and in 1582 in Rome. His first book of six-part madrigals was published at Ferrara in 1583, a first book of five-part madrigals at Venice in 1584, a second book of six-part madrigals, called 'I furti,' Venice, 1584, reprinted as 'I furti amorosi' in 1587, a second book of five-part madrigals in 1586, a third book for six voices in 1593, a book of 'canzonette a 4' at Ferrara 1596, and a *ninth* book of five-part madrigals, in Venice, 1617. In addition to these, for the contents of which see Vogel's *Bibl. der gedr. weltl. Vokalmusik*, Belli wrote published masses, (1585), sacræ cantiones (1585, 1586, 1589, and 1594), and five-part psalms (1610) (Eitner, *Quellen-Lexikon*). M.

BELLI, Giulio, born about 1560 at Longiano, was director of the music in the cathedral of Imola in 1582, entered the Franciscan order in 1590 (S. Maria in Carpi), was in Venice at the church of the Frari in 1595 as master of the music, was successively in similar posts at Montagnana, Osimo, Forli, and again at the Frari. In 1607 he went to Padua, and finally returned in 1611 to Imola, where the last trace of him is found in 1613. A memoir by Adamo Brigidi appeared in 1865. He was the most prolific of the many composers of his name; what appears to be his first work, the first book of 'canzonette a 4,' was published by Gardano of Venice in 1584, and was often reprinted; the second book appeared in 1593. Books of madrigals appeared in 1589 and 1595, but after that date there seem to be no new secular works; his first book of masses, for five voices, was printed at Venice in 1586, his first for eight voices in 1595, his first for four voices 1599, a book of masses for four to eight voices in 1608, and all these went through more than one edition. Psalms for eight voices (1596), for five voices (1598), and for six voices (1604), cantiones sacræ for four to twelve voices (1600), and various collections of 'Compieta, falsi bordoni, litanie, e motetti' appeared in 1605 (*a* 8) and 1607 (three books, for four, five, and six voices respectively). A set of 'concerti ecclesiastici' for two and three voices with organ, appeared in 1613 and 1621, and among them is a canzona for two cornetti or violins and trombone. It is not impossible that it was this Giulio Belli who, as Giulio Cesare Belli, held a position as lutenist at the court of Mantua about 1587 (Eitner's *Quellen-Lexikon*, etc.). M.

BELLI, Domenico, who may not impossibly have been related to one or other of the above, was, according to Fétis, in the service of the Duke of Parma. From 1610 to 1613 he was teacher of the younger clergy in church music at San Lorenzo in Florence, and was still living there in 1616, when his two extant works were printed in Venice by Amadino. They are a book of airs for one and two voices with chitarrone accompaniment (contents in Vogel, *Bibl. der gedr. weltl. Vokalmusik*), and 'Orfeo dolente,' 5 intermedii to Tasso's *Aminta* (*Quellen-Lexikon*). M.

BELLINI, Vincenzo, born at Catania, the capital of Sicily, Nov. 1, 1801, was, like so many distinguished musicians, the son of an organist. From his father he received his first lessons in music; but a Sicilian nobleman, struck by the child's talent, persuaded old Bellini to allow him to send his son to Naples, where he offered to pay the child's expenses at the famous Conservatorio, directed at that time by Zingarelli. Here Donizetti had preceded his short-lived contemporary by only a few years. Another of Bellini's fellow-pupils at the Conservatorio of Naples was Mercadante. It is probable enough that Mercadante (who in after years became director of the celebrated musical institution in which he received his early education) may have written better exercises and passed better examinations than his less instructed young friend Bellini. The latter, however, began at an earlier age to compose. Bellini's first work for the stage was produced while he was still at the academy. His 'Adelson e Salvina' (1825) had the good fortune to be played in presence of the celebrated Barbaja, manager at that time of La Scala at Milan, of the San Carlo at Naples, and of numerous minor opera-houses. The great impresario, with the keen-sightedness which always distinguished him, gave the promising student a commission to write an opera for Naples; and in 1826 Bellini's 'Bianca e Fernando' was brought out at the San Carlo without being so successful as to attract European attention. 'Bianca e Fernando,' however, pleased the Neapolitan public, while its general merit encouraged Barbaja to entrust the young musician with the composition of another work, which this time was to be brought out at La Scala. The tenor part in Bellini's first opera for Milan was to be written specially for Rubini, who retired with the juvenile maestro into the country, and remained with him until the new opera, or at least the tenor part in it, was finished. The florid music of Rossini was at that time alone in fashion; and, by way of novelty, Bellini composed for Rubini, with his direct approbation, if not at his express suggestion, the simple expressive melodies which the illustrious tenor sang with so much effect when 'Il Pirata' was at length produced in 1827. Owing in a great measure to Rubini's admirable delivery of the tenor airs, 'Il Pirata'—the earliest of those works by Bellini which are still remembered—obtained a success not merely of esteem or even of enthusiasm, but of furore. It was represented soon afterwards in Paris, and in due time was heard in all the capitals of Europe where Italian opera was at that time cultivated. Bellini's next work was 'La Straniera,' first performed at Milan in 1829 with an admirable cast, including in the chief parts

VINCENZO BELLINI

Madame Tosi, Donzelli, and Tamburini. 'La Straniera' was less successful than its predecessor, and it scarcely can be said to have met with general favour in Europe. Like 'Il Pirata' it was produced in London, where, however, it made but little impression. 'Zaira' (Parma, 1829) may be said to have failed. This at least is the only work of Bellini since the production of 'Il Pirata' which was never performed out of Italy. 'I Capuletti ed i Montecchi,' composed for Venice and represented for the first time at La Fenice in 1830, was brilliantly successful throughout Italy; though in London and Paris the new musical version of 'Romeo and Juliet' seems to have owed such favour as it received to Madame Pasta's performance in the character of Romeo. This part, it may be noted, was the one selected by Wagner's niece, Mlle. Johanna Wagner, for her début in London when, immediately after the so-called 'Jenny Lind mania,' that artist, so much admired in Germany, appeared without success at Her Majesty's Theatre. In 1831 Bellini, now twenty-nine years of age, composed for La Scala the work generally regarded as his masterpiece. Romani, the first of modern Italian librettists, had prepared for him, on the basis of a vaudeville and ballet by Scribe, the 'book' of 'La Sonnambula'; and the subject, so perfectly suited to Bellini's idyllic and elegiac genius, found at his hands the most appropriate and most felicitous musical treatment. 'La Sonnambula,' originally represented at La Scala in 1831, could not but make the tour of Europe; and, warmly received wherever it was performed, it hit the public taste nowhere so much as in England. No Italian opera before 'La Sonnambula' was so often played in London as that charming work, the popularity of which is due partly to the interest of its simple, natural, thoroughly intelligible story, chiefly to the beauty of the melodies in which it abounds. Thanks to Malibran, who appeared in an English version of the work, 'La Sonnambula' soon became as popular in our own as in its native Italian language; and even to that large portion of the public which never enters an Italian opera-house the airs 'Vi ravviso,' 'Tutto è sciolto,' 'Ah non giunge,' were as familiar as any of our national melodies. It may be noted, once for all, that the genius of Bellini was exclusively lyrical and tuneful. He was no harmonist, he had no power of contrivance; and in his most dramatic scenes he produces his effect simply by the presentation of appropriate and expressive melodies. The beauties of 'La Sonnambula,' says an English critic, 'so full of pure melody and of emotional music of the most simple and touching kind, can be appreciated by every one; by the most learned musician and the most untutored amateur—or rather, let us say, by any playgoer who not having been born deaf to the voice of music hears an opera for the first time in his life.' The part of Amina, the heroine of 'La Sonnambula,' was for many years a favourite one with débutantes; and it was in this character that both Patti and Albani made their first appearance before an English public. Less than a year after the production of 'La Sonnambula' Bellini delighted the world of music with 'Norma,' Dec. 26, 1831, which, very different in character from its immediate predecessor, is equally in its way a work of genius. Bellini has written no melody more beautiful than that of Norma's prayer 'Casta Diva,' in which, however, it is impossible to deny that the second movement is unworthy of the first. In the duet of the final scene the reproaches addressed by Norma to the faithless Pollio have, apart from their abstract musical beauty, the true accent of pathos. The first and most celebrated representative of the Druid priestess was Pasta. It afterwards became one of Giulia Grisi's greatest parts, and a later generation had an admirable Norma in Titiens. Mme. Lilli Lehmann may be mentioned among the few singers of the present day who have attempted it with success. Bellini's most important serious opera, like almost all operas of real dramatic merit, is founded on a French play. Romani's libretto of 'Norma' was based on Soumet's tragedy of the same name, produced at the Théâtre Français about a year before the opera of 'Norma' was brought out at the Scala Theatre of Milan. The successful opera has killed the drama from which its subject was derived—a result which under similar circumstances has happened more than once in the history of the modern stage. 'Norma' was succeeded by an opera performed only in private, called 'Il fù ed il sarà,' and this by 'Beatrice di Tenda,' which did but little to keep up the composer's reputation. Represented for the first time at Venice in 1833, it was performed three years afterwards, without much success, in London. In 1833 Bellini lived for some time in London (see Lady Morgan's *Memoirs*, August 15, 1833, etc.). Later in the same year he went to Paris, where, by the advice of Rossini, he was engaged to write an opera for the Théâtre Italien. Rossini is said to have recommended his young friend (Bellini was then twenty-seven years of age) to devote special attention to his orchestration, and generally to cultivate dramatic effect. In 'I Puritani' (1835)—which, according to the almost invariable rule, owed its dramatic materials and its stage form to a Frenchman—Bellini was not well served by his librettist. On the other hand, the score is full of the most engaging melodies of the true Bellinian type. The part of Elvira, dramatically considered, may be uninteresting; but no prima donna who is mistress of the Italian style will willingly miss an opportunity of making herself heard in the beautiful 'Qui la voce,' and in the joyful sparkling polacca, The chief part, however, in the opera, in a musical if not in a dramatic sense, belongs to the tenor. Few tenors since the time of Rubini, for whom it was written, have had voices sufficiently high to be able to sing it from beginning to end in the original keys. Otherwise the charming romance in the first act, 'A te o cara,' and the melody of the final concerted piece—so refined and so elevated in character—could not but tempt our modern tenors. Both Mario and Giuglini were frequently heard in the character of Arturo. The company for which 'I Puritani' was written comprised as leading vocalists, Grisi, Rubini, Tamburini, and Lablache; and the distribution of characters when this work was first performed was the same, for a few years at least, in London as in Paris. 'I Puritani' was produced in London for the benefit of Madame Grisi in 1835; and the 'Puritani season' was remembered for years afterwards, and was cited by experienced habitués, as one of the most brilliant ever known. We have spoken of the prima donna's cavatina and of her polonaise 'Son vergin vezzosa,' of the tenor's romance, and of his leading motive in the concerted piece of the last act; nor must we forget the duet in three movements for the baritone and bass—as fully developed and destined to be quite as popular as the duet for the two soprani in 'Norma.' As regards the spirited concluding movement in the military style, with its vigorous accompaniment of brass instruments, Rossini, writing of the opera from Paris to a friend at Milan, observed: 'It is unnecessary for me to describe the duet for the two basses; you must have heard it where you are.' 'I Puritani' was Bellini's last opera. Soon after its production he went on a visit to an English friend, Mr. Lewis, at Puteaux, at whose house he was attacked with an illness from which he never recovered. 'From his youth upwards,' says Mr. J. W. Mould in his *Memoir of Bellini*, 'Vincenzo's eagerness in his art was such as to keep him at the piano day and night, till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success. During the moments of delirium which preceded his death he was constantly speaking of Lablache, Tamburini, and Grisi; and one of his last recognisable impressions was that he was present at a brilliant representation of his last opera at the Salle Favart.' Bellini died on Sept. 24, 1835, in the thirty-fourth year of his age—not the greatest, but by far the youngest, of many admirable composers (as Purcell, Mozart, Schubert, Mendelssohn, Hérold) who scarcely lived to accomplish half the allotted years of man. It has been said that Donizetti, Bellini's contemporary and fellow-labourer, born four years before him, outlived him by thirteen years; yet Donizetti was not fifty-one when he died. Judge Bellini on the other hand by what another of his contemporaries did during the first twenty-eight years of his career, and his youthful energy dwindles away before that of Rossini, who was but twenty-six when he produced 'Mosè in Egitto,' and who had previously composed, among works of less fame, 'Tancredi,' 'Il Barbiere,' 'Otello,' 'La Gazza Ladra,' and 'La Cenerentola.' Directly after Bellini's death, and on the very eve of his funeral, the Théâtre Italien opened for the season with 'I Puritani.' The performance must have been a sad one; and not many hours after its conclusion the artists who had taken part in it were repeating Bellini's last melodies, not to the words of the Italian libretto, but to those of the Catholic service for the dead. The general direction of the ceremony had been undertaken by Rossini, Cherubini, Paër, and Carafa; the musical department being specially entrusted to Habeneck, the distinguished conductor of the French Opera. In the Requiem Service a deep impression was produced by a 'Lacrymosa' for four voices [arranged by Panseron, and reprinted in the *Rivista Musicale* vol. ix. p. 72] of which the beautiful tenor melody in the third act of 'I Puritani' formed the fitting theme. The movement was sung without accompaniment by Rubini, Ivanoff, Tamburini, and Lablache. The mass was celebrated in the Church of the Invalides, and Bellini lies buried in the cemetery of Père la Chaise. Rossini, who had done so much for his young compatriot during his lifetime, undertook the duty of conveying to the father the news of his death. 'You always encouraged the object of my eternal regret in his labours,' wrote the old Bellini in reply; '. . . I shall never cease to remember how much you did for my son. I shall make known everywhere, in the midst of my tears, what an affectionate heart belongs to the great Rossini; and how kind, hospitable, and full of feeling are the artists of France.' [In 1901, the centenary of Bellini's birth was celebrated at Catania. See *Musical Times*, 1901, pp. 604 and 729.] H. S. E.

BELLMAN, Carl Michael, born Feb. 4, 1740, died at Stockholm, Feb. 11, 1795, was a very remarkable and original lyrical genius. It is true that he was more of a poet than a musician, for he himself wrote most of his wonderful 'Fredmans Epistlar' and 'Sånger' (among which the splendid humorous pictures from the life of the people in Stockholm are especially noticeable); but he set them chiefly to popular French melodies, which were at that time greatly in vogue. His original melodies are inferior to those he borrowed from foreign sources. A. H. W.

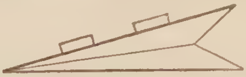
BELLOC, Teresa Giorgi, was born at S. Benigno, Cavanese, Aug. 13, 1784, of French parents, and made her first appearance in 1804 at the theatre of La Scala at Milan. One of her first rôles was Paisiello's 'Nina,' in which she was so successful as to obtain an engagement at the same theatre for the following year. She sang next at Paris in the same opera, in Martini's 'Cosa Rara,' and other pieces. Thence she visited Venice, Genoa, and Milan, where she appeared in the carnival of 1807, and remained for the rest of the year. At Venice in 1812 Rossini wrote for her, Raffanelli, and F. Galli, 'L'Inganno felice,' and at Milan, in 1817, 'La Gazza Ladra.' In the latter year she appeared for the first time in London, under the name of Bellocchi, and succeeded Mme. Fodor. Though a good singer and actress in comic operas, she did not please much here, owing to the coarseness of her voice and the plainness of her person. She was something like Storace, with most of her defects, but not all her excellences. She, however, surprised the public, towards the close of her engagement, by a capital performance of 'Tancredi,' for which nothing could be less fitted than her figure; but the music suited her voice, and her singing of it was really so good as to atone for her personal appearance. She sang here during that and the two following seasons; and in 1821 she returned to Milan, singing there throughout that year and the next spring. She remained there the whole of 1823 and during the spring of 1824. In 1828 she quitted the stage [and died May 13, 1855. A memoir by C. Boggio was published in Milan in 1895.] J. M.

BELLOWS. The apparatus by which the air is collected, compressed, and propelled through the several wind trunks or channels of an organ for ultimate redistribution among the pipes.

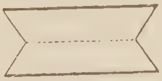
One of the matters of greatest importance in an organ is that the supply of wind shall be copious, unvarying, and continuous,—that it shall possess 'good lungs,' as Sebastian Bach used to say. Yet it is curious to note how singularly far from being in such condition were the early organs; and it is interesting to trace the steps by which, through centuries, the desired consummation was gradually, and only gradually, achieved. In the 4th century organs were blown by bellows formed like the ordinary household bellows, about five feet in length, which were 'weighted' by two men standing on the top; and as the men who performed the office of dead weight one day might be fifty pounds heavier than those who did so on the next, it is clear that the tone, speech, and power of the organ must have been subject to constant variation. In the 11th century the bellows—still of the household kind—were blown by hand, and although a nearer approach to an equal wind might then with care have been to some extent secured, yet it must still have varied with the muscular power of successive blowers. The sides or folds of these primitive contrivances were made of leather—'white horse's hides,' or 'shepis skyn,' as the old accounts inform us—and were consequently subject to frequent injury from strain and friction; hence the constant appearance in old parish accounts of such entries as 'Paid for mending of the gret organ bellowis, and the small organ bellowis, v^{d}.' These ever-recurring failures at length suggested the use of some more durable material, and wooden *ribs* were substituted for the leather folds. This improvement was effected as long ago as 1419, in which year, as we learn from the Fabric Rolls of York Minster, John Couper, a *carpenter*, received 'For constructing the *ribs* of the bellows, xii^{d}.'

These bellows, however formed, could of course give only an intermittent supply of wind, being wholly inoperative while being drawn open; consequently two at the least were always required, one to supply wind while the other was replenishing. A more 'continuous' supply, though by no means of an 'unvarying' strength, was secured by the use of a contrivance like the ordinary smith's forge bellows, consisting of a *feeder* below and a *diagonal* reservoir above. When this form of bellows was first used, or finally abandoned, are matters not quite clear; but some disused specimens were lying in a lumber-room attached to Tong Church, Shropshire, as late as the year 1789. Father Smith (died 1708) occasionally put something of the kind into his small cabinet organs; but attention was more particularly directed to the correction of the defects which continued to exist in the diagonal bellows.

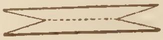
A diagonal bellows was formed of two pairs of triangular-shaped ribs for the sides, a pair of parallel ribs for the spreading end, a bottom-board, a top-board—all attached together by leathern hinges—and the superincumbent weights. For a long time the bellows were placed with the bottom-board in a horizontal position, the top-board rising, and the whole taking the following outline when inflated:—



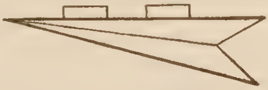
This did not, however, produce a uniform current of air, but a somewhat lighter one at the commencement of the descent, and a gradually increasing one during the closing. This arose from two causes. The first was connected with the weights. A weight exercises its greatest influence on a horizontal surface, and loses some of that influence on an inclined plane. The second was due to the varying position of the wooden ribs. These would present an obtuse angle to the wind in the bellows when inflated, thus—



and, therefore, by virtue of their position and the pressure of wind on the ribs from within, would assist in sustaining the top-board and the weight thereon, reducing the pressure of wind. As the bellows closed, the angle became more acute.

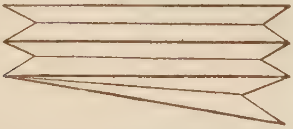


The top weights acquiring greater influence as the top-board approached a horizontal position, and the ribs closing and losing some of their sustaining power, the density of wind gradually increased. Various ingenious means were devised for correcting this inequality—as accumulative springs; a counterpoise acting in opposition to the descent of the bellows; a string of leaden weights which were left in suspension as the bellows descended, etc.: but the simplest and perhaps most effectual of all was that adopted by some of the German organ-builders, which consisted in placing the bellows so that the top-board took the horizontal position on the bellows being inflated—

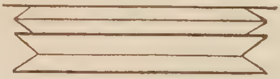


In this case the top weights exercised their greatest pressure at the starting, at which time the ribs exercised their least, and *vice versâ.*

A bellows nevertheless still gave but an intermittent supply, and it was not until the year 1762 that an approach towards a successful combination of a feeder and a reservoir was made, by a clockmaker of the name of Cumming. This bellows had something of the form shown in the following outline:—



It was, however, considered to be a mistake to have both sets of ribs folding the same way, and this led to the upper set being inverted, thus—

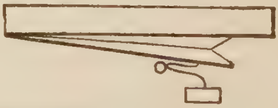


the effect of which was to balance the action of the pressure of wind on the ribs from within, which now tended to expand one set of ribs and collapse the other. Thus the desired 'copious, unvarying, and continuous' supply of wind was at length secured.

There are certain disturbances which arise from the manner of the consumption of the wind.

It is essential that the bellows of an organ should yield a *steady* as well as an ample supply. The improved bellows being capable of the latter, the even flow was nevertheless apt to be disturbed from one of many causes. A prolific source of unsteadiness was unskilfulness on the part of the blower. At the commencement of the stroke the wind, in passing into the reservoir, has to overcome the pressure of the surface weights and raise the top-board, and at its termination the surface weights have gently to resume their compressing force on the wind. But if the stroke be begun or concluded too suddenly there will be a momentary over-compression or a jerk in the wind, resulting in either case in a disturbance of the smooth sounding of the pipes.

Again, if several large pipes are sounded together, by many bass keys being put down simultaneously, there will be a great demand upon the wind-supply, and a consequent possibility of the small pipes in the treble not being properly 'fed,' the result in that case being a momentary weakness or tremulousness in their speech. On letting the several bass keys suddenly rise, the consumption of wind would as suddenly be checked, and by thus causing for a moment a slight over-compression, the sensitive small pipes would sound too sharp and strong. These tendencies suggested the application of a small self-acting reservoir in the immediate neighbourhood of the pipes, which should add to or subtract from the ordinary wind-supply as occasion might require: and such an apparatus was successfully devised by the late Mr. Bishop, which consisted of side and end ribs, and a board, not unlike a small 'feeder,' with strong springs behind placed horizontally or vertically over a hole cut in the wind chest or wind trunk, the whole being called a 'concussion bellows.'



When at rest the concussion bellows stands about half-way open, and charged to that extent with air. If a sudden and great demand is made upon the wind it immediately closes, adding its contents to the average supply; and if there is likely to be a redundance it expands, and so reduces it to the average. E. J. H.

The reservoirs of modern organ bellows are fitted with iron regulators or counter-balances to assist the floating frame and middle ribs, to rise and preserve their relative positions, as inflation proceeds. Safety-valves are also provided, which automatically discharge surplus wind when the reservoir is full. For hot climates reservoirs may be constructed on the principle of a gasometer. In calculating the size of the bellows, organ-builders allow an area of about two square feet to each speaking stop.

A French feeder is one having a parallel motion, sometimes made in a double form, and placed vertically; the middle board moving backwards and forwards, and blowing in both directions. In order to avoid the disturbing and unsteadying effect on the wind arising from the operation of one large single feeder, and to equalise the expenditure of power in blowing, double, and sometimes triple feeders are used, as at Beddington Church, Surrey. By giving these alternate motion a steady and regular supply of wind to the reservoir is secured. But double feeders, when operated by the ordinary blowing lever, involve a reversal of the direction of the thrust exerted by the power in blowing, which tends to cause a blow or knock at each reversal. Manufacturers of organ-blowing machinery of recent date seek to modify or eliminate this defect by so arranging the blowing levers, cranks, or motions, as to keep the thrust, weight, and contact, constant in one direction, causing the bearings to 'take up their own wear.' Rotary blowers and double or triple feeders blown by cranks, shaft, and fly-wheel, are free from reversal of thrust or contact with the bearings, nor would such reversal exist in reciprocal blowing if the levers were sufficiently heavy to keep the contact constant.

We are now confronted with other disturbing influences on the wind, namely, those which are due to the laws of inertia and momentum, inseparable from the employment of heavy weights upon the bellows, which, as stated in the preceding article, momentarily fail to respond to any sudden demand, or cessation of demand, made upon the wind. To minimise or neutralise these effects, concussion bellows are used (see above), and, in large organs, auxiliary reservoirs of comparatively small capacity and great activity are employed.

Mr. Robertson suggests that if springs were interposed between the weights and the bellows the response would be instantaneous.

In the Austin system of organ-building, V-shaped springs of flat steel, riveted at the angle and compensated by a single folding rib in conjunction with a light and active pressure-board, are used to give pressure instead of weights. Mr. Hope-Jones uses long spiral springs attached to a pressure-board in connection with a single pair of inward folding ribs, which, as previously stated, cause a variation of pressure by virtue of their position, and the pressure of wind on the ribs from within. As the ribs expand and the pressure is reduced, the springs, being attached to the floor, exert their greatest power, equalising the pressure throughout the travel of the pressure-board. This arrangement is virtually a huge square-rising concussion feeder or bellows.

When bellows are blown by hydraulic power, French, square, square-drop, or square-rising feeders take the place of the ordinary hinged, diagonal, or wedge-shaped feeders, and being provided with ribs at both ends, as in the case of the reservoir, they have a parallel motion and throw double the amount of wind at each stroke. In modern organ-building several pressures of wind are employed in the same instrument, ranging in large organs from about three inches for flue stops of delicate tone, to twenty-five inches for Tubas. The pressure of wind is gauged or weighed by means of an anemometer or wind-gauge, a tube of glass having two bends in the form of a syphon, into one of which water is poured. One end of the tube being inserted in a pipe hole, with the key held down and the wind on, the pressure exerted by the wind upon the water upsets its natural level, forcing the water down one portion of the tube and up another. The distance from one level to the other is then measured in inches, denoting the pressure.

The feeders of large organs of the older type are arranged and blown in tiers or series; or the wind is generated at the heaviest pressure, and automatically let down, or fed off into auxiliary reservoirs of lower pressure by means of valves, traps, or pallets, controlled by the position of the top-boards of the lighter pressure reservoirs, which are the first to fill and the last to empty.

For blowing by hydraulic power, a water-pressure of at least 30 lbs. to the square inch is desirable. The lower the water-pressure is, the larger the engine requires to be, and it is necessary to ascertain the pressure of wind, the kind, number, size, and dip of the feeders, and the number of strokes required in a given time, to supply the full organ, before the power requisite for the engine can be determined. In London, Liverpool, and Glasgow, a water service exists having a pressure of 700 lbs. to the square inch, and in Manchester it is as high as 1000 lbs. to the square inch.

Hydraulic engines blow fast or slow according to the demand made on the wind, the supply of water to the engine being automatically controlled by the rising and falling of the top board of the reservoir. They can be started from the keyboard, and usually cause some noise in the action of the pallets in starting, if the full supply of water is turned on too rapidly; but they blow very steadily, and are considered to be economical of power.

In the Swanton Economiser the position of the top board of the reservoir does not control the supply of water to the engine, but affects the amount of leverage obtained by the connections in such a way as to vary the length of the stroke of the engine according to the demand; but without affecting the dip of the feeder, which always remains the same.

An air compressor is practically an air-pump, and consists of a cast-iron cylinder (usually lined with brass), having a solid piston actuated by a crank, shaft, and fly-wheel. The movement of the piston draws the air through valves placed at the ends of the cylinder, and forces it through an ordinary pallet valve into the wind trunk and reservoir. Its general appearance is very similar to that of an horizontal steam engine. (Examples may be found at St. Paul's, Salisbury, and Winchester Cathedrals.)

A rotary fan, driven at a rapid speed by a gas engine or electric motor, creates a continuous blast of air which is conducted by a wind trunk to the reservoir.

Fans have the advantage of occupying but little space, but the high rate of speed necessary is possibly conducive to waste of power, and is likely to cause a hum in the wind trunk, which, however, is capable of treatment by means of a 'silencer'—a large leathern bag filled with horsehair, through which the wind is made to pass. Objection is sometimes taken to the fact that the temperature of the air is appreciably raised by the rapid action of the blades of the fan.

A rotary blower—rotary feeder system (driven likewise by a gas or an oil engine, or by electric motor)—consists of four weighted V-shaped feeders attached at the hinge end to a common, hollow, horizontal centre or shaft, which receives the wind from the feeders as they fall over in succession in rotating, delivering it in turn to a wind trunk at the side, and thence into the reservoir. Opposite feeders are coupled. The top board of the reservoir controls a valve in the wind trunk, admitting or cutting off the wind according to the demand or supply. When the reservoir is full and the delivery of the wind is cut off, back pressure is created, and the feeders remain open throughout the period of their revolution, no wind being generated. As demand is made upon the wind the reservoir subsides, and opens the valve in the wind trunk; the back pressure is relieved, and the feeders resume their efficient action. (Example at Stepney Parish Church.)

An improved form of blower, known as the compound centrifugal organ-blower, consists of two or more blowers of this description coupled in series, the first generating, for example, four-inch wind, and delivering it to the second, which raises it to, say, eight-inch wind, and so on, step by step, to any required pressure. This method of obtaining the highest pressure by raising it from the lower, is scientifically correct in principle and economical in practice, and the wind can be drawn off or tapped at any of the pressures raised.

The kinetic organ-blower consists of a number of fans arranged in chambers side by side, in series. Like the system just described, each succeeding fan is fed with air already raised to a pressure by the fan below, and the pressure is increased, step by step, throughout a series. With the ordinary fan the air is driven in the same direction as the blades of the fan, but in the kinetic blower it is propelled at right angles thereto. These fans can be run at a comparatively slow speed, but the slower the speed, the larger the number of fans required. It is stated that at 600 revolutions per minute they are absolutely silent, and may be placed inside the organ. The maximum speed is 1000 revolutions per minute. The wind may be tapped at any chamber next above the pressure required. In the latest form half the number of fans deliver the wind in one direction, and the other half in the opposite direction, by this means 'end thrust' is eliminated. (Example at Warwick Castle.)

For the Sturtevant silent organ-blowing fans it is claimed that 'they are automatic in regard to air-supply, for when run at a constant speed they will maintain a constant pressure in the reservoir, irrespective of the volume withdrawn; the power absorbed by the fan being roughly in proportion to the volume handled, providing always that the volume withdrawn does not exceed that for which the fan is rated.' This is also true of other fans. There is no necessity for relief valves, as the pressure cannot rise higher than that for which the fan is speeded. (Examples at Westminster Abbey, and Christ Church, Newgate Street, London.)

In almost every kind of rotary blower the motion is continuous, fast and loose pulleys being employed to control the efficient action of the driving belt or strap, as in many other kinds of machinery; but although the engine or motor may be running light, *i.e.* with no load, continuous running is not considered to be so economical as well-controlled hydraulic power.

Gas engines always make some noise, which, however, can be modified by providing for the exhaust a concrete pit filled with rubble, covered by flagstones laid loosely, and disjointed to give vent.

It may be well to state that when the bellows are situate at a distance from the organ it is highly desirable, in order to secure an even temperature, that the air supplying the feeders should be drawn from the chamber or building in which the organ is placed.

The names of Bamford, Joy, Speight, Blennerhasset, Kirby, Melvin, Watkins and Watson, Ross, Vincent Willis, Swanton, and others will be familiar to those who have traced or followed the history of organ-blowing by hydraulic power.

T. E.

BELLY. The upper or anterior part of the resonant box in stringed instruments. It is made out of a block of pine, cut straight across the grain, and forms a plate consisting of many ribbons of hard fibre parallel to each other, by their united hardness capable of affording considerable resistance to the tension of the strings, the interstices being filled up with cellular matter of softer texture. The flat bellies of the lute, mandolin, cittern, and guitar require no special notice. The hollowed belly of the viol and violin should be of nearly uniform grain, and quite free from shakes or knots. A moderately wide grain, say of sixteen spaces from fibre to fibre, to the inch, or thereabouts, is to be preferred; but instruments having closer or wider grain are often found to have a fine tone. The wood should be well seasoned —*i.e.* have been kept in a dry place, cut into suitable blocks, for twenty or thirty years; but it is fatal to tone to use, as some recent makers have done, very old wood which has lost its elasticity. The blocks are usually so cut that the hard ribbons of the belly are vertical to the flat section of the instrument. Occasionally the old makers sawed their blocks in such a way as to leave the ribbons obliquely inclined to the plane of the belly, and instruments made from such blocks have been found to possess an exceptional evenness, facility, and brilliancy of sound: the fact being that in proportion as the grain is inclined from the vertical standard greater breadth is left in the hard vibrating ribbons, and the volume of tone is proportionately increased. The latest instance of this practice known to the writer is an English tenor dated 1807. Since violin-making has become for the most part a mere manufacture, experiments of this kind have been abandoned.

The belly is left thickest in the middle under the bridge, and is thinned out to the edges of the instrument. If the thickness in the centre be too little the tone will be dull; and modern copyists often leave it too thin in order to simulate the tone of an old instrument. If it be too thin towards the edges the tone will be weak. Repairers sometimes tell the owner of an instrument that 'the thicknesses want altering'; and it may be that some restoration by way of replacing wood which has been lost, whether by the pressure of the sound-post, or by previous tampering, may be advisable. But owners of instruments made by makers of decent reputation cannot be too strongly cautioned against sanctioning any thinning of the belly on any pretence whatever.

Among the fixed as distinguished from the movable parts of the instrument (the bridge and sound-post), the belly is the only one acting in the production of tone; the blocks serving only to give strength and resonance to the resonant box, the bass-bar distributing the vibrations, and the back and sides chiefly acting as reverberators. That parallelogram of the belly which lies between the upper curve of the sound-holes on each side and the blocks at the top and bottom produces most of the tone. An instrument in which the width of this parallelogram is unusually small should be avoided as likely to have a weak tone. In the case of some high-class makers this apparent fault seems to have no bad result, having probably been compensated for in some other way; and if the instrument is otherwise a good one, the expedient, adopted by some repairers, of inserting additional strips of wood in the middle of the belly and back, should not be resorted to. For other aspects of the subject, see BRIDGE, SOUND-HOLES, SOUND-POST, and VIOLIN. E. J. P.

BELLY or SOUNDBOARD of pianoforte. (Fr. *La Table d'harmonie;* Ital. *Tavola armonica;* Ger. *Resonanzboden, Resonanztafel*). The broad flat of wood, of deal or spruce fir, *Abies Excelsa* —in America, *Abies Alba*—extended under the strings of a pianoforte, and connected with them by a bridge of hard wood over which they are stretched, is technically called the belly, but is also called the sound- or sounding-board. The strings when set in vibration, owing to their small surface in contact with the air, would be scarcely audible, were it not for the belly, an auxiliary vibrating body of large surface, to reinforce them. Thus the tone of a pianoforte essentially depends upon the movement and variable pressure of the strings at the point of contact with the bridge, by which their vibrations are conveyed to the belly to be intensified by the vibrations of the fibres of this elastic support. There is no sonorous body for which we may calculate movement under varied conditions, and then verify the calculation by trial, to compare with a stretched string. The problem is far more complicated of a resonant surface, as the belly, and appears to have offered less attraction to research. We are mainly indebted to Chladni for what we know of the forms of vibration of resounding substances. His determination of the nodal lines by means of fine sand placed upon vibrating surfaces has been of great importance to theory, and has been the foundation upon which the law of the practice of ribbing the belly diagonally to the direction of the grain with slender bars of pine has been finally established by Dr. Schafhaeutl, who has proved that this contrivance creates nodal lines of rest, and prevents the transversal vibration of the belly as a whole which would be inimical to the production of tone. But up to this time, in the construction of bellies, experiment alone has effected what has been achieved. The difference in the value of a soundboard depends very much upon variations in the proportions, direction of the grain and barring, chosen by different makers to reinforce the initial strain of the vibrating wires coercing the response of the wood. The proper vibration of a soundboard counts but little in the analysis of tone; it is responsive, not creative. A. J. H.

BELSHAZZAR. An oratorio of Handel's, occurring in the series between 'Joseph' and 'Hercules'; words by Jennens, much reduced by Handel. Dates on autograph (in Buckingham Palace)—at beginning, Aug. 23, 1744; at end of first part, Scored Sept. 5, ditto; end of second part, Sept. 10, ditto. First performance at the King's Theatre on Wednesday March 27, 1745, announced as Belteshazzar. The oratorio was revived by the Sacred Harmonic Society on March 19, 1847. [See Macfarren's preface to Novello's octavo edition.] G.

BEMBERG, Herman, was born at Buenos Ayres, of French parents, March 29, 1861. He was educated at the Paris Conservatoire under Théodore Dubois and Jules Massenet. His principal works are 'La Mort de Jeanne d'Arc,' a short cantata for soprano solo, chorus, and orchestra (1886); 'Le Baiser de Suzon,' a comic opera in one act which was produced at the Opéra Comique, Paris, in 1888, and 'Elaine,' an opera in four acts and six tableaux, which was produced at Covent Garden in 1892 and in New York in 1894. He has also written numerous songs, of which the most popular are 'Nymphes et Silvains,' 'Aime-moi' and 'Chant Hindou.' 'La Ballade du Désespéré,' a poem for recitation with musical accompaniment has also won considerable favour. M. Bemberg's music is strongly affected by the influences that have moulded modern French music. His style is formed in the school of Gounod and Massenet, and his melodies often recall those of the composers whose methods he has absorbed. At the same time, his music has unfailing elegance and refinement of style, and the orchestration of 'Elaine' showed much of the accomplishment with which French composers are usually credited. The latter work owed a good deal of the success which it won in London to a remarkably strong cast, which included Mme. Melba, Mme. Deschamps, MM. Jean and Edouard de Reszké and M. Plançon, but it had the merit of tunefulness if not that of dramatic power. R. A. S.

BEMETZRIEDER, born in Alsace in 1743 according to Fétis, but in 1748 according to Quérard, came to Paris, and was engaged as teacher of music to the daughter of Diderot, whose patronage was of great service to him. In 1782 he left Paris for London, and there he died in 1817. He published both in London and Paris several didactic works on music, one of which, *Leçons de clavecin* (Paris, 1771), was often republished in France, Spain, and England. A full list of his books is given in the *Quellen-Lexikon*. In the contest between the Gluckists and Piccinnists he wrote on the side of toleration. Diderot rewrote his contribution to the discussion—a questionable benefit, except as far as style is concerned.

BÉMOL, the French term for Flat. For the origin of the name see the article Accidentals.

BENDA, Hans Georg, a weaver, and wandering performer on several instruments, belonged to the village of Alt-Benatky in Bohemia, and was the head of a celebrated family of artists. His four sons, Franz, Johann, Georg, and Joseph, all devoted themselves to music.

(1) Franz Benda. Born at Alt-Benatky, Nov. 25, 1709, remarkable as the founder of a special violin school. He was a chorister at Prague in 1718, and then became a good violinist and established himself in Dresden; here Quantz heard him, and he obtained a place in the service of the Crown Prince of Prussia in 1732; on the death of J. G. Graun in 1771 he became concertmeister to his former master, now Frederick the Great, whose flute concertos he thereafter accompanied. In his manner of playing he especially affected the cantabile. His published works include trios, concertos, solos for the violin (Paris), 'Études de Violin, ou Caprices,' 2 books (posthumous), and Exercices progr. pour le Violon,' 1 book (Leipzig, Kühnel). [See list in the *Quellen-Lexikon.*] He died at Potsdam, March 7, 1786. His second daughter, Maria Caroline, married Capellmeister Wolf, and his fourth, Juliane, Capellmeister Reichardt. His eldest son, Friedrich Wilhelm Heinrich, born at Potsdam, July 15, 1745, was esteemed as an excellent player on the violin and clavier; he was second violin in the court band of Berlin from 1782, and his compositions found much acceptance. Among them were three operas, 'Das Blumenmädchen,' 'L'Isola disabitata,' and 'Orpheus'; the cantatas, 'Pygmalion,' and 'Die Grazien'; oratorios, 'Lob des Höchsten,' and 'Die Jünger am Grabe des Auferstandenen'; various works for orchestra, clavier, and violin. He died at Potsdam, July 19, 1814. His brother Carl Hermann Heinrich, born 1748 (May 2, according to Gerber and Riemann, May 21 according to Eitner's *Quellen-Lexikon*), approached nearest to his father in the style of his violin-playing. He was teacher of music to Wilhelm III., and left a sonata for violin, and six adagios for pianoforte, with remarks on the mode of executing an adagio.

(2) Johann, the second son of Hans Georg, and the least eminent of the brothers, was born 1713, was a pupil of his brother Franz, was in the royal band from 1740, and died as kammermusikus in Berlin 1752.

(3) Georg, born June 30, 1722 (Riemann), was the most distinguished of the four, renowned as an able clavier-player and oboist. In 1740 he came to Berlin for the sake of receiving instruction from his brother Franz; he was in the royal band as second violin from 1742; in 1748 he was appointed capellmeister to the Duke of Gotha, who sent him to study in Italy; on his return he wrote his first duodrama, 'Ariadne auf Naxos' (1774), a work which excited much attention for its novelty and ability, became widely known, and entitled him, notwithstanding the claims of Rousseau's 'Pygmalion,' to be called the inventor of the melodrama. Full and compressed scores of the work, with German and French words, quickly appeared, and a second melodrama, 'Medea,' had an equal success with the first. He retired in 1778 from the post of capellmeister, to which he had been reappointed

on his return from Italy, and took up his abode at Hamburg; he visited Paris and Vienna for the performance of his works, and at length settled himself in the hamlet of Köstritz in Thuringia, where he died Nov. 6, 1795. Besides the compositions already mentioned, he wrote masses, church cantatas, many instrumental works (concertos, symphonies, sonatas for violin and harpsichord, etc.), thirteen pieces for the stage, among them the operettas, 'Der Dorfjahrmarkt' (1776), 'Der Holzhauer' (1777), 'Romeo und Julie' (1778), 'Lucas und Bärbchen,' 'Philon und Theone' (1779), and 'Pygmalion,' a monodrama. His son Friedrich Ludwig, born at Gotha, 1746, lived in Hamburg, 1780 to 1782, where he married a singer named Felicita Agnesia Rietz, with whom he visited Berlin and Vienna, but from whom he very shortly separated. He wrote an oratorio, five church cantatas, and an opera, 'Der Barbier von Sevilla' (1779), two other comic operas, three violin concertos, and a sonata for violin. He was appointed director of the concerts at Königsberg in 1789, and died there, March 27, 1792.

(4) Joseph, the last of the four, a clever violin-player, born March 7, 1724, held the post of concertmeister to Friedrich Wilhelm II. at Berlin, where he died in 1804. His son Ernst Friedrich, born at Berlin 1747, was one of the founders of the Berlin amateur concerts, and died there in 1785.

(5) Anna Franziska, the only sister of the above four brothers, born 1726, was one of the best singers of her time. She married a musician of Gotha named Hattasch, and died there in 1780.

Of this family of artists, which thus lasted through three generations, the most remarkable on the whole were Franz and Georg, the latter of whom, by his melodrama and operettas, has obtained a lasting position in musical history.

C. F. P. [With corrections and additions from Riemann and Eitner, *op. cit.*]

BENDELER, Johann Philipp, born about 1660 at Riethnordhausen near Erfurt, was cantor at Quedlinburg about 1697. Riemann (*Lex.*) gives the names of two theoretical works, *Melopœia practica* (1686) and *Ærarium melopœticum* (1688), not mentioned by Eitner, who gives the titles of *Organopœia* (about 1690, reprinted in 1739), and *Directorium musicum* (1706). A MS. treatise, *Collegium musicum de compositione*, is cited by Mattheson in his *Ehrenpforte*. Bendeler died in 1708.

BENDL, Karel (or Karl), one of the most important of Bohemian composers, born at Prague, April 16, 1838, began to study music very early under, first, his grandfather; next, Pietsch, the head of the local Organ-School, from which Bendl 'graduated' in 1858. Already he had composed a number of small choral works—a form for which he showed special aptitude, which he was encouraged to cultivate by the springing into life of a large number of choral societies. In 1861 his 'Poletuje holubice' won an important prize, and the song immediately passed into the repertory of the majority of these societies, and Bendl became more or less famous. Wisely enough, however, he determined for himself that the confines of Bohemia were too narrow for his proper development, and in 1864 he set out for Brussels, where for a short time he was second conductor of the Opéra; but after a brief stay there, and at Amsterdam and Paris, he returned to Prague where, in 1865, he was appointed conductor of the famous Choral Society Hlahol, a post he held until 1879, when he became conductor of the private band of the Baron Dervies in Milan, Lugano, and Nice. While still director of the Hlahol he spent much time in composition. His first opera, 'Lejla' (libretto by Krasnohorska), was produced on Jan. 4, 1868, with success, yet the pianoforte score subsequently published differs very widely from the original version of the opera, whole parts having been rewritten and new added. After 'Lejla' followed in fairly quick succession 'Bretislav a Jitka' (1870) and 'Stary zenich,' a comic opera on the lines of Smetana's 'Prodena nevesta,' in 1883; the operetta 'Indicka princezna,' the prize opera 'Cernohorci,' to which was allotted a prize at the opening of the Interims-Theater in 1881; 'Carovny Kvet,' and 'Gina,' which remained unperformed during their composer's lifetime; 'Karel Skreta' (1883); the prize opera, 'Dite Tabora' (1892); and 'Matki Mila' (1891).

Meanwhile Bendl had not been idle in the other forms, for his ballad 'Svanda dudak' and a number of orchestral works had already become known; and his D minor Mass for male voices, another for mixed choir, two 'Ave's' and a host of songs and choruses, many of which are absorbed into the permanent currency of the country, appeared, with some thirty entr'actes, a violin sonata, a string quartet in F, op. 119, which is much played by the Bohemian Quartet. Bendl's 'Ciganske Melodie' is published in London.

Bendl, who died at Prague Sept. 20, 1897, was a conservative musician—yet a curious mixture of the old and the new romanticists. R. H. L.

BENDLER, or BENDELER, Salomon, was born at Quedlinburg, 1683. His father Joh. Philipp Bendeler (see above) gave him his first instruction in music. Gifted with artistic feeling and a magnificent bass voice, young Bendler was soon a most remarkable singer. In 1712 he came to London, and sang the part of the King in 'Ambleto' by Gasparini, and of Argante in Handel's 'Rinaldo.' However, he preferred an engagement at the opera in Hamburg, where he obtained a most brilliant success, as also at Leipzig and Brunswick. 'During a visit at Dantzig, he played the organ in the principal church; and, after a short prelude, gave forth the full force of his stupendous voice in a solo. A sudden noise in the church interrupted both the singer and the service: the wife of one of the chief magistrates, terrified by the tremendous tones, was safely delivered of a son. Her husband, a martyr to the gout, was no sooner informed of the event, than he found himself instantly cured. Hearing the name of the artist to whom he owed this double debt and happiness, he invited Bendler to meet a distinguished company at the christening feast, when he placed on his plate a sum of 300 ducats, thanking him at the same time for the service he had rendered him, both as physician and accoucheur.' This extraordinary singer died in 1724. J. M.

BENEDETTI, an Italian singer at the Opera in London, 1720. He is mentioned in a witty letter by Sir John Edgar in Steele's journal, *The Theatre*, from Tuesday March 8 to Saturday March 12, 1720, as an instance of the touchiness of some artists. 'He set forth in the recitative tone, the nearest approach to ordinary speech, that he had never acted anything in any other opera below the character of a sovereign, and now he was to be appointed to be captain of a guard.' His portrait was engraved by Vertue, and is mentioned by Walpole, *Catalogue of Engravers*, p. 221. There is a proof impression in the British Museum. It was painted by Beluzzi. Benedetti is represented in a cloak, turned to the right, oval in a frame, 8vo. It is rare. J. M.

BENEDICITE, or the 'Song of the Three Children,' is the canticle which is used in the Anglican service after the first lesson in the morning, alternatively with the Te Deum, at the option of the minister. It is taken from the Greek continuation of Daniel, chap. iii., and is of very ancient use in the Church service, being mentioned in St. Benedict's *Regula*, and by Amalarius as used at matins. It was also prescribed by Athanasius. The ancient Spanish and Gallican churches appointed it to come between the lessons, and in the ancient English offices it was one of several psalms with which Lauds began. It was retained by Cranmer in his *English Liturgy* of 1549, and appointed to be used instead of the Te Deum in Lent; but this injunction was afterwards removed, and it became optional to use it at any time of the year.

In 'The Book of Common Prayer Noted' which was published in 1550, the chant given for it by Marbeck is the same as that in the Sarum Breviary, but simplified, in accordance with Cranmer's wish that 'the note that shall be made thereunto, would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly.'

This canticle is more fitted for a chant than any other musical form, because the second half of each verse is the same throughout. Purcell set it in his double service in B flat (MS. in the Bodleian Library, Oxford) but garbled the words by making the burden 'Praise Him,' etc. only recur occasionally. C. H. H. P.

BENEDICT, Sir Julius, born at Stuttgart, Nov. 27, 1804, one of the most eminent of the numerous foreign musicians who have settled in England since Handel's time. As composer, performer, and teacher of music, he held an exceptionally high position in this country for upwards of forty years. After studying with J. C. L. Abeille in early life, and subsequently under Hummel, at Weimar, he was, in his 17th year, presented by the illustrious pianist to Weber, who received him into his house, and from the beginning of 1821 until the end of 1824, treated him, in Benedict's own words, 'not only as a pupil, but as a son.' During Weber's visit to Vienna for the production of 'Euryanthe,' he introduced Benedict to Beethoven, on Oct. 5, 1823. At the age of nineteen young Benedict was, on Weber's recommendation, appointed conductor of the Kärnthnerthor Theatre in Vienna, a post he held from 1823 to 1825. In the latter year he went with Barbaja to Italy, and obtained the appointment of chef d'orchestre at the San Carlo at Naples, where he produced his first opera, 'Giacinta ed Ernesto' (1829)—a work which seems to have been too German for the Neapolitan taste. On the other hand, 'I Portoghesi in Goa,' which Benedict composed in 1830 for Stuttgart, may have been found too Italian for the Germans; since, unsuccessful in the city for which it was specially written, it was warmly received by the operatic public of Naples. The youthful maestro, who showed himself a German among the Italians, and an Italian among the Germans, went in 1834 to Paris, at that time the headquarters of Rossini and Meyerbeer, where Benedict made the acquaintance of Malibran, who suggested his visiting London; and from 1835 until his death, England was his home. In 1836 Benedict was appointed to the musical direction of the Opera Buffa, started by the late John Mitchell at the Lyceum Theatre. Here he brought out with success a little work called 'Un Anno ed un Giorno,' originally given in 1836 at Naples. In 1838 he produced his first English opera, 'The Gypsy's Warning'—remembered in the present day by the very dramatic bass air 'Rage, thou angry Storm.' Benedict was engaged at Drury Lane Theatre as orchestral conductor throughout that period of Mr. Bunn's management, during which Balfe's most successful operas were brought out. To this period, too, belong Benedict's finest operas, 'The Brides of Venice' (1843) and 'The Crusaders' (1846), both produced at Drury Lane under the composer's immediate direction. In 1848 he conducted 'Elijah' in Exeter Hall (Jenny Lind's first appearance in oratorio), and in 1850 he accompanied Jenny Lind to the United States, and directed most of her concerts. On his return to England in 1852 he accepted an engagement as musical conductor at Her Majesty's Theatre, and afterwards at Drury Lane, whither Mr. Mapleson's establishment was for a time transferred. In 1852 he was appointed conductor of the HARMONIC UNION. When in 1860 Mr. Mapleson was about to produce (at Her Majesty's Theatre) an Italian version of 'Oberon,' he naturally turned to the composer who, above all others, possessed the secret of Weber's style, and requested him to supply the recitatives wanting in the 'Oberon' composed for the English stage, but then considered necessary for the work in Italianised form. In 1860 Benedict's beautiful cantata on the subject of 'Undine' was produced at the Norwich Festival, in which Clara Novello made her last public appearance. In 1862, soon after the remarkable success of Dion Boucicault's 'Colleen Bawn,' Benedict brought out 'The Lily of Killarney,' on the same subject, to a libretto by Oxenford. In 1863 he composed the cantata of 'Richard Cœur de Lion,' for the Norwich Festival of that year. His operetta the 'Bride of Song' was given at Covent Garden in 1864; his oratorio of 'St. Cecilia,' at the Norwich Festival of 1866; that of 'St. Peter,' at the Birmingham Festival of 1870. [A cantata 'Graziella,' was produced at the Birmingham Festival of 1882 (originally intended for the Norwich Festival of 1881, but not completed in time), and in Aug. 1883 was performed as an opera at the Crystal Palace. Benedict conducted every Norwich Festival from 1845 to 1878 inclusive, the meeting properly due in 1851 being postponed till the following year and so allowing of his return from America. He conducted the Liverpool Philharmonic Society from 1876 to 1880.] As 'conductor' at chamber-concerts, where the duties of the musician so entitled consist in accompanying singers on the pianoforte, Benedict came at least as often before the public as in his character of orchestral chief. With rare interruptions he officiated for many years as conductor at the Monday Popular Concerts since they first started. His own annual concert, a Gargantuan feast of music, was looked upon for some forty years as one of the great festivals of the musical season. Though more prolific masters may have lived, it would be difficult to name one who has laboured with success in so many different styles. In 1873 a symphony by the now veteran composer was performed for the first time at the Crystal Palace; and a second in the following year; so that a complete edition of Benedict's works would include, besides ballads and pianoforte fantasias, operas, oratorios, cantatas, and compositions in the highest form of orchestral music. Benedict, who had previously been naturalised, received the honour of knighthood in 1871. On the occasion of his seventieth birthday he was named Knight Commander of the orders of Franz Joseph (Austria), and of Frederic (Würtemberg). In the same year his numerous English friends gave a testimonial 'in appreciation of his labours during forty years for the advancement of art, and as a token of their esteem.' The presentation of a service of silver took place in the following summer, at Dudley House. Benedict was also decorated by the Sovereigns of Prussia, Italy, Belgium, Sweden, Portugal, and Hanover. He died at 2 Manchester Square, on June 5, 1885, and was buried on the 11th in Kensal Green Cemetery. H. S. E.

BENEDICTINE ORDER. See SOLESMES.

BENEDICTUS, the song of Zacharias, the father of John the Baptist, taken from Luke i., is the canticle appointed, alternately with the Jubilate, to follow the lessons in the Morning Service of the Anglican Church. It has occupied that position from ancient times, being mentioned by Amalarius († 837) as following the lessons at Lauds. It followed the lessons in the ancient English offices, and was retained by Cranmer in his English Liturgy in 1549, at first without the Jubilate, which was added in 1582 to obviate repetition when the Benedictus occurred in the gospel or second lesson. Two chants are given for it by Marbeck in 'The Book of Common Prayer Noted,' of 1550, viz. the 5th tone with 1st ending, and the 8th tone with 1st ending. It is admirably adapted to more elaborate forms of composition, and there are two well-known ancient settings by Tallis and Gibbons.

The same canticle is also used by the Roman Church, and is mentioned by Mendelssohn in his letter to Zelter describing the music of Holy Week. But a different 'Benedictus,' which is better known to musicians, is that which occurs in the service of the Mass, after the Sanctus, which has been the occasion for much famous and beautiful music by the greatest masters; the whole words of which are only 'Blessed is he that cometh in the name of the Lord.' C. H. H. P.

BENELLI, ANTONIO PEREGRINO, born Sept. 5, 1771, at Forli. It is doubtful whether, as is said, he received instruction in counterpoint from Padre Martini, who died when Benelli was little more than twelve, and was unable, for above two years before his death, to bestow much care upon his scholars. Benelli had, however, the instruction of Padre Mattei, the successor of Martini. In 1790 he made his first appearance at the San Carlo, at Naples, as first tenor. His voice was of moderate quality; but his method was admirable, and obtained for him a *succès d'estime.* Benelli accepted an engagement at London in 1798, where he was received with favour. In 1801 he repaired to Dresden, and remained until the year 1822, at which time, when fifty-one, and after singing in public for thirty-two years, his voice failed, and he retired with a pension.

Benelli had also made himself known as a clever composer, particularly in the Church style;

but his best works are his excellent 'Method,' and his 'Solfeggi' which ran through several editions. He was a successful contributor to the *Allgemeine Musikalische Zeitung* of Leipzig. Upon his retirement, he obtained from Spontini the post of professor of singing at the Berlin Opera, which he filled till 1829. He might have remained much longer, had he not attacked Spontini with violence, in 1828, in the *Allgemeine Zeitung*, àpropos of his opera of 'Olimpia.' Unfortunately he had previously written a very favourable review of the same work: Spontini printed the two accounts side by side. Benelli had nothing to reply; he soon received his *congé* and departed, first to Dresden, where he still had his pension, then to Börnichen, in the Hartz, where he died in poverty Aug. 16, 1830. Benelli's real title to estimation is founded on his 'Gesanglehre' (1819), which appeared first in Italian, as 'Regole per il canto figurato' (1814), and on his 'Bemerkungen über die Stimme' in the *A.M.Z.*, Leipzig (1824). [Several masses, church music, and vocal pieces, are mentioned in Eitner's *Quellen-Lexikon.*] J. M.

BENEVOLI, Orazio, a celebrated contrapuntist, born at Rome in 1602, was reputed to be a natural son of Duke Albert of Lorraine. He studied under Vincenzo Ugolini,[1] and was maestro di cappella in the Church of S. Luigi de' Francesi. After a brief tenure of this post he was called into the service of the Austrian Court, and during his residence at Vienna, in the years 1643-45, he published several collections of motets and offertories, but his best works were produced after his return to Rome. Here he resumed his former office in S. Luigi de' Francesi, but held it only for a few weeks. On Feb. 23, 1646, he was transferred to S. Maria Maggiore, and on Nov. 7 of the same year he became maestro di cappella at the Vatican. This appointment he retained, in high repute both as a teacher and a composer, until his death on June 17, 1672. He was buried in the Church del Santo Spirito in Sassia.

Benevoli's chief merit as a composer was the skill with which he handled a large number of separate parts. Masses, psalms, motets, and anthems of his for 12, 16, 24, and 48 voices, in 4, 5, 6, 8, and even 12 distinct choirs, are quoted by Baini, Santini, Burney, Fétis, and others. Burney (*Hist.*, ii. 474) specially praises a mass *a sei cori* in his own possession; and Fétis cites a mass for 48 voices in 12 choirs[2] as a feat never excelled, and only twice equalled, viz. by J. B. Giansetti and G. Ballabene. A festival mass and a hymn in 56 parts (vocal and instrumental) are printed as vol. X. i. of the *Denkmäler der Tonkunst in Oesterreich*, 1903. Specimens of Benevoli's works will also be found in the contrapuntal treatises of Padre Martini, Padre Paolucci, and Fétis, who are of one mind in regarding him as an admirable model to study in writing for a large number of voices. But, excepting this particular kind of skill and ingenuity, Benevoli's music has no real artistic value. His fugues are rarely developed, for after a few bars they break off, and though his harmony obviously imitates Palestrina's, it falls far short of the same level of excellence in respect of simplicity and grandeur. Many of Benevoli's works are extant, printed in the collections of Poggioli, Bianchi, Sileari, Florido, and in MSS. in the Vatican, the Lateran, Bologna, Dresden, Vienna, the Royal Library at Berlin, the Royal College of Music, the Casa Corsini alla Lungara, in Sir Frederick Ouseley's library, and in the British Museum. Some will be found also in the collections published by Teschner, Wüllner, Rochlitz, and Prince de la Moskowa. See the list in the *Quellen-Lexikon.* A. H. W.

BENINCORI, Angelo Maria, born at Brescia, March 28, 1779, died at Paris, Dec. 30, 1821; pupil of Ghiretti, Rolla, and Cimarosa. His opera of 'Nitteti' was produced in Italy, and well received also in Vienna about 1800. At Vienna he formed the acquaintance of Haydn, with whose quartets he was so delighted as to abandon dramatic composition for the time and write nothing but quartets. In 1803 he went to Paris and wrote two operas, which were accepted but never performed, and it was with difficulty that this excellent musician obtained sufficient pupils to secure him a subsistence. In 1815, 1818, 1819, he brought out three operas without success. The end of his life was brightened by a hope he did not live to see realised. Isouard had died leaving his opera 'Aladin' unfinished, and this Benincori was commissioned to complete. A march for the first act, and the three last acts completed the work, which was enthusiastically received on Feb. 6, 1822, just six weeks after Benincori's death. Perhaps, however, the fact that the theatre was on this occasion for the first time lighted with gas may have had some share in the success of the opera. He left much music in MS., but his best compositions are probably his quartets. M. C. C.

BENINI, Signora, an Italian prima donna, singing at Naples with her husband in 1784. They came to London in 1787, and sustained the first parts in comic opera. Benini had a voice of exquisite sweetness, and finished taste and neatness, but too little power for a large theatre. Though generally confined to opera buffa, yet her appearance and style seemed much more adapted to the opera seria, for which she had sufficient feeling and expression, as she showed in her excellent performance of Jephtha's daughter. During an illness of Mara, she filled with great sweetness, and much more appropriate figure and manner, her part in Tarchi's 'Virginia.' She had not indeed the gaiety of countenance nor the vivacity requisite for a *prima buffa*, and though a singer of considerable merit, had to give way when Storace appeared. Of her subsequent life nothing is known. J. M.

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[1] Martini, Burney, Bertini, Orloff, and others, speak of Benevoli as the pupil of Bernardino Nanini; but Liberati, doubtless writing with accurate knowledge, says in his *Lettera ad Ottav, Persapegi*, pp. 58, 59, 'the other renowned pupil and favourite of B. Nanini was Vincenzo Ugolini, a great master in the art of teaching . . . as many of his pupils have shown, especially Benevoli . . . who excelled his master and all others living in writing for four or even six choirs in four parts each . . .'

[2] This Mass was sung at Rome, in S. Maria sopra Minerva, by 150 professors, on Aug. 4, 1650; and the expense of the performance was borne by a notary, Dominique Fonthia by name.

BENNET, JOHN (1599-1614). One of the best of the English madrigalists, as to whose biography we possess next to no details. In 1599 he published a set of 'Madrigalls to Foure Voyces,' printed by William Barley. The title-page terms them 'his first works,' and in the dedication to Ralph Asheton he says that they are 'the first fruits of my simple skill.' Ralph Asheton (of Lever) was a prominent magistrate and Receiver for the Duchy of Lancaster under Elizabeth and James I., and as Bennet acknowledges him as in 'many waies a principal patron of my good' it is not unlikely that the composer may have been a native of Lancashire, especially as no trace of him can be found in London records. An anthem, 'O God of Gods and King of Kings,' for five voices and instruments, seems to have been written for the Coronation of James I., and he contributed five hymn tunes to Barley's Psalter (published between 1604 and 1614), three of which were reprinted in Ravenscroft's Psalter (1621). He also contributed a madrigal 'All creatures now are merry minded' to 'The Triumphs of Oriana' (1601), and five short madrigals to Ravenscroft's 'Briefe Discourse' (1614). In the preface to the last-mentioned work he is spoken of as follows: 'Maister *Iohn Bennet*, a Gentleman admirable for all kindes of *Composures*, either in *Art*, or *Ayre*, *Simple or Mixt*, of what Nature soeuer. I can easily belieue he had somwhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very *life* of that *Passion*, which the *Ditty* sounded, is so truely exprest, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affection* did affoord him.' Ravenscroft's judgment of his merits has been endorsed by posterity, for scarcely any other composer of his school has maintained such steady popularity. His works are as follows:—

I. 'Madrigalls to foure Voyces,' 1599. (Reprinted in score by the Musical Antiquarian Society, 1845. Edited by E. J. Hopkins.)
  1. I wander up and down. (J. Gwilt, 'A Collection of Madrigals,' etc., 1815, No. 3.)
  2. Weep, silly soul. (R. Webb, 'A Collection of Madrigals,' etc., 1808, p. 22, Novello; 'Glee-Hive,' 1852, No. 78.)
  3. So gracious is thy sweet self. (R. Webb, *op. cit.* p. 15, 'Glee-Hive,' No. 80. Both as 'So lovely is thy dear self.')
  4. Let go, why do you stay me? ('Arion,' 1903, No. 69.)
  5. Come, shepherds, follow me. (R. Webb, *op. cit.* p. 28; Hawes, 'A Series of Madrigals,' etc., No. 25; W. Horsley, 'Vocal Harmony,' 1832, iii. 112; 'Glee-Hive,' No. 8; Novello's Tonic Sol-fa Series, 1898, No. 1007.)
  6. I languish to complain me. ('Arion,' 1903, vol. v.)
  7. Sing out, ye Nimphes. (Gwilt, *op. cit.* No. 17.)
  8. Thirsis, sleepest thou? (Gwilt, *op. cit.* No. 22; Hawes, *op. cit.* No. 27; 'Glee-Hive,' No. 72.)
  9. Ye restless thoughts. (Hawkins, *History of Music*, 1776, iii. p. 395.)
  10. When as I glance. (Warren, 'A Collection of Catches,' etc., 1763-94, No. 1; J. Sibbald and Co.'s Collection of Catches, 1780, vol. iii.; T. Oliphant (Calkin and Budd), 1844; J. Foster, 'Choral Harmonist,' 1872, No. 2. Reprinted as 'When as I look'd.')
  11. Cruel unkind. (Gwilt, *op. cit.* No. 19.)
  12. O sleep, fond fancie. (Oliphant (Addison and Hollier), 1847.)
  13. Weep, O mine eyes. (Warren, 'Vocal Harmony,' (1765?) p. 76; J. Sibbald and Co.'s Collection of Catches, 1780, vol. iii.; Oliphant (Addison and Hollier), 1847; J. J. Maier, 'Auswahl Englischer Madrigale,' 1863, i. 11; H. Leslie, 'Cassell's Choral Music,' 1867, No. 14; J. Foster, *op. cit.* No. 6; *Musical Times*, 1876, No. 400; Novello's Tonic Sol-fa Series, 1895, No. 886. Reprinted as 'Flow, O my tears.' 'Hör' auf mein Fleh'n' in J. C. Weeber's 'Kirchliche Chorgesänge,' 1857, iii. 8, is an adaptation.)
  14. Since neither times of joy.
  15. O grief, where shall poor grief?
  16. O sweet grief.
  17. Rest now, Amphion.

II. 'All creatures now are merry minded' ('The Triumphs of Oriana,' 1601. Reprinted with the complete work, and also by Hawes, *op. cit.* No. 5; 'Glee-Hive,' No. 2; Leslie, *op. cit.* No. 13; Boosey, 'Standard Madrigals,' 1889, No. 6).

III. Five Madrigals in Ravenscroft's 'Briefe Discourse' (1614).
  1. The Hunt is up.
  2. Lure, falkners, lure.
  3. Round about in a fair ring-a.
  4. What seekes thou fool?
  5. My mistress is as fair as fine. (Oliphant, 'The Lover to his Mistress' (Cramer), 1844; *Musical Times*, 1877, No. 416.)
  6. A borgen's a borgen.

IV. Five Hymn Tunes in Barley's Psalter (1604?-1614?); three reprinted in Ravenscroft's Psalter (1621).

V. 'O God of Gods and King of Kings.' Anthem for voices and instruments. (British Museum, Ad. MS. 29,372-6); Royal College of Music (Sacred Harmonic Catalogue, 1642); Christ Church, Oxford; Peterhouse Collection (imperfect).

VI. 'Eliza, her name gives honour.' Alto solo with accompaniment for five instruments. (British Museum, Ad. MS. 17,786-91.)

VII. 'Venus' Birds.' For five instruments, probably a transcription of a Madrigal. (British Museum, Ad. MS. 17,786-91.)

A fugue in D, for organ, printed by A. W. Marchant in *Transcriptions for the Organ* (1895), as Bennet's, is the composition of an 18th century organist of the same name. W. B. S.

BENNET, SAUNDERS, was organist at Woodstock, and composer of anthems, pieces for pianoforte and several songs and glees. He died of consumption May 25, 1809, at an early age. W. H. H.

BENNETT, ALFRED WILLIAM, Mus.Bac., Oxon., born 1805, was the eldest son of Thomas Bennett, organist of Chichester. In 1825 he succeeded William Woodcock, Mus.Bac., as organist of New College, Oxford, and organist to the University. He published a volume containing a service and some anthems of his composition, and in 1829, in conjunction with William Marshall, a collection of chants. He died Sept. 12, 1830, from the effect of a fall from a coach, aged twenty-five. W. H. H.

BENNETT, GEORGE JOHN. Born May 5, 1863, at Andover, Hampshire, he was a chorister in Winchester College Choir from 1872 till the end of 1878. He then gained the Balfe Scholarship at the Royal Academy of Music, where he studied under G. A. Macfarren and other masters until 1884. Upon leaving the Academy he studied in Germany for three years, for a short time at the Berlin Hochschule der Musik, under Kiel and Heinrich Barth (pianoforte), and afterwards for two years at Munich, his masters being Joseph Rheinberger for composition and organ, and Hans Bussmeyer for pianoforte.

He returned to London in 1887, and was elected a Fellow of the Royal Academy of Music, and appointed to a professorship of harmony and composition at that Institution in the following year. From 1890 to 1895 he held several organ appointments, including that of St. John's Church, Wilton Road, Pimlico. In 1895, on the retirement of J. M. W. Young (who had held the post for forty-five years), he was appointed organist of Lincoln Cathedral, an office he still (1903) holds. In this official capacity he ably conducted the Lincoln Musical Festivals of 1896, 1899, and 1902. He is conductor of the Lincoln Musical Society (founded in 1896) and of the Lincoln Orchestral Society.

He qualified for the Fellowship of the Royal College of Organists in 1882; he graduated at Cambridge Mus.B. 1888, and Mus.D. 1893. He has examined for musical degrees at the Universities of Cambridge and Durham, at the Royal College of Organists, and the Associated Board of the Royal Academy of Music and the Royal College of Music.

Dr. Bennett's compositions, which show refined musicianship and a gift of melody, include: Serenade for orchestra and 'Jugendträume' overture (both played at the Crystal Palace in 1887); Festival Evening Service in A, with orchestral accompaniment (composed for the Dedication Service, St. Paul's Cathedral, 1890); Trio in E for pf. vln. and v'cello (London, 1893); Easter Hymn, for soli, chorus, and orchestra (composed for the Festival of the Sons of the Clergy, St. Paul's Cathedral, 1895); Cymbeline overture (Philharmonic Society, 1895); Suite in D minor, for orchestra (Lincoln Festival, 1902); in addition to a Festival Te Deum for soli, chorus, and orchestra; Mass in B flat minor for soli, chorus, and orchestra; church music, songs, part-songs, pianoforte pieces, etc. F. G. E.

BENNETT, Joseph, critic and *littérateur*; born at Berkeley, Gloucestershire, Nov. 29, 1831. After holding various musical positions, such as precentor at Weigh House Chapel, and organist at Westminster Chapel, he adopted the profession of musical critic, and was a regular contributor to the *Sunday Times*, the *Pall Mall Gazette*, and the *Graphic*. He is the author of the librettos of the 'Good Shepherd' (J. F. Barnett), the 'Rose of Sharon,' the 'Dream of Jubal,' 'Story of Sayid,' and 'Bethlehem' (Mackenzie), the 'Golden Legend' (Sullivan), 'Ruth' (Cowen), and 'The Garden of Olivet' (Bottesini) and many others. Mr. Bennett furnished the analyses for the programme-books of the Philharmonic Society and the Monday and Saturday Popular Concerts from 1885 until the cessation of the original scheme in 1903. His account of the origin of the latter, *A Story of Ten Hundred Concerts*, 1859-87, was published àpropos of the thousandth concert, April 4, 1887. Mr. Bennett has published *Letters from Bayreuth* (1877), originally contributed to the *Daily Telegraph*; his articles on 'The Great Composers, sketched by themselves' began in the *Musical Times*, Sept. 1877, and were continued till Dec. 1891, while some of them are republished as *Primers of Musical Biography* (Novello). An important *History of the Leeds Festival* (with F. R. Spark) appeared in 1892. Mr. Bennett edited *Concordia* during its too short existence (May 1875 to April 1876), and among his valuable contributions is a 'Comparison of the original and revised Scores of Elijah,' which, after the death of *Concordia*, was completed in the *Musical Times*. It is however as the musical critic of the *Daily Telegraph* that Mr. Bennett exercises the greatest influence. G.

BENNETT, Thomas, born at Fonthill, probably in 1784 (if the inscription on his tombstone may be trusted), was a chorister of Salisbury Cathedral under Joseph Corfe, organist and master of the choristers there. He became organist of St. John's Chapel, Chichester, and in 1803 organist at Chichester Cathedral. He published 'An Introduction to the Art of Singing,' 'Sacred Melodies' (selected), and 'Cathedral Selections.' He died March 21, 1848, aged sixty-nine. W. H. H.

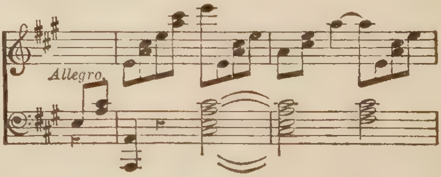
BENNETT, William, was born about the year 1767 at Coombeinteignhead, near Teignmouth. He received his early musical education at Exeter under Hugh Bond and William Jackson. He then came to London, and studied under John Christian Bach, and afterwards under Schroeter. In 1793 he was appointed organist of St. Andrew's Church, Plymouth. His compositions comprise anthems, glees, songs, a pianoforte concerto, op. 4, and pianoforte and organ music. He died about 1830. W. H. H.

BENNETT, Sir William Sterndale, Mus.D., M.A., D.C.L., was born at Sheffield, April 13, 1816. Like almost all composers of eminence he inherited the musical temperament, his grandfather, John Bennett, having been lay clerk at King's, St. John's, and Trinity Colleges, and his father, Robert Bennett, an organist at Sheffield, and a composer of songs; and doubtless he thus received some of that early familiarity with things musical in the daily life of his home which has had so much influence in determining the bent and the career of many eminent composers. The death of his father when he was but three years old cut him off from this influence of home tuition or habituation in music, but his education in the art seems to have been well cared for by his grandfather, to whose home at Cambridge he was then transferred. In February 1824 he entered the choir of King's College Chapel, but his exceptional musical ability became so evident, that two years afterwards he was removed from Cambridge and placed as a student in the Royal Academy of Music, with which institution his name was to be closely connected throughout his later life. He received instruction from Lucas and Dr. Crotch in composition, and from W. H. Holmes in pianoforte-playing, from whom he subsequently passed to the veteran Cipriani Potter; and it may be assumed that to the influence of this teacher, well known to have been the enthusiastic votary of Mozart, we may trace in part that admiration for the pure style and clear form of the art of Mozart, which Bennett retained to the end of his life, in the midst of all the vicissitudes of modern musical fashion, and the influence of which is so distinctly traceable in his own music. [It is worth mentioning that he played a concerto by Dussek at an Academy concert in 1828, and that he undertook the part of Cherubino in a performance of 'Figaro' given by the pupils of the institution in the King's Theatre on Dec. 11, 1830.] Among the unpublished compositions of his Academy student days are some productions of great merit; but the first on which his reputation as composer depends (and which stands as Opus 1 in the list of his published compositions), is the Concerto in D minor, written in 1832, and performed by the composer, then in his seventeenth year, at the public concert of the Academy March 30, 1833; the committee of the Academy gave a practical proof of their appreciation by publishing the work at their own expense. His next published work, the 'Capriccio in D minor,' op. 2 (dedicated to Cipriani Potter), clearly shows in its opening theme the influence of his admiration for Mendelssohn, then the central figure of the musical world, though there are touches of complete originality suggesting the pianoforte style which the composer subsequently made his own. The Overture to Parisina,' a most impassioned work, was composed in 1834 [in which year he was elected organist of St. Anne's Chapel (now Church), Wandsworth, at a salary of thirty guineas per annum], as also the Concerto in C minor, played at a concert of the Society of British Musicians in the same year; a work in the highest and purest style of the Mozart model, and evincing in some portions a constructive power worthy of the composer's great predecessor. In 1836 the impression produced by his unpublished F minor Concerto and the beautiful 'Naiades' overture, led to an offer from the firm of Broadwood to defray the expenses of his residence in Leipzig for a year, in order that he might have the opportunity of extending his circle of musical sympathy and experience, as well as of profiting by the neighbourhood and influence of Mendelssohn. That he did profit in his art by this visit is scarcely to be doubted, but it may be said that he gave to Leipzig at least as much as he carried away; and by the compositions produced there, as well as by the evidence afforded of his genius as a musician and pianoforte-player, he established for himself a reputation in that city of music higher than has perhaps been generally conceded to him in his native country, and won the friendship and enthusiastic eulogies of Robert Schumann. [Bennett played at a Gewandhaus concert on Jan. 19, 1837, and conducted his 'Naiades' overture there on Feb. 13.] It is to this visit probably that is to be traced the idea still current in England that Bennett was a pupil and a mere imitator of Mendelssohn; an idea which can only be entertained by those who are either ignorant of his works or totally destitute of any perception of musical style, but which has been repeated by incapable or prejudiced critics till it has come to be regarded by many as an admitted fact. After his return to England, Bennett composed in 1840 his other F minor Concerto, the published one, which is among the best known of his works, and one of the finest of modern compositions of its class. During a second visit to Leipzig in 1840-1841 he composed his 'Caprice in E' for pianoforte and Orchestra, and his Overture 'The Wood Nymphs,' both among the most finished and artistic of his compositions. From 1843 to 1856 he was brought periodically before the English public by his chamber concerts, at which his individual and exceptional style and ability as a pianoforte-player were fully recognised. [In 1843 he competed unsuccessfully for the Edinburgh Professorship of Music.] It may here be mentioned that in 1844 he married Mary Anne, daughter of Captain James Wood, R.N.; [she had been a pupil at the Royal Academy of Music in 1838, and the engagement was formed in 1841]. In 1849 he founded the Bach Society for the study and practice of Bach's music, his enthusiasm for which was very likely, in the first instance, kindled by Mendelssohn, who did so much to open the eyes of his contemporaries to the grandeur of Bach's genius. One result of this was a performance of the 'Matthew' Passion—the first in England—on April 6, 1854. In 1853 the director of the Gewandhaus Concerts offered him the conductorship of those concerts. In 1856 Bennett was engaged as permanent conductor of the Philharmonic Society, a post which he held till 1866, when he resigned it, and became Principal of the Royal Academy of Music. In 1856 he was elected, by a great majority, to fill the chair of Musical Professor at the University of Cambridge, where he also made special efforts to promote the knowledge and study of Bach's music, and shortly after his election received from the University the degree of Doctor of Music. (In 1867 the University further conferred on him the degree of M.A., and at the same time a salary of £100 a year was attached to his Professorship.) The year 1858 saw the production of his cantata the 'May Queen,' at the Leeds Musical Festival, a work full of beauty in the chorus writing, the solos, and the instrumentation, though heavily weighted by an absurd and ill-written libretto. No such drawback is attached to his other important choral work, 'The Woman of Samaria,' first produced with great success at the Birmingham Festival of 1867, and which, though it does not contain the elements of popularity for general audiences, has elicited the high admiration of all who can appreciate the more delicate and recondite forms of musical expression. For the Jubilee of the Philharmonic Society, in 1862, he wrote one of his most beautiful works, the 'Paradise and the Peri' overture, in which the 'programme' style of music is treated with a delicate and poetic suggestiveness which charms alike the educated and the uneducated listener. [In the same year he set Tennyson's Ode for the opening of the International Exhibition.] In 1870 he received the honorary degree of D.C.L. from the University of Oxford. In 1871 Bennett received the distinction of knighthood. In 1872 a public testimonial was presented to him at St. James's Hall in presence of a large and enthusiastic audience, and a scholarship at the Royal Academy of Music was founded out of the subscriptions.

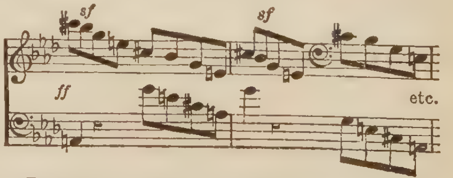
Bennett died after a short illness, almost 'in harness,' as it might be said [at his house in St. John's Wood], on Feb. 1, 1875. So quiet and unobtrusive had been his later life, that the spectacle of the crowd of distinguished persons who assembled at Westminster Abbey on the 6th to pay their last tribute of respect at his funeral, conveyed to many, even among those who had been in the habit of meeting him in society, the first intimation of the true intellectual rank of their departed countryman.

In estimating the position in his art of Sterndale Bennett (by this double name he has always been best known among writers and discoursers on music), it must be admitted that his genius had not that irresistible sweep and sway which compels the admiration even of the crowd, and utters things which sink deep into the souls of men. He can hardly be reckoned among the great musical poets of the world, and it would be both unwise and uncritical to claim that place for him. But what he wanted in power is almost made up, in regard to the artistic enjoyment to be derived from his works, in individuality and in finish. He is in a special degree a musician's composer. His excellences, in addition to the real and genuine feeling for beauty and expression which pervades his music, belong to that interesting and delicate type of art which illustrates in a special degree the fitness of means to an end, the relation between the feeling expressed and the manner and medium of expressing it; a class of artistic production which always has a peculiar interest for artists and for those who study critically the details of the art illustrated. His compositions do not so much carry us away in an enthusiasm of feeling, as they compel our deliberate and considerate admiration by their finish and balance of form, while touching our fancy by their grace and suggestiveness. But these qualities are not those which compel the suffrages of a general audience to whom in fact many of the more subtle graces of Bennett's style are not obvious, demanding as they do some knowledge of the resources of the art, as well as critical and discriminating attention, for their full appreciation. On the other hand, the enjoyment which his works do convey, the language which they speak, to those who rightly apprehend it, is of a very rare and subtle description, and one to which there is no precise parallel in the art of any other composer.

If we try to define the nature of Bennett's genius more in detail, we should describe him in the first place as being almost, one might say, a born pianist. His complete sympathy with this instrument, his perfect comprehension of its peculiar power and limitations are evident in almost everything he wrote for it; and his pianoforte compositions form, numerically, by far the larger section of his writings. His love for the instrument, indeed, might be said to have developed into favouritism in some instances, for in the Sestet for piano and stringed instruments the lion's share of the labours and honours of the performance is so completely given to the former that the work becomes almost a pianoforte concerto with accompaniments for strings only. In his pianoforte concertos, written as such, however, the composer gives its full share of importance to the band part, which is treated always with great beauty and piquancy, and an equally unerring perception of the special æsthetic qualities of the various instruments. In his treatment of the pianoforte, Bennett depends little upon cantabile passages, which are only by convention a part of the function of the piano, and in his writings are mostly[1] episodical; his sources of effect lie more in the use of glittering staccato passages and arpeggio figures, which latter peculiarly characteristic pianoforte effect he used, however, in a manner of his own, often alternating single with double notes in extended passages, as in this—



from the short 'Capriccio in A minor,' a very typical specimen on a small scale of his style of workmanship; at other times doubling them in close passages for both hands, as in the following from the finale of the 'Maid of Orleans' Sonata—



Passages of this class, which abound in these compositions, and the adequate and precise execution of which is by no means easy, illustrate the peculiarly hard bright glitter of effect which characterises Bennett's bravura passages for the piano, and which brings out in such high relief the qualities which are special to the instrument. Speaking more generally, his pianoforte works are characterised by an entire disdain of the more commonplace sources of effect; they are never noisy or showy, and there is not a careless note in them; the strict and fixed attention of both player and listener is demanded in order to realise the intention of music addressed mainly to the intellect and the critical faculty, never to the mere sense of hearing. As a whole, Bennett's pianoforte music is remarkably difficult in proportion to the number of notes used, from that delicate exactitude of writing which demands that every note should have its full value, as well as from the peculiar way in which his passages often lie for the hand, and which demands the greatest evenness of finger-power. Hence his works are not popular in the present day with amateurs, who prefer what will enable them to produce more thrilling effects with less trouble; but their value as studies and models for a pure style is hardly to be surpassed. Compared with the writings of Beethoven, or even of lesser composers who, following in his steps, have transferred the symphonic style to the piano, such works as those of Bennett have of course a very limited range, nor have they the glow and intensity which Chopin, for example, was able to infuse into what is equally a pure pianoforte style; but as specimens of absolutely finished productions entirely within the special range of the piano, they will always have the highest artistic interest and value; an appreciation of their real merit being almost a test of true critical perception.

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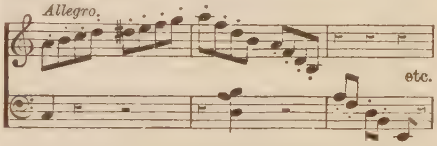
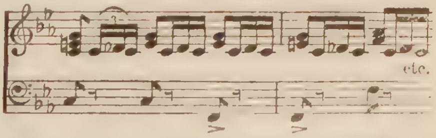
[1] A curious and charming exception is the well-known 'Serenade' from the 'Trio' for pianoforte and strings, in which the piano has the singing melody with a pizzicato accompaniment for the violin; the composer, with his characteristic ear for subtleties of timbre, having evidently conceived the idea of giving a cantabile effect to the percussion sounds of the piano by opposing to it the still shorter and sharper sounds of the pizzicato.

Looking at the works of Bennett more generally, it may be observed that they show remarkable evidence of his apparently intuitive insight into problems and theories in regard to musical construction which have only been definitely recognised and tabulated by theorists since he began to write. When the school of composers who tumble notes into our ears in heaps have had their day, and it is again recognised that musical composition is a most subtle and recondite art, and not a mere method of jumbling sounds together to signify this or that arbitrarily chosen idea, it is probable that Bennett will receive much higher credit than has yet been accorded to him as an advanced thinker in music. The theory which connects every sound in the scale of a key with that key, making them all essential to its tonality, and the harmonic relations which are thereby shown to be logically consistent though little practised hitherto, received continual practical illustration in the works of Bennett, whose peculiar intellectually constructed harmonies and progressions are among the causes alike of his interest for musicians and his disfavour with the less instructed amateur population, whom they not unnaturally puzzle. A great English musical critic has pointed out, in a note on the 'Wood Nymphs' Overture (in the Philharmonic programme of March 22, 1871), the passage where 'the so-called chord of the diminished 7th from F sharp, with intervening silences, is heard on the unaccented second and fourth beats of the bar, and then an unaccompanied D, thrice sounded, asserts itself as the root of the chord,' thus presenting, adds Macfarren, 'a harmonic fact in an aspect as unquestionable as, at the time of writing, it was new.' But Bennett's music is full of such suggestions of the more extended modern view of the statics of harmony, the rather noteworthy as it does not appear that he made it the subject of any definite or deliberate theorising, or was indebted for his suggestions of this kind to anything more than his own intuitive insight into the more subtle harmonic relations. It is the frequent use of what may be termed perhaps (borrowing an expression from colour) the 'secondary' rather than the 'primary' relations of harmony—the constant appeal to the logic rather than the mere sensuous hearing of the ear—which gives to his music that rather cold intellectual cast which is repelling to the average listener. In such a passage as this—



the ear of the uninitiated listener is almost startled by the closing E, like the sharp blow of a hammer, at the foot of an arpeggio passage which seems to presage a modulation to C through the dominant ninth on G. Equally significant passages might be quoted, such as this from the 'Rondeau à la polonaise'—



and many others that might be adduced, in which evidence is given that the composer had before his mind conceptions of harmonic relation new or unusual at the time, which have since been accepted and formulated into theory.

Bennett's larger works for orchestra, and his secular and sacred Cantatas already mentioned, are characterised, like his piano music, by great finish and perfection of form and detail, and by a peculiarly refined perception of the relation of special instruments and special combinations to the end in view. His one published Symphony, that in G minor, may be thought slight and fragile in effect in comparison with the now prevalent 'stormy' school of writing; but those who are alive to the fact that power of sound is not power of conception, who look to thought and feeling rather than to mere effect in music, will find no deficiency of passion and impulse in parts of this beautiful work, while the grace and refinement both of composition and instrumentation are universally admitted. His cantata, the 'May Queen,' displays the most refined and artistic writing, both in regard to the effectiveness and spontaneous character of the choruses, the melodic beauty of the solos, the strongly-marked individuality imparted to the music of the different personages, and the charming and piquant effects of the orchestral accompaniments. Indeed, the work has very much the character of an operetta off the stage, and one cannot but regret that a composer who showed in this work so much power of dramatic characterisation in music should not have enriched the English lyric stage with an opera. 'The Woman of Samaria' is less spontaneous in character, and in its style and treatment does not appeal to the popular mind; but it will always be delightful to musicians, and to those who hear considerately and critically. It is in general construction very much modelled on the style of Bach, whose peculiar power Bennett has successfully emulated in the introductory movement, with the Chorale sung simultaneously with, but in a different *tempo* from, the independent orchestral movement. Bennett's separate songs (two sets published during his life, and one in course of publication when he died) are small compositions of almost Greek elegance and finish, both in the melodious and expressive character of the voice part, and the delicate suggestiveness of the accompaniments. They illustrate in the most perfect degree the character which belongs more or less to all his art; that of high finish of form and grace of expression, not without deep feeling at times, but marked in general rather by a calm and placid beauty, and appealing to the fancy, the sentiment, and the intellect, rather than to the more passionate emotions.

The most puzzling fact in connection with the artistic career of Sterndale Bennett is the comparative fewness of his compositions, at a time when his mind and genius were still young, notwithstanding the power of his earlier works, and the promise which those who then knew him saw of a still higher development. In all probability the explanation of this is to be found partly in the desire to secure a more comfortable subsistence from the regular exercise of professional business, and partly in what those who knew him best described as the 'shy and reticent' character of his genius, which led him to distrust his capability of accomplishing great works, and of taking his stand in the world on the strength of his genius alone. 'He was not, in his later years at least,' says one who knew him, 'quick to publish his works; he always had individuality without a rapid execution, and took more time a great deal to finish than to sketch.' Whatever be the true explanation, it is matter for deep regret for all lovers of what is best and purest in musical art, that one so well fitted to add to its stores should have condemned himself, for many of the best years of his life, mainly to the exercise of a teacher's vocation. Of the brilliant gifts as a player, and the *tours de force* of memory, by which the composer astonished and delighted the Leipzig circle in his younger days, there are accounts extant which remind us of what used to be told of Mozart. When he sold his 'Capriccio in E' to a Leipzig publishing firm, they were surprised at receiving only the MS. of the orchestral score, and on their inquiring for the pianoforte part, it turned out that this had never been written down, though the composer had played the work both in London and Leipzig, and had apparently entirely forgotten the omission in handing over the MS. to the publishers.

By those who knew Sterndale Bennett he is described as having been a man of most kindly nature, and exceedingly modest and unassuming in manner and character. The feeling of loyal and affectionate attachment which he created among the pupils of the Royal Academy of Music, by some of whom his death was lamented almost like that of a kind parent, is a strong testimony to the amiability of his character—an amiability which was exercised without the slightest derogation from his strict principles as an instructor. A significant instance is related of his determination to keep up a strict adherence to the purest style of music in the Academy. On entering the building one morning he fancied he detected from one of the practising rooms the sounds of the overture to 'Zampa,' and opened door after door till he found the culprits, two young ladies, who in answer to his grave inquiry 'how they came to be playing such music?' explained that they were only practising sight-reading of piano duets—to which the Professor replied by carrying away the offending volume, returning presently from the library with a duet of Mozart's which he placed before them in lieu of it. What he preached to his pupils he practised himself. In his whole career he never condescended to write a single note for popular effect, nor can a bar of his music be quoted which in style and aim does not belong to what is highest in musical art. Neither this quality nor his amiability of character preserved him, however, from attacks and detraction of the most ungenerous kind during his lifetime, from those who had their own motives in endeavouring to obscure his fame.

The following is a list of Sterndale Bennett's published works:—

Op. 1. First Pf. Concerto, in D minor.
" 2. Capriccio for pianoforte, in D minor.
Op. 3. Overture, 'Parisina.'
" 4. Second Pf. Concerto, in E flat.
" 5.

Op. 6.
,, 7.
,, 8. Sestet for pianoforte and strings.
,, 9. Third Pf. Concerto, in C minor.
,, 10. Three Musical Sketches—'Lake,' 'Millstream,' and 'Fountain.'
,, 11. Six Studies, in Capriccio form.
,, 12. Three Impromptus.
,, 13. Pianoforte Sonata, F minor, dedicated to Mendelssohn.
,, 14. Three Romances for piano.
,, 15. Overture, 'The Naiades.'
,, 16. Fantasia for pianoforte, dedicated to Schumann.
,, 17. 'Three Diversions,' pianoforte for four hands.
,, 18. Allegro Grazioso for piano.
,, 19. Fourth Pf. Concerto, in F minor.
,, 20. Overture 'The Wood-nymphs.'
,, 21.
,, 22. Caprice, in E major, piano and orchestra.
,, 23. Six Songs (first set).
,, 24. Suite de Pièces, for piano.
,, 25. Rondo piacevole for pianoforte.
,, 26. Chamber Trio in A.
,, 27. Scherzo, for pianoforte.
,, 28. Introductione e Pastorale, Rondino; Capriccio, in A minor—for piano.
,, 29. Two Studies—L'Amabile e L'Appassionata.
,, 30. Four Sacred Duets, for two trebles.
,, 31. Tema e Variazioni, for piano.
,, 32. Sonata-duo, pianoforte and violoncello.
,, 33. Preludes and Lessons—60 pieces in all the keys, composed for Queen's College, London.
,, 34. Rondeau—'Pas triste pas gai.'
,, 35. Six Songs (second set).
,, 36. 'Flowers of the Months,' of which January and February were completed and published, 1876.
Op. 37. Rondeau à la Polonaise, for piano.
,, 38. Toccata, for ditto.
,, 39. 'The May Queen'—a Pastoral.
,, 40. Ode for the Opening of the International Exhibition, 1862. Words by Tennyson.
,, 41. Cambridge Installation Ode, 1862. Words by Kingsley.
,, 42. Fantasie-Overture, 'Paradise and the Peri.' 1862.
,, 43. Symphony in G minor.
,, 44. Oratorio, 'Woman of Samaria.'
,, 45. Music to Sophocles' 'Ajax.'
,, 46. Pianoforte Sonata, 'The Maid of Orleans.'

The Major, Minor, and Chromatic Scales, with Remarks on Practice, Fingering, etc.
Sonatina in C.
Romance, 'Geneviève.'
Minuetto espressivo.
Præludium.
Three Songs—'The Better Land'; 'In radiant loveliness'; 'The Young Highland Rover.'
The Chorale Book, 1862; and Supplement to ditto, 1864; edited in conjunction with Mr. Otto Goldschmidt.
Anthems—'Now, my God, let, I beseech Thee'; Remember now thy Creator'; 'O that I knew'; 'The fool hath said in his heart'; 'Great is our Lord'; 'In Thee, O Lord'; 'Lord, who shall dwell'; 'Lord, to Thee our song we raise,' for four female voices.
Ten hymn tunes.
Four-part Songs—'Sweet stream that winds'; 'Of all the Arts'; 'Come live with me.'
Vocal Trio—'To a Nightingale,' female voices.
Four Songs in course of publication when he died.

[An interesting paper on Sterndale Bennett was read before the Musical Association, by Mr. Arthur O'Leary, April 3, 1882. See also *Musical Times*, May to August 1903.] H. H. S.

BENOIST, François, born Sept. 10, 1794, at Nantes, entered the Paris Conservatoire in 1811, under Adam and Catel, and gained the Prix de Rome in 1815 for his 'Œnone.' On his return from Italy in 1819 he was appointed first organist at the Court, and soon afterwards professor of the organ in the Conservatoire. In 1840 he became Chef du Chant at the Opera. He died in April 1878. His works include a three-part Mass, the operas 'Léonore et Félix' (1821), 'L'Apparition' (1848), and several ballets, as well as a collection of organ pieces. M.

BENOIT, Camille, French author and composer, has been *conservateur* at the Louvre since 1895, and was a pupil of César Franck. His first composition, an overture (about 1880), attracted much attention, and has been frequently performed; a symphonic poem 'Merlin l'Enchanteur,' a lyric drama, 'Cléopâtre,' an important score set to the 'Noces Corinthiennes' of Anatole France, are his most important works. As a writer, Benoit is known by his *Souvenirs*, 1884; and *Musiciens, poètes et philosophes*, 1887, as well as by translations of extracts from Wagner, and a Latin translation of Beethoven's *Elegische Gesang*. G. F.

BENOÎT, Pierre Léopold Léonard, Belgian composer, and the chief promoter of the Flemish musical movement, was born in Harlebeke (West Flanders), Aug. 17, 1834. Having first studied music with his father and with Peter Carlier, organist of the village of Desselghem, he entered, at seventeen, the Conservatoire of Brussels, where Fétis took the greatest interest in him, and taught him counterpoint, fugue, and composition. While still studying, he became conductor at a Flemish theatre in Brussels, where he wrote the music to several plays, and also an opera, 'Le Village dans les Montagnes' (1857), which attained success. In this year he carried off the first prize for composition with 'Le Meurtre d'Abel,' and by means of a grant from Government he was able to make a tour in Germany. He visited Leipzig, Dresden, Prague, Berlin, and Munich, composing songs, piano pieces, motets, etc., and sending to the Académie at Brussels an essay, 'L'École Flamande de Musique et son Avenir,' and a 'Petite Cantate de Noël.' On his return to Belgium he brought out in Brussels and Ghent a Messe Solennelle which was much praised by Fétis. He then went to Paris (1861) in the hope of producing an opera ('Le Roi des Aulnes') at the Théâtre Lyrique, and here he was for some time conductor at the Bouffes Parisiens. Returning to his own country, he at once took up a position by producing in Antwerp (April 1864) a Quadrilogie Religieuse, consisting of four previous compositions, his 'Cantate de Noël' (1860), 'Messe Solennelle' (1862), a 'Te Deum' (1863), and a 'Requiem' (1863). He was then seized with the desire of stirring up a musical movement in Flanders, distinct alike from the French and German schools. By dint of activity and perseverance and of exciting the *amour propre* of his countrymen, he gathered round him a certain number of adepts, and created the semblance of a party of which he was the acknowledged head. This agitation was so cleverly conducted that it ended in the foundation of the Flemish School of Music in Antwerp in 1867, under the auspices of the town and the Government. Benoît was appointed director, and retained the post until his death in Antwerp, March 8, 1901. From his appointment he unceasingly promulgated the theory of a national Flemish art by means both of pamphlets and musical compositions. But on what does this theory rest? Almost all the Belgian composers, whether they possess the genius of Grétry, the talent of Gossec, or merely the science and erudition of Limnander or Gevaert, form part of the French school. Musically speaking, Belgium serves as an intermediary between France and Germany. On account of the proximity of the two countries and the affinity of their languages, the musical creations of modern Germany are more rapidly known and more appreciated in Belgium than in France,—Richard Wagner, for instance, has long been justly admired by the whole of Belgium,—but what special elements are there out of which to form a Flemish school of music? If, as is said, it consists simply in setting Flemish words to music, the thing is a mere quibble, unworthy of a musician with any self-respect, for in the question of musical style the language used signifies absolutely nothing.

The only result of this crusade is to isolate those composers who make use of a language so circumscribed as Flemish, since works written in this language would have to be translated before they could gain any reputation out of their own country. And this explains why the head of the school, who is at the same time its sole musical representative, Benoît himself, is quite unknown to the public outside Flanders. But he has deserved the gratitude of his country for the impetus he has given to music, especially in Antwerp, which, from a musical point of view, has become quite transformed by his ardour. But he has taken advantage of a mere figure of speech to create for himself a particular position; for his enormous compositions—'Lucifer,' 'L'Escaut,' 'La Guerre,' etc.—have in them no Flemish characteristics but the text; the music belongs to all schools, particularly to that French school against which Benoît pretended such a reaction.

On poems of little clearness or variety the composer has built up scores which are certainly heavy, solid, and massive enough, but which are wanting in charm and grace. Benoît's musical ideas have no originality; he gets all his effects by great instrumental and choral masses, and is therefore obliged to write very simply in order to prevent inextricable confusion. Whatever plan he adopts he prolongs indefinitely; he repeats his words, and the meagre phrases which form his melodies, to satiety. By his regular rhythms and solid harmonies, generally productive of heaviness, his music has here and there something in common with the choruses of Gluck and Rameau, but these passages are unfortunately rare. His style is derived sometimes from Gounod, sometimes from Schumann, and yet he firmly believes himself to be following the traditions of the Flemish school. When Benoît does not chance upon any reminiscences of this kind, he exhausts himself in interminable repetitions, which never reach the interesting development we should expect from a musician of his calibre.

The list of Benoît's compositions would be very considerable were all his productions for voice and piano to be included, especially the sacred works, which date from before the conception of his theory, and upon which he set no value in his later life. The most important works of the second part of his career, written, it is needless to say, to Flemish words, and most of them to the poems of Emmanuel Hiel, are the following:—'Lucifer,' oratorio, performed in Brussels, 1866, in Paris, 1883, and at the Albert Hall, April 3, 1889; Flemish operas, 'Het dorp in't gebergte,' 'Ita' (1867), and 'Pompeja' (1896); 'De Schelde,' oratorio, 1869; 'Drama Christi,' Antwerp, 1871; 'La Lys,' cantata performed before the king at Courtrai, 1871; 'De Oorlog' (War), cantata, Antwerp and Brussels, 1873; a 'Children's Oratorio'; a choral symphony, 'De Maaiers' (The Mowers); 'Charlotte Corday' and 'Willem de Zwijger,' music to two Flemish dramas represented at Antwerp and Ghent in 1875 and 1876 respectively; 'Rubens-cantata,' Antwerp, 1877; 'Antwerpen,' Antwerp, 1877; 'Joncfrou Kathelijne,' scena for alto, 1879; 'Hucbald,' cantata, and 'Triomfmarsch' for the inauguration of the Brussels Exhibition in 1880; 'Muse der Geschiedenis,' chorus and orch., Antwerp, 1880; 'Hymne à la Beauté,' 1882; 'Van Ryswick,' cantata, Antwerp, 1884; and 'Juich met ons,' cantata in honour of the Burgomaster Buls, Brussels, 1886; grand cantata, 'De Rhyn,' 1889. [For a list of Benoît's propagandist writings, see Riemann's *Lexikon.*] A. J.

BENUCCI, an Italian basso engaged at Vienna in 1783, appeared in London in 1788 as first buffo; but, notwithstanding his fine voice and acting, was not so much admired as he deserved to be. He sang one more season here, appearing as Bartolo in Paisiello's 'Barbiere,' and as Zefiro in Gazzaniga's 'Vendemmia.' J. M.

BENVENUTO CELLINI. Opera in two acts, the words by Wailly and Barbier, the music by Berlioz, produced at the Académie Royale de Musique, Sept. 3, 1838, and withdrawn after three representations, and what its author calls 'une chute éclatante.' It was performed at Covent Garden ('grand semi-seria,' in three acts) June 25, 1853. See the *Musical Times* for Feb. 1882, p. 61, and the *Monthly Musical Record* for Feb. and March 1882. The opera was revived with great success under Mottl at Carlsruhe, where it now takes its place in the periodical Berlioz-cycles.

BERBIGUIER, BENOIT TRANQUILLE, famous flute-player, born Dec. 21, 1782, at Caderousse in the Vaucluse; intended for the law, but the love of music being too strong for him, ran away from home and entered himself at the Conservatoire in Paris. From 1813 to 1815 he served in the army, and after that resided in Paris. As an adherent of the Bourbons he was driven thence by the Revolution of 1830 to take refuge at Pont le Voyé, where he died Jan. 20, 1838. As a player he stood in the first rank. His contemporaries praise the softness and peculiar sweetness of his tone and the astonishing perfection of his technique. As a composer he was very fertile in music for his instrument, both solo and accompanied—11 concertos, many fantasias and variations, 140 duos, 32 trios, with quartets and symphonies. But they are very unequal in excellence, generally more brilliant and showy than really good, the work of the virtuoso rather than of the musician. A. M.

BERCEUSE, a cradle song. A piece for piano or other instrument consisting of a melody with a lulling rocking accompaniment. Chopin's op. 57 is a well-known example. Schumann has a 'Wiegenliedchen' and a 'Schlummerlied' in the Albumblätter (op. 124).

BERCHEM, JACHET, an eminent Flemish contrapuntist of the 16th century, formerly identified with Giachetto da Mantova, but according to the latest researches to be distinguished from that composer. As the compositions of the time were often merely inscribed with the single name 'Jachet,' it is impossible to be quite sure whether many of them should be ascribed to this Jachet or to Jachet of Mantua, Jachet de Buus, or Jachet de Wert; but there is ground for the statement that Jachet Berchem was organist to the Duke of Ferrara in 1555, and his three books of capriccios are dedicated to the Duke. A very important acticle appeared on him in the *Monatshefte für Musikgeschichte*, 1889, pp. 129 ff., with a bibliography of those compositions which can safely be assigned to him. These include madrigals, 1546, 1556; capriccios for four voices, 1561; a mass, and many single madrigals in collections of the period; and a number of French chansons in MS. in the Court Library at Munich. [Eitner's *Quellen-Lexikon*, etc.]

BERENSTADT, GAETAN. The name of this singer, of whom we have elsewhere no record, appears for the first time in the bass part of Argante in Handel's 'Rinaldo,' as revived in 1717, in which he took the place of the celebrated Boschi. After this we do not find him again in London till 1723, in which year he sang in Bononcini's 'Farnace' and Attilio's 'Coriolano,' as well as in the 'Flavio' and 'Ottone' of Handel. In the next year he performed in the 'Vespasiano' of Attilio, Bononcini's 'Calfurnia,' and Handel's 'Giulio Cesare.' His name does not occur again. J. M.

BERG, ADAM, a renowned music printer of Munich, whose publications extend from 1540 to about 1599. His great work was the *Patrocinium Musices*, published under the patronage of the Dukes of Bavaria, the first volume of which appeared in 1573. After the death of Duke Albrecht V., in 1579, the publication was interrupted, and not resumed till 1589, when the second series appeared. The following is a list of the contents of the entire work:—

VOL. I. 1573.
O. de Lasso. Cantiones.
4 voices.
1. Pater noster.
2. Salve Regina misericordiæ.
3. Gaudent in cœlis.
4. Nos qui sumus.
5. Pulvis et umbra.
6. Lauda anima mea.
7. Pauper sum ego.
5 voices.
8. Exurgat Deus.
9. Misericordiam Domini.
10. Oculi omnium (2 parts).
11. Domine clamavi (3 do.).
12. Quis mihi det lacrimis.
13. Martini festum (2 pts.).
14. Exaudi Domine.

6 voices.
1. Media in vita (2 pts.).
2. Ante me non est.
3. Confitemini (2 pts.).
4. O Gloriosa Domina.
5. In Deo salutare (2 pts.).
6. Regnum mundi.
7. Agimus tibi gratias.

VOL. II. 1574.
O. de Lasso. Masses.
1. Super 'Ita rime dolenti.'
2. ,, Motetam 'Credidi propter.'
3. Super Motetam 'Sydus ex claro.
4. ,, do. 'Credidi propter.'
5. ,, 'Le Berger et la Bergère.'

VOL. III. 1574.
O. de Lasso. Officia.
Vidi aquam.
Asperges me.
Officium Natalis Christi.
Do. Resurrectionis.
Officium Pentecostes.
Do. Corporis Christi.

VOL. IV. 1575.
O. de Lasso.
Passio. 5 vocum.
Vigiliæ mortuorum. 4 voc.
Lectionis matutinæ.
De Nativitate Christi. 4 voc.

VOL. V. 1576.
O. de Lasso.
Ten Magnificats, 4 to 8 voices.

[VOL. VI.] 1578.
Ludwig Daser's Passion, 4 voices.

[VOL. VII.] 1587.
O. de Lasso.
Thirteen Magnificats, 4 to 6 voices.

[VOL. VIII.] 1589.
O. de Lasso. Masses.
1. Super 'Dittes Maitresse.'
2. ,, 'Amar Donne.'
3. ,, 'Qual donna attende.'
4. ,, 'In die tribulationis.'
5. ,, 'Io son ferito Hailasso.'
6. Pro defunctis.

[VOL. IX.] 1589.
Francesco di Sale. Officia.
5 et 6 vocum.
1. S. Andreæ Apostoli.
2. Nicolai Episcopi.
3. Conceptionis Mariæ.
4. Thomæ Apostoli.
5. Nativitatis Christi, in 1mâ missa.
6. In summâ missâ. 6 voc.
7. Stephani Proto Mart.
8. Johannis Evang.
9. Circumcisionis. 6 voc.
10. Epiphaniæ. 6 voc.
11. Conversionis Pauli.
12. Purificationis Mariæ.
13. Matthiæ Apostoli.
14. Annuntiationis Mariæ.
15. De Communi S. Mariæ, Conceptione, Nativitate, Visitatione et Presentatione eiusdem Mariæ.

[VOL. X.] 1591.
Blasius Amon. Masses. 4 voc.
1. Super Ut, re, mi, fa, sol, la, La, sol, fa, mi, re, ut.
2. Super 'Pour ung plaisir.'
3. ,, 'Surge propera.'
4. ,, 'Dixit Dominus mulieri Chananeæ.'
5. Pro Defunctis.

[VOL. XI.] 1594.
Cæsar de Zacchariis.
Intonationes.
1. Vespertina.
Alia intonatio.
1. Primus tonus.
2. Secondus do.
3. Tertius do.
4. Quartus do.
5. Quintus do.
6. Sextus do.
7. Septimus do.
8. Octavus do.
9. Mixtus do.
Hymni.
Conditor alme.
Veni redemptor.
Verbum superbum.
Christe Redemptor.
A solus ortus.
Deus tuorum.
Stephano primo mart.
Exultet cœlum.
Solennis dies advenit.
Salvete flores.
Ibid.
Hostis Herodes.
O lux beata.
Deus Creator.
Corde natus.
Lucis creator.
Dies absoluti.
Audi benigne.
Te lucis ante.
Ad preces nostras.
Ex more docti.
Christe qui lux es.
Jam ter quaternis.
Jesu quadragenariæ.
Vexilla regis.
Salve festa dies.
Clarum decus jejunii.
Ad cœnam agni.
Vita sanctorum.
Jesu nostra redemptio.
Festum nunc.
Veni creator.
O lux beata.
Pange lingua.
Sacris solenniis.
Conditor alme siderum.

[VOL. XII.] 1598.
Francesco di Sale.
Missa, Super 'Exultandi tempus est.' 5 voc.

F. G.

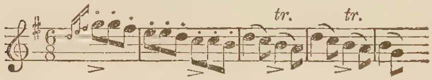
BERG, GEORGE, a German by birth, was a pupil of Dr. Pepusch. In 1763 he gained the first prize medal awarded by the Catch Club for his glee 'On softest beds at leisure laid,' and obtained two other prizes in subsequent years. He published some books of songs sung at Marylebone Gardens, at which place in April 1765 he produced an ode called 'The Invitation.' Thirty-one of his glees and catches are included in Warren's collections. In 1771 he was organist of the church of St. Mary at Hill, near Billingsgate. He published several works for the organ, harpsichord, flute, horn, etc., besides those above mentioned. W. H. H.

BERG, JOHANN, a music printer, born in Ghent, who set up a printing office in Nuremberg about 1531 (the date of their first book), in conjunction with Ulrich Neuber. After the death of Berg in 1563, the office was carried on by Neuber (who died 1571) and Gerlach. After 1582 traces of the firm disappear. [Eitner's *Quellen-Lexikon*.] F. G.

BERGAMASCA—in the 'Midsummer Night's

Dream,' a 'Bergomask.' An Italian dance, deriving its name from Bergamo, the well-known city of Tasso, Donizetti, and other eminent Italians. Two specimens of the dance, with words, are found in some of the 16th century collections, such as the third book of Filippo Azzaiolo's *Villotte* (1569). The first instrumental bergamasca, according to Riemann's *Lexikon*, is to be found in Uccellini's sonatas, 1642, in a long 'aria sopra la Bergamasca,' from which it appears that the bergamasca was a very simple succession of four bass notes (tonic, subdominant, dominant, and tonic) used as a 'ground.'

According to the late Signor Piatti, himself a native of Bergamo, the characteristic dance of that district is of the following measure, like a country-dance, but quicker, with a strong accent on the second half of the bar:—



Signor Piatti himself published a Bergamasca for violoncello and pianoforte (op. 14) which partakes of this character. Mendelssohn, however, in setting Shakespeare's 'Bergomask dance between two of our company,' has given the measure an entirely different turn.

BERGER, Ludwig, a remarkable pianoforte-player and gifted composer, born at Berlin, April 18, 1777, and died there, Feb. 16, 1839. His talent showed itself early (he studied under J. A. Gürrlich), but received its great impulse from the notice taken of him at Berlin in 1804 by Clementi, who undertook his tuition, and took him to St. Petersburg. Here he met Steibelt and Field, who had much influence on his playing. In 1812 he visited Stockholm and London, and became widely known as a player and teacher. In 1815 he returned to Berlin, where he resided till his death, one of the most esteemed teachers of his time. Mendelssohn was his greatest pupil, but amongst others may be mentioned Taubert, von Herzberg, Henselt, and Fanny Hensel, Mendelssohn's sister. He latterly withdrew almost entirely from active life, owing to an over-fastidious hypochondriacal temper, which interfered much with his intercourse with society, and hindered the display of his remarkable ability as a composer. He left behind him a mass of good, nay even remarkable, music—pianoforte pieces, songs, cantatas, and unfinished operas. Amongst his published works his twenty-seven études are especially important; they were republished by Breitkopf, with a preface by C. Reinecke. A. M.

BERGER, Wilhelm, born of German parents in Boston, U.S.A., Aug. 9, 1861, was taken to Germany when but a year old; studied in the Hochschule of Berlin under Kiel from 1878 to 1882, and since that time has had a successful career as a composer and piano teacher. His choral works include a setting of the 'Gesang der Geister über den Wassern,' op. 55, 'Meine Göttin,' for male choir and orchestra, op. 72, a work which obtained a prize in 1898; in the same year his string quintets were similarly honoured by the society of the Beethoven-house, and his symphony in B flat, op. 71, was played at Mainz. A choral work, 'Euphorion,' may also be mentioned, as well as a great number of pianoforte pieces, several concerted chamber compositions, and many vocal solos and part-songs. Some chamber works were played at the Popular Concert in Jan. 1904, when the composer visited England.

BERGGREEN, Andreas Peter, born at Copenhagen, March 2, 1801, studied harmony and began to compose from the age of fourteen. Though destined by his parents for the law, he was led by his strong predilection for music to devote himself professionally to that art. His opera 'Billidet og Busten' (The Picture and the Bust), first performed April 9, 1832, and other works on a large scale, such as music to dramas and a cantata by Öhlenschläger, are less valued than his songs, especially his National Songs in 11 vols., his Songs for school use, 13 vols., and above all, his church music and his collection of Psalm Tunes, published in 1853, and since adopted in the churches throughout the country. His success in this direction may be owing to his position as organist to the church of the Trinity, Copenhagen, from 1838. He was a professor of singing at the Metropolitan School from 1843, and in the same year he established the first of those musical associations for the working classes now so popular in Denmark. He was appointed inspector of the public singing schools in 1859. Berggreen wrote occasional articles in the leading Danish papers, and for a short time edited a musical publication no longer existing. One of his most distinguished pupils in harmony and thoroughbass was Gade. Berggreen died at Copenhagen, aged seventy-nine, Nov. 9, 1880. For details of his early life and lists of his works, see Erslew's *Almindeligt Forfatter Lexicon*, Copenhagen 1843, and its supplements. L. M. M.

BERGMANN, Carl, a German conductor who was largely instrumental in promoting orchestral music in the United States. He was born in Ebersbach, Saxony, in 1821; studied under Zimmermann in Zittau and Hesse in Breslau, and emigrated to America in 1850, joining the Germania Orchestra as violoncellist. The Germania Orchestra was an organisation of German musicians, many of them former members of Josef Gungl's band, that was giving concerts of high-class music in New York, Boston, Philadelphia, and other large cities in the Eastern States. A few months after Bergmann joined the orchestra he became its leader, and such he remained until its dissolution in 1854. He conducted the concerts of the Handel and Haydn

Society of Boston (see BOSTON) from 1852 to 1854, and then went to New York, where he became conductor of the Männergesangverein Arion. In 1855 he began conducting concerts for the Philharmonic Society of New York, alternating for ten years with associates. From 1866 to 1876 he was sole conductor. He died on Aug. 16, 1876. Bergmann was the pioneer in America of the new school of conductors as distinguished from the old class of mere time-beaters. He was strongly individual and assertive in his interpretations, a radical, and an enthusiastic and devoted champion of Liszt and Wagner. Half the numbers in one of his concerts in 1853 were of Wagner's music. Theodore Thomas's tastes and talents were largely developed under Bergmann's influence. H. E. K.

BERGONZI, CARLO, a celebrated violin-maker of Cremona. Born towards the end of the 17th century, he worked from about 1716 to 1755. He was a pupil of Antonio Stradivari, whom he imitated very closely in his early efforts, while his later instruments show much originality and character. Their form and tone are equally beautiful, and they may justly be ranked immediately after those of Stradivari and Joseph Guarneri. He made not only violins, but also violas and violoncellos, which, however, are now very rare. His son, Michel Angelo, was but an indifferent violin-maker. P. D.

BERINGER, OSCAR, a distinguished pianist, was born at Furtwangen (Baden), July 14, 1844. In 1849 his father was compelled to fly to England as a political refugee, where he lived in straitened circumstances. Owing to this reason the only musical education Mr. Oscar Beringer received, up to his nineteenth year, was from an elder sister. During the years 1859 and 1860 he gave several series of Pianoforte Recitals at the Crystal Palace, and in 1861 made his first appearance at the Saturday Concerts. Recognising the necessity of going through a course of systematic training, he studied at Leipzig under Moscheles, Richter, Reinecke, Plaidy, etc., from 1864 to 1866, and continued his studies at Berlin under Tausig, Ehlert, Weitzmann, etc. In 1869 he was appointed a professor at Tausig's 'Schule des Höheren Clavierspiels' at Berlin, but in 1871 he returned to England, where he has repeatedly played with great success at the Crystal Palace Saturday Concerts, Musical Union, etc. In Jan. 1872 he played at the Gewandhaus Concerts at Leipzig, and on his return to England in the following year he founded in London an 'Academy for the Higher Development of Pianoforte Playing,' an institution which fully bore out the promise of its name until its close in 1897. On Oct. 14, 1882, he played the pianoforte part in Brahms's second Concerto on its first performance in England. In 1885 Mr. Beringer was appointed a professor in the Royal Academy of Music, and joined the committee of management in 1898. He was made a member of the committee of management of the Associated Board of the R.A.M. and the R.C.M. in 1900. His compositions include an Andante and Allegro for pianoforte and orchestra (performed, 1880, at the Crystal Palace and at Mr. Cowen's Orchestral Concerts), Sonatinas for the piano, a number of small instructive pieces, and several songs. W. B. S.

BÉRIOT, CHARLES AUGUSTE DE, celebrated violinist. Born of a noble Belgian family, Feb. 20, 1802, at Louvain. He had his first instruction in the violin from a local teacher, named Tiby, who was his guardian after the death of his parents; and made such rapid progress, that, when only nine years of age, he successfully performed in public a concerto of Viotti. He himself ascribed great influence on the formation of his character and the development of his talent to the well-known scholar and philosopher Jacotot, who, though himself no musician, imbued his young friend with principles of perseverance and self-reliance, which he never lost sight of throughout life, and which, more than anything else, contributed to make him attain that proficiency in his art on which his fame rests.

When nineteen years of age he went to Paris and pursued his studies there for some time under the advice of Viotti and Baillot, without actually being the pupil of either. After a short time he made his appearance in public with great success. From Paris he repeatedly visited England, where he met with a most brilliant reception. His first appearance at the Philharmonic Society took place on May 1, 1826, when he was announced as 'Violon de la chambre de sa Majesté le Roi de France.' On his return to Belgium he was nominated Solo-Violinist to the King of the Netherlands, which appointment he lost by the Revolution of 1830. For the next five years he travelled and gave concerts in England, France, Belgium, and Italy, together with the famous singer Maria Malibran, whom he married in 1836, ten days after the annulling of her former marriage in the French courts. At this time De Bériot was universally recognised as one of the most eminent of living violinists. After the sudden death of his wife he retired to Brussels in 1836, and appeared only occasionally in public till 1840, when he undertook a tour through Germany, and married Marie Huber, the daughter of a Viennese magistrate. [In 1842, on the death of Baillot, Auber offered de Bériot his place in the Paris Conservatoire; but Brussels suited him better, and] in 1843 he was appointed Professor of violin-playing at Brussels Conservatoire, and remained there till 1852, when the failure of his eyesight caused him to retire. He became totally blind in 1858, and died at Louvain, April 8, 1870.

De Bériot may justly be considered the founder of the modern Franco-Belgian school of violin-playing, as distinguished from the classical Paris school, represented by Viotti, Kreutzer, Rode, and Baillot. He was the first after Paganini to adopt a great variety of brilliant effects in the way of harmonics, arpeggios, pizzicatos, etc., sacrificing to a certain extent the severity of style and breadth of tone, in which the old French school excelled. His playing was distinguished by unfailing accuracy of intonation, great neatness and facility of bowing, grace, elegance, and piquancy. His compositions, which for a considerable time enjoyed general popularity, although not of much value as works of art, abound in pleasing melodies, have a certain easy, natural flow, and are such as to bring out the characteristic effects of the instrument in the most brilliant manner. The influence of Donizetti and Bellini on the one hand, and Auber on the other, are clearly visible.

De Bériot published seven concertos, eleven airs variés, several books of studies, four trios for piano, violin and violoncello, and, together with Osborne, Thalberg and other pianists, a number of *duos brillants* for piano and violin. He also wrote a rather diffuse book of instruction, *École transcendentale de Violon*, and a *Grande Méthode*, published in 1858. Henri Vieuxtemps was the most distinguished of his numerous pupils. His son, Charles de Bériot, born Feb. 12, 1833, is a good pianist. P. D.

[With corrections from 'A Contribution towards an accurate biography of De Bériot and Malibran' by Edward Heron-Allen (*De Fidiculis Opuscula*, *opusc.* vi.), 1894.]

BERLIOZ, Hector, was born at La Côte St. André, near Grenoble, on Dec. 11, 1803. The son of a country doctor, he was at first educated for the practice of medicine; and, though allowed to play with music as a pastime, was prohibited from any thought of music as a career. The most plastic years of his life were thus almost entirely wasted. For his father's profession he felt nothing better than 'a cold disgust'; for the profession which he was afterwards to choose he received, during his boyhood, no training worth the mention; at an age when Mozart and Mendelssohn were finished masters, his whole musical attainment consisted in a rudimentary acquaintance with Catel's *Harmony*, a few boyish compositions, and a very moderate proficiency on the flageolet. It is true that his poetic genius was early stimulated by the study of Virgil, and by the discovery, in a neglected corner, of a few fragments from Gluck's 'Orfeo'; but these ill replaced the technical exercises which his ardent and mercurial temper especially needed. The remarkable inequality of his composition may be explained, at any rate in part, as the work of a vivid imagination, striving to explain itself in a tongue which he never perfectly understood.

In the year 1822 he was sent to follow his course at the Medical School of Paris. But the dissecting-room was too much for him, the doors of the Conservatoire Library stood open; after a short struggle, the conclusion of which was foregone from the outset, he announced his determination to devote himself entirely to music. His parents argued, expostulated, and finally cut off supplies, but it was all to no purpose; Berlioz had burned his ships and there was no longer any question of retreating. He applied to Lesueur for lessons, with which he made such rapid progress that in a few months' time he was able to compose a Mass for the Church of St. Roch; and in 1823 he was admitted, as a regular pupil, to the Conservatoire.

The next seven years were spent in continuous and truceless conflict. Lesueur was the only one among the professors whom he could tolerate; for Cherubini, the Director, he seems to have felt a positive detestation; he was impatient of academic methods, and wholly contemptuous of academic taste. His mind moved in a larger world than that of his teachers; his poet at the time was Shakespeare, his composer Beethoven, while they were still preoccupied with smooth counterpoint and the trim correctness of the classical drama. On the other hand, it is clear that he lost much through sheer intractability. Like many pioneers of the Romantic movement he indulged too much in disdain, and concluded too readily that because an accurate style may sometimes cover poverty of thought it is therefore useless to a thinker. Even had he been indisputably right in regarding current methods as enemies to progress, he would still have done well to apply the maxim, 'Fas est et ab hoste doceri.'

At the same time his life during this period showed a courage and a determination that were little short of heroic. He was in disgrace with his parents, in disgrace with his teachers, in such extreme poverty that he was forced to maintain himself as a chorus-singer at one of the minor theatres, baffled at every turn by constant opposition and by repeated failure. Yet he never faltered or lost heart; he maintained his purpose with the most uncompromising fidelity; and if he sometimes delivered his message in too strident a tone, at any rate he stood to it loyally and recked nothing of consequences. At last, in 1830, the tide of his fortune turned. His cantata 'La Mort de Sardanapale,' appropriately finished amid the rifle-shots of the July Revolution, won him the Prix de Rome, and opened the prospect of a successful career. He was still almost unknown, except as a rebel. Since the St. Roch Mass he had written a few compositions, 'Eight Scenes from Faust,' the overtures 'Les Francs-Juges' and 'Waverley,' the 'Symphonie Fantastique,' the 'Fantasia on Shakespeare's Tempest,' but they had made no mark and attained no reputation; the episodes of his own artistic life may be said to date from the year which, by an odd

HECTOR BERLIOZ

coincidence, saw Chopin's arrival in Paris and Schumann's emancipation from the study of the law.

The terms of the Prix de Rome imposed three years of travel, the first two to be spent in Italy. But after eighteen months Berlioz could bear expatriation no longer; he petitioned the ministry for leave to return, and by the middle of 1832 was once more established in Paris. He brought with him a revision of the 'Symphonie Fantastique,' a monologue 'Lélio' (intended as its sequel) which was mainly a pasticcio of earlier compositions, drafts of overtures to 'King Lear' and the 'Corsair,'[1] and a few songs, of which one, 'La Captive,' is worthy of a place among the great lyrics of the world. It is not a little significant that, of the scanty fruits which he gathered on his Italian journey, the finest should be the lamentation of a prisoner in a foreign land.

In 1833 he married Henrietta Smithson, an Irish actress, who had been playing Shakespeare at the Odéon, and forthwith set himself in good earnest to work for a livelihood. At first it was an uphill task. Pupils were few, publishers unenterprising; concerts only showed how easily receipts could be swallowed up in expenses; the populace maintained that indifference which it usually exhibits towards any artist who cannot introduce himself as a virtuoso. He applied for the directorship of the Gymnase Musicale; it was refused him by Thiers. He applied for the Professorship of Harmony at the Conservatoire; it was refused him by Cherubini. An accident had closed the public career of his wife; the birth of his son Louis brought a new mouth to feed; from sheer necessity he became a journalist, and supported his household by writing criticisms and feuilletons which, as he complains to his friend Humbert Ferrand, left him almost no time for composition. Yet, in spite of all difficulties and distractions, the seven years which followed his marriage were the most active of his whole life. He was a true improvisatore, and, his interest once engaged, could cover pages of complex orchestration with an almost miraculous rapidity; indeed, he tells us that he had to invent a system of shorthand in order to keep pace with the unceasing flow of his ideas. Between 1833 and 1840[2] he produced the cantata on the death of Napoleon, the three symphonies 'Harold en Italie,' 'Symphonie Funèbre et Triomphale,' and 'Roméo et Juliette,' the opera of 'Benvenuto Cellini,' the Requiem, first performed in 1837 for the disaster at Constantine, several songs, including 'Les Nuits d'Été,' the 'Rêverie et Caprice' for violin, and the ballad 'Sara la Baigneuse,' originally written for male quartet, and afterwards enlarged for chorus and orchestra. Toward the end of this period he began to reap a material reward which relieved him from further drudgery. The Requiem, commissioned by the French Government, was repaid with a fee of 4000 francs; in 1838, Paganini sent him 20,000 for 'Harold en Italie,' and in 1840, he received another 10,000 for the 'Symphonie Funèbre et Triomphale.' This enabled him not only to throw off the burden of journalism but to indulge a long-cherished project of a tour through Germany where, thanks to Liszt and Schumann, his name was already well known. Unfortunately, at the last moment, Madame Berlioz refused to consent to his departure, and the quarrel became so acute that it ended in a separation. There is no need to revive here the miserable story of broken nerves and of a jealousy not altogether unmerited. It is enough to say that Berlioz continued to maintain his wife until her death in 1854; but that, although they sometimes met on friendly terms, there was never any real reconciliation between them.

The loss of his domestic happiness was partly compensated by the success of his visit to Germany. He travelled over the country from Cologne to Berlin, from Stuttgart to Hamburg, giving concerts at all the principal cities, and despite some academic opposition, received everywhere with crowded audiences and enthusiastic applause. Schumann offered him a cordial welcome: Mendelssohn, who disliked his music, showed him every courtesy, and gave him every facility for performance; the King of Prussia postponed a journey in order to hear 'Roméo' at Potsdam; the whole campaign was one long triumphal procession, and the burden of every bulletin is 'another victory: let them know it in Paris.' But Paris was too much occupied in crushing Richard Wagner to have any leisure for the work of a compatriot. In 1843, Berlioz returned, covered with laurels; he was set, for a livelihood, to conduct the music of other composers. In 1845 he made an equally successful tour in Austria, brought back a new composition 'La Damnation de Faust,' and produced it in 1846 before a scanty and apathetic audience. Next year he won fresh triumphs in Russia, returned once more to find an official post vacant at the Opera-house, and lost it through the machinations of Roqueplan. And all this time it is clear from his letters that he regarded his travels as a soldier regards foreign service, and that his whole affection was lavished on the brilliant, disdainful city that was using him so ill.

Between 1847 and 1855 he paid four visits to England. The first was undertaken, at Jullien's request, for a season of opera at Covent Garden; but it began with insufficient preparation, and it ended in sheer disaster. The other three were of better omen. In 1851 he came over as a member of the Jury at the Great Exhibition, and wrote an admirably fair and lucid report on the merits of the competing instruments; in 1852 and 1855 he was engaged as conductor of the New Philharmonic, and produced at Exeter Hall his 'Roméo' symphony and some selections from his 'Faust.' On June 25, 1853, he conducted his 'Benvenuto Cellini' at Covent Garden. It is interesting to remember that in 1855 Wagner was also in London, conducting the concerts of the rival society. Between them the two revolutionaries kept the public alert, and the newspapers fully occupied.

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[1] Rewritten in 1855.

[2] The overture to 'Rob Roy,' first performed in 1834, was written in 1832.

His writings at this time show an allegiance curiously divided between literary and musical composition. On his return from Germany in 1843 he published his *Voyage Musical*, with some valuable essays on Weber, Gluck, and Beethoven; in 1844 he wrote the 'Hymne à la France' for an industrial exhibition in Paris; next year came 'Faust,' and then, after his Russian visit, the 'Traité d'Instrumentation' (numbered in his catalogue of compositions as op. 10), and the 'Fuite en Égypte,' which he afterwards enlarged into his sole attempt at oratorio, the 'Enfance du Christ.' In 1850 he printed two volumes of songs—'Fleurs des Landes' and 'Feuillets d'Album'—and revised his choral ballad of 'Sara la Baigneuse'; after which follow in steady succession 'La Menace des Francs' (1851), 'Les Soirées d'Orchestre' (1853), a most entertaining collection of sketches and criticisms, three choruses printed in 1854 under the title of 'Tristia,'[1] and at the beginning of 1855 his revised version of the overture to the 'Corsair.' Between 1835 and 1863 he wrote occasionally for the *Débats*, and in more than one field carried on a vigorous warfare against Scudo, Fétis, and the other Parisian critics. He did well to be angry. We have but to read the attacks upon him to understand how far they were animated by a mere spirit of partisanship; we have but to recall the story of Pierre Ducré to realise the extreme incompetence of his antagonists.

In 1855 came the Paris Exhibition, and Berlioz was commissioned to write a Te Deum for its opening, and a cantata, 'L'Impériale,' for its close. The latter, though printed among his works as op. 26, has long disappeared from the concert-room; the former, occasionally given at our larger festivals, may claim to rank beside the Requiem, than which it is even more gigantic in scale, and more exacting in requirement. It was published at the end of the year, together with 'Lélio' and the 'Enfance du Christ,' and at last roused Paris to some tardy recognition of her most distinguished composer. Hitherto he had received no decoration except the Cross of the Legion of Honour; in 1856 he succeeded to a *fauteuil* in the Academy, and three years later was elected to the only public appointment which he ever held—the Librarianship of the Conservatoire. It was fitting that he should end his days as authorised guardian of the scores which had first encouraged him to embark on his career.

On the death of his first wife he married Mlle. Martin Recio, a singer of small capacity and high ambition, who frequently imperilled the success of her husband's work by insisting on the leading part in its performance. Yet through seven years of ill-assorted union he treated her with the utmost patience and tenderness, and her sudden death in 1862 left him in a prostration of grief. 'I have no words to express my desolation,' he says in the few lines which carry the news to Ferrand. Indeed life had become very lonely for him. His son Louis was serving abroad in the French navy, his most intimate friend lived away from Paris, in his own immediate circle hardly any one remained to whom he could look for companionship. His public career, too, though lightened by a few moments of success, closed with a heavy and unmerited disappointment. Early in 1862 he made an enduring mark on French criticism with his volume entitled *À travers Chants*. Later in the same year his little opera of 'Béatrice et Bénédict' was brought out at Baden, and well received; but in 1863 'Les Troyens,' the work which he intended as his masterpiece, was driven, after a short run, from the boards of the new Paris opera-house. Berlioz never recovered the shock of its failure. He was worn out with labour and warfare, with public conflict and private sorrow, and he had no longer any heart to continue the struggle. At one of the performances his friends tried to cheer him by pointing to the audience, and saying, 'Eh bien! les voilà qui viennent.' 'Oui, ils viennent,' answered the composer sadly, 'mais, moi je m'en vais.'

After 'Les Troyens' Berlioz wrote no more, and the history of his remaining years is little better than a chronicle of encroaching sickness. In 1867 he was well enough to accept a second invitation to Russia; but in 1868 his health entirely broke down, and on March 8, 1869, he died at Paris in the sixty-sixth year of his age. He was honoured with a stately and ceremonious funeral, and ten years later, on March 8, 1879, a commemorative concert of his works filled the Hippodrome from floor to roof. 'Le génie,' says an author who well knew the Parisian temperament, 'c'est le talent des hommes morts.' In March 1903 a bust of Berlioz, by M. Léopold Bernstamm, was erected in front of the theatre at Monte Carlo, in commemoration of the transference of 'La Damnation de Faust' to the stage of that place. On Aug. 15 of the same year, a statue by M. Urbain was unveiled at Grenoble, and on the two following days musical performances of 'La Damnation de Faust,' etc., were given. The actual centenary of Berlioz's birth was duly celebrated in Paris by performances of the same work at two of the Lamoureux

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[1] Of these the 'Méditation Religieuse' was written in 1831, and the other two in 1848.

Concerts, by a series of performances at the Colonne Concerts, and by a performance of 'Roméo et Juliette' at the Conservatoire, in December 1903.

That he possessed genius is beyond all question or controversy. No composer has ever been more original, in the true sense of the term; none has ever written with more spontaneous force or with more vehement and volcanic energy. His imagination seems always at white heat; his eloquence pours forth in a turbid, impetuous torrent which levels all obstacles and overpowers all restraint. It is the fashion to compare him with Victor Hugo, and on one side at any rate the comparison is just. Both were artists of immense creative power, both were endowed with an exceptional gift of oratory, both ranged at will over the entire gamut of human passion. But here resemblance ends. Beside the extravagance of Berlioz, Hugo is reticent; beside the technical errors of the musician the verse of the poet is as faultless as a Greek statue.

There is, indeed, a singular perversity in Berlioz's music, due partly to a twist in his disposition, partly to deficiency of early training. He had, for example, a spring of pure and beautiful melody, and in 'La Captive,' in the love-scene from 'Roméo,' in the great septet from 'Les Troyens,' he showed that he could employ it to noble purpose. Yet time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm. The Evening Song in 'Faust' is spoiled by the very cadences that were intended to make it effective. The beginning of the Pilgrim's March in 'Harold' is delightful, the last strain offends like a misplaced epigram. No doubt there are other artists who have yielded to a similar temptation. Chopin used often to end his dreamiest improvisations with an unexpected discord. Heine often closes with a freakish jest a song full of pathos or romance. But these men did it out of sheer mischief, Berlioz because it seemed to him the natural outcome of his thought. On the other hand, it should be said that he has, in this matter, the qualities of his defects. His phrase, often beautiful, is almost always telling and incisive, and his command of rhythm was, at the time when he lived, without parallel in the history of music.

It is in the general fabric of his composition that his technical deficiencies are most apparent. His harmony is usually rich in colour, but in progression it is too frequently awkward or commonplace, either securing its point of colour by an ugly line, or giving a false appearance of movement by a mere rhythmic arrangement of scales or arpeggios. This comes not from want of harmonic perception but from want of proper education in counterpoint, with which, as with all forms of purely musical design, Berlioz was very imperfectly acquainted. Nor does he seem to have been aware of his own limitations. He draws public attention to the correctness of the Amen fugue in his 'Faust,' but ignores the fact that it could have been written by any forward pupil in a musical college. He regards the structure of the 'Symphonie Fantastique' as the legitimate outcome of Beethoven's principles, and does not see how often he violates the laws which he is professing to develop. On neither of these issues, therefore, has he any claim to be regarded as a true reformer. When he keeps the rules he can only apply them to some elementary problem; when he tries to extend their province he loses himself in the wilderness.

It is a pleasanter task to consider the one department of pure musical art in which his genius found its amplest scope and its fullest expression. As a master of the orchestra his claim to the first rank is incontestable. He knew the capacities of the different instruments better than the virtuosi who played them. He could foresee by intuition the effect of every possible combination or arrangement. He had inexhaustible invention, boundless audacity, an unerring sense of colour, and that highest economy of resource which knows when to spare and when to lavish. In the 'Invitation,' in the first movement of the 'Tempest Fantaisie,' in the opening of the 'Racóczy March,' he can move with perfect ease through a scheme of low tones and delicate values; in the 'Requiem,' in the 'Te Deum,' in the 'Damnation de Faust' he can make his canvas glow and blaze with the hues of Mont Pelée or Krakatoa. His work, in short, marks a new era in Instrumentation, and has been directly or indirectly the guide of every composer since his day.

No doubt his larger effects require conditions that are not very readily available. Towards the end of the famous treatise he sketches the construction of an ideal orchestra, which should faithfully and precisely carry out his intentions:—242 strings, four of which are tuned an octave below the double basses, 30 grand pianos, 30 harps, legions of wind-players and percussion-players; an army of sound equipped for the most overpowering conquests. And though, like many of his ideals, this remained for him unattainable, he usually approached as near to it as circumstances would allow. In his 'Tuba Mirum' and his 'Lachrymosa' the forces employed are of enormous magnitude: an immense number of bowed instruments, the wood-wind doubled, trebled, quadrupled, a tempest of rolling drums and clashing cymbals; and, at each corner of the stage, a blare of brazen instruments which carry, as from the four winds of heaven, their ringing, shattering trumpet-calls. Well might Heine say that such music reminded him of primeval monsters and fabulous empires. It is out of scale with our civilised restrictions and reticences: for good and for ill it echoes over a wider expanse. But at the same time it is compelled to face the blunt practical issue of performance; to be fully understood it must be heard frequently, and it defeats its own end if it insists upon requirements which can rarely be satisfied. 'I understand,' said the king of Prussia, 'that you are the composer who writes for five hundred musicians.' 'Your Majesty has been misinformed,' answered Berlioz, 'I sometimes write for four hundred and fifty.'

From the technical side, then, Berlioz's chief claim to immortality is that of a brilliant and audacious colourist. It remains to consider the purpose for which he employed his medium. On this point he is entirely explicit: music was to him a language capable of conveying definite impressions, of arousing definite emotions, even of narrating a definite series of events. In every one of his vocal works, from the 'Élégie' to 'Les Troyens,' the main office of his music was to illustrate and reinforce the words. In every one of his instrumental works, from 'Harold' and the 'Symphonie Fantastique' to the little violin-piece which he wrote for Artôt, he was principally occupied in telling a story or in painting a picture. His weakness in pure design was partly the cause, but still more the effect, of his preoccupation with the dramatic or descriptive aspect of his art. With him, more than with any other great composer for the concert-room, it is possible to abstract form from content and to balance neglect of the one against enthusiastic devotion to the other.

Now there can be no doubt that music possesses a very intimate power of stirring man's emotional nature, and that it can strongly reinforce appeals made by the other arts—by articulate words, for instance, or by determinate action and scenery. But the attempt to make music self-articulate, in the manner which Berlioz intended, is for two reasons foredoomed to failure. It violates the essential character of the art; it offers almost irresistible temptations to ugliness. For, in the first place, the nature of musical expression and of its effect on the human organism is far too vague and nebulous to be tied down to any very precise significance. It is as idle to inquire the meaning of a composition as to inquire the meaning of a sunset. We may call the sunset 'angry' without passing the legitimate bounds of metaphor; but we should have little patience with the fancy that seriously enlarged upon the degree or cause of its anger. In exactly the same way we may call a musical composition 'agitated' or 'gay,' but we cannot give concrete shape to its gaiety or its agitation. Indeed, we are commonly irritated by any attempt to explain the poetic significance of a musical work. We may sometimes forgive it—in the 'Florentinische Nächte' of Heine, for example, or in Henry Kingsley's 'Ravenshoe'—but even there we feel that it needs forgiveness, that it is forcing our attention into a wrong channel, that it is unduly particularising those broad emotional types which supply the forms of music with their only real content. And if any man doubt this he may bring the matter to a clear issue: let him hear the 'Symphonie Fantastique,' and endeavour from the music alone to reconstruct the romance.

Secondly, when music rises to its highest, even these broad types of emotion are merged into one. The slow movement of the choral symphony fills us with the same overpowering sense of rapture and worship as a sight of the Alps; it is not this or that kind of feeling that is stirred in us but our entire soul. Only when the art descends to lower slopes can we begin to discriminate, to distinguish, to set boundary-lines; and the further the descent the easier and more convincing is the demarcation. Music which inflicts actual pain may well call up painful associations, and may so help imaginative hearers to call up some vague nightmare-pictures of savagery or horror. It is not for nothing that the instrumental work of Berlioz grows most nearly articulate in the 'Ronde du Sabbat,' in the 'Brigands' Orgy,' and in the orchestral setting of the 'Ride to the Abyss.'

However, like all great artists, Berlioz was better than his own theory. He often allowed it to lead him into extravagant aberration; he even narrates with pride that at the performance of his Requiem one of the audience was frightened into a syncope—an interesting commentary upon Schiller's view of the function of Art. But though his theory of the programme is impracticable, and though it is only by lowering his art that he can even approximate to its realisation, yet the fact remains that he has written a great deal of vigorous and stirring music, and that he often rises to a level of pure beauty which only genius can attain. After all, his *parti pris* was as much inherited as assumed. French music has always been closely connected with literary movements and ideals; it has always somewhat tended to subordinate form to expression. Even the exquisite style of Couperin was never satisfied without a 'poetic content,' and from him the line of ancestry runs directly enough through Rameau, Gossec and Lesueur, until it reaches the greatest and most gifted of Lesueur's pupils.

As might naturally be expected his best sustained work is to be found in his vocal compositions, both, because here his deficiencies of pure design are covered, and because here he has the collaboration of a text to give body and substance to his fancies. 'Les Troyens' is probably the finest extant specimen of spectacular opera, full of pageantry and movement, vividly conceived and vividly pourtrayed. The whole of the final tableau, with the great prophetic utterance of Dido, based upon themes which recall happy hours to her memory, is strangely anticipatory of the end of 'Die Götterdämmerung.' 'Béatrice et Bénédict' is a charming comedy, wonderfully supple and light-handed; and 'Benvenuto,' though far less dextrous, yet contains a good many scenes of real dramatic power. His two great ritual works, the Requiem and the Te Deum, stand like colossal statues at the gates of a barbarian temple. They are absolutely unchristian in feeling, they suggest human sacrifices and blood-curdling rites, they grip emotion by the throat and leave it gasping for breath. But for sheer savage force and strength they are, in their kind, unsurpassed, and amid these terrors are many passages of a strange, inhuman beauty. Among his cantatas, 'La Damnation de Faust' holds the pre-eminent place; indeed, it is Berlioz in quintessence. All his merits are here, all his defects; a fabric now clumsily woven, now of the closest texture, cruel modulations and phrases of a haunting sweetness, the most exquisite tenderness alternating with the wildest violence, all clothed with his vivid colour and with his consummate mastery of orchestral resource.

His criticisms exhibit the same curious alternation of extremes. It was long before he could see any beauty in Palestrina; of Bach and Handel he spoke in disdainful ignorance. He cared little for Chopin, little for Schumann, and he passed over the Paris edition of Schubert's songs with a few casual words about 'Erlkönig.' On the other hand he was the first musician in France who really appreciated Beethoven, and his papers on Gluck and Weber are masterpieces of sound insight and clear expression. He counts, too, among the very small number of writers on music who deserve to be read for their literary style. 'The *Mémoires*,' says W. E. Henley, 'is one of the few essays in artistic biography which may claim equal honours with Benvenuto's story of himself and his own doings; the two volumes of correspondence rank with the most interesting epistolary matter of their time; in the *Grotesques*, the *A travers Chants*, the *Soirées de l'Orchestre* there is enough of fun and earnest, of fine criticism and diabolical humour, of wit and fancy and invention, to furnish forth a dozen ordinary critics and leave a rich remainder when all's done.' He has not Schumann's range or sympathy. Here, as in his art, he could see only from his own standpoint: but in art, in criticism, in life he looked through keen eyes, and spoke out with a fearless and undaunted eloquence.

The following is a list of his works:—

(The numbers in small Roman type refer to the volumes of the complete edition now in course of publication by Messrs. Breitkopf and Härtel.)

Op.
1. Eight scenes from 'Faust.' (1828-29.) [x.]
1 bis. Overture to 'Waverley.' (1827-28.) [iv.]
2. 'Irlande'; nine mélodies pour une et deux voix sur des traductions de Thomas Moore. (1829.) [xiv., xv., xvi., xvii.]
3. Overture to 'Les Francs Juges.' (1827-28.) [iv.]
4. Overture to 'King Lear.' (1831.) [iv.]
5. 'Grande Messe des Morts.' (Requiem, 1837.) [vii.]
6. 'Le 5 Mai'; cantata on the death of Napoleon. (1834.) [xiii.]
7. 'Les Nuits d'Eté'; six songs to words by Théophile Gautier. (1833-34; rewritten in 1841 and 1856.) [With orchestral acct. in vol. xv., piano acct. in vol. xvii.]
8. Rêverie et Caprice, vln. and orch. (1839.) [vi.]
9. Overture 'Le Carnaval Romain.' (1843.) [v.]
10. Grande Traité de l'Instrumentation et d'Orchestration modernes. Avec supplément 'Le chef d'orchestre.'
11. 'Sara la Baigneuse'; choral ballad. (1834-50.) [xiv.]
12. 'La Captive'; song for mezzo-sopr. and orch. (1832-48.) [xv.] Also with acct. for pf. and vcello. and pf. alone. [xvii.]
13. 'Fleurs de Landes,' five songs, for one or more voices. (1831-34, pubd. 1850.) [xvi. and xvii.] One, 'Le jeune Pâtre Breton,' with orch. [xv.]
14. Symphonie Fantastique; 'Episode de la vie d'un Artiste.' (1830-31.) [i.]
14 bis. 'Lélio; ou le Retour à la Vie.' Monodrama.[1] (1827-32.) [xiii.]
15. Symphonie Funèbre et Triomphale. (1834-40.) [i.]
16. 'Harold en Italie': symphony with viola obbligato. (1834.) [ii.]
17. 'Roméo et Juliette': dramatic symphony. (1838.) [iii.]
18. 'Tristia'; two works for chorus and orch.: 'Méditation religieuse' (1831); 'Ballade sur la Mort d'Ophélie' (1848) [xiv.]; and a 'Marche Funèbre pour la dernière Scène d'Hamlet' (1848) for orch. [vi.]; the three published together in 1850.
19. 'Feuillets d'Album'; six songs (two for chorus). (1845-55.) [xiv., xv., xvi., xvii.]
20. 'Vox Populi'; two works for chorus and orch. 1. 'La Menace des Francs' (1851); 'Hymne à la France' (1844). Published together in 1851. [xiv., xvi.]
21. Overture to 'The Corsair.' (1831, rewritten in 1844 and 1855.) [v.]
22. 'Te Deum.' (1849-54.) [viii.]
23. 'Benvenuto Cellini,' opera in three acts. (1835-37.)
24. 'La Damnation de Faust.' (1846.) [xi., xii.]
25. 'L'Enfance du Christ'; oratorio in three parts. (1850-54.) [ix.]
26. 'L'Impériale'; cantata for the Paris Exhibition. (1855.) [xiii.]
27. *Deest.*
28. 'L'Etoile de la Liberté' (Le Temple Universel); Chorus. (1860.) [xvi].

WORKS WITHOUT OPUS NUMBERS

'Resurrexit' from the St. Roch Mass. (1822, rewritten 1825 and 1832.) [vii.]
Ten Songs. (Written between 1825 and 1834.) [xvi., xvii.]
Three cantatas: 'La Révolution Grecque.' (1826.) [x.]
'Herminie.' (1828.) [xv.]
'La Mort de Cléopâtre.' (1829.) [xv.]
Chorus of Magi. (1828, rewritten in 1832.) [vii.]
Two fugues for chorus and orch. (1828-29.) [vi.]
Overture to 'Rob Roy.' (1832.) [iv.]
Two Motets: 'Veni Creator' and 'Tantum ergo.' [vii.]
Three pieces for harmonium: 'Toccata,' 'Sérénade agreste à la Madone,' and 'Hymne pour l'Elévation.' (1845.) [vi.]
'L'Apothéose' for chorus. (1848.) [xvi.]
'Hymne pour la Consécration du nouveau Tabernacle.' (1859.) [xvi.]
'Béatrice et Bénédict,' comic opera, two acts. (1860-62.)
'Les Troyens'; grand opera in two parts: (1) 'La Prise de Troie' (first and second acts); (2) 'Les Troyens à Carthage' (third, fourth, and fifth acts).
'March from Les Troyens' arranged for concert use.

ARRANGEMENTS, ETC.

Recitatives for 'Der Freischütz.' (1841.)
'L'Invitation à la Valse,' by Weber, for orch. (1841.)
'Pater Noster' and 'Adoremus,' by Bortniansky. (1843.)
Marche Marocaine, by L. von Meyer. (1845.)
'Plaisir d'Amour,' by Martini. (1859.)
'Erlkönig,' by Schubert. (1860.)

LITERARY AND CRITICAL WORKS

'Voyage Musical,' études sur Beethoven, Gluck, et Weber. (1843.)
'Les Soirées de l'Orchestre.' (1853.)
'Les Grotesques de la Musique.' (1859.)
'A travers Chants.' (1862.)
Mémoires de Berlioz. Two vols. (1870.)
Correspondance inédite. (1879.)
Lettres Intimes. (1882.)
'Les Musiciens et la Musique' (a collection of articles, mainly on the work of Berlioz's contemporaries, from the *Journal des Débats*, with an introduction by André Hallays. 1903).
A volume of 'Briefe von Hector Berlioz an die Fürstin Carolyne Sayn-Wittgenstein,' edited by La Mara, was issued by Breitkopf and Härtel in 1903.

Many of the autobiographical details in these works are untrustworthy. Until the publication of Adolphe Jullien's admirable biography in 1888, students of Berlioz's life were more or less at a loss. W. H. H$^{\mathrm{W}}$.

BERMUDO, JUAN, born near Astorga in Spain about 1510, a Franciscan monk, author of *Libro de la declaracion de instrumentos.* Volume I. was printed at Ossuna, 1549, and the whole at the same place in 1555. Soriano-Fuertes (*Historia de la Musica española*) states that the original in four volumes is among the MSS. in the National Library at Madrid.

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[1] The 'Chœur des Ombres' in this work is taken from the 'méditation' in the cantata 'La Mort de Cléopâtre' (performed for the first time under Weingartner at the Queen's Hall, London, Nov. 12, 1903), and the last number from the 'Fantasia on Shakespeare's Tempest.'

BERNABEI, Giuseppe Ercole, born at Caprarola about 1620, was a pupil of Benevoli, and was successively maestro di cappella at the Lateran in Rome, from 1662, and at San Luigi de' Francesi from 1667; he seems to have entered the Cappella Giulia, St. Peter's, on June 20, 1672, but not to have been maestro di cappella there, as he is only called 'musico' in the letter of recommendation which Cardinal Barberini sent to the Elector of Bavaria in 1674, and in consequence of which Bernabei obtained the post of maestro di cappella to the court of Munich. He died at the end of 1687 or the beginning of 1688, as his son (see below) succeeded him to his post on January 16, 1688. Ercole Bernabei's compositions include a set of three-part madrigals, called 'Concerto madrigalesco,' published at Rome, 1669; 'Sacræ Modulationes,' Munich, 1691, and various motets etc. in MS. at Munich, Modena, Dresden, and Vienna. The text-books of two operas given in Munich, 1680 and 1686, are preserved there. His son Gioseffo Antonio, born about 1659 in Rome, was sent for to Munich in 1677 and appointed assistant to his father, whom he succeeded in January 1688. He died March 9, 1732. His compositions include a book of seven masses for four voices and strings, printed 1710; masses and motets in MS. at Munich, Berlin, Bologna, Dresden, and a large collection of church music in the court library of Vienna. Between 1678 and 1691 he wrote sixteen operas, many of them only preserved in the form of text-books. (Eitner's *Quellen-Lexikon*.)

BERNACCHI, Antonio, born at Bologna about 1690, is equally celebrated as a singer and as a master. During several years he received the instruction of Pistocchi, then the first singing-master in Italy, where there were at that time not a few; and to his care and skill, as well as to his own application, genius, and splendid soprano voice, the young Bernacchi owed his early superiority over all the other singers of his day, and the title which he gained of 'Il Rè dei cantatori.' Fétis says that he made his first appearance in 1722; but it is much more likely that he did this ten years earlier, for he was singing in London in 1716 in the opera 'Clearte,' and in Handel's 'Rinaldo' in 1717, when he sang the part of Goffredo, which had previously been sung by Vanini Boschi and Galerati, two female contralti. While in England, his voice was thought to be weak and defective; but he covered these faults with so much skill that his singing was always much more admired by musicians than by the public. He remained here at first only for one season, after which he returned to Italy. In 1726 he entered the service of the Elector of Bavaria, and subsequently that of the Emperor. Bernacchi now altered his style, making use of an embroidery of roulades,—a great innovation upon the old simple method of singing. This novelty had an immense success; and was immediately adopted by all the other singers, in spite of the outcry raised by the purists of the old school. Martinelli and Algarotti agree in blaming him for sacrificing expression to execution, and for 'opening the door to all the innovations which have debased the art.' Rousseau relates that Pistocchi, on hearing his former pupil, exclaimed, 'Ah! woe is me! I taught thee to sing, and now thou wilt "play"!' The *Daily Courant* of July 2, 1729, announced that 'Mr. Handel, who is just returned from Italy, has contracted with the following persons to perform in the Italian Opera: Sig. Bernacchi, who is esteemed the best singer in Italy'; etc. The Opera, which had been closed for eighteen months, reopened December 2 with 'Lotario,' and a revival of 'Tolomeo,' in both of which Bernacchi played the principal character, formerly sustained by Senesino. In the season of 1730 he sang in Handel's 'Partenope,' after which he returned once more to Italy, with the desire of founding there a school for teaching his own method. Raff, Amadori, Mancini, Guarducci, and many more, were his scholars. The objection of the purists to Bernacchi's fioriture as new, has no foundation; for these embellishments were as old as the 16th century, and were only developed by him and employed more after the manner of instrumental music. He was also a good composer, having learnt composition from G. A. Bernabei; the Conservatoire at Paris possesses some songs and duets of his. He was admitted as a member of the Società Filarm. of Bologna in 1722, of which he became Princeps in 1748 and 1749. The libraries of the Accademia and Liceo of Bologna contain MSS. of vocal compositions in four and five parts, with and without accompaniments. He died March 1756. J. M.

BERNARD, Émile, born at Marseilles, August 6, 1845, a distinguished pupil of the Paris Conservatoire, where he won prizes for piano, counterpoint, and organ, being pupil of Marmontel, Reber, and Benoist. He became organist of Notre-Dame des Champs, retiring from the post in 1895. Bernard's serious and reflective disposition is shown in most of his compositions, from an organ fantasia and fugue, which obtained the prize offered by the Société des Compositeurs de Paris in 1877, to the violin concerto dedicated to Sarasate, and played by him at one of the Conservatoire concerts in 1895. A suite for violin and piano, often played by the same artist, has become familiar to London audiences, and among Bernard's other works may be mentioned, a divertissement for wind instruments, a fantaisie, and a concertstück for piano and orchestra, and andante and rondo for violoncello and orchestra; many remarkable works for organ and piano, a cantata 'Guillaume le Conquérant' for baritone solo, chorus, and orchestra; a sonata for piano and violoncello, an overture for orchestra, a string quartet, and a trio, as well as songs and slighter pieces. He died in Paris, Sept. 11, 1902. G. F.

BERNARDI. See SENESINO.

BERNASCONI, ANTONIA, was the daughter of a valet-de-chambre of the Prince of Würtemburg, whose widow married Andrea Bernasconi, a music-master and composer, [who was born 1712 at Verona, and died at Munich, 1784, having been maestro di cappella there from 1755, and written twenty-one operas and various sacred compositions.] From him Antonia received such instruction as sufficed to develop her remarkable talents. She made her first appearance at Vienna, 1764, in 'Alceste,' which Gluck had written expressly for her. She afterwards sang at various Italian theatres, and in 1778 she appeared with Pacchierotti in 'Demofoonte,' a pasticcio, at the Opera in London. She was then a good musician, and a correct and skilful singer; but her voice was not powerful, and she was past her prime. She was a good actress, with but an indifferent figure. In the next season she remained, condescending, as it was then esteemed, to take the part of 'first woman' in the comic opera, which she performed admirably. In 1770-71 she had sung at Milan the part of Aspasia in Mozart's early opera 'Mitridate.' She distrusted the powers of the boy to compose the airs for her, and requested to see what she was to sing, to which he instantly acceded. She made trial of a piece, and was charmed with it. Mozart then, piqued at her want of confidence, gave her another, and a third, leaving Bernasconi quite confounded with so rare a talent and so rich an imagination at years so tender. Shortly afterwards an enemy (Gasparini of Turin) called on her with the words of the libretto set to different music, and endeavoured to persuade her not to sing the music of the young Mozart. 'She absolutely refused this wicked person, being quite overjoyed at the airs the young *maestro* had written for her, in which he consulted her inclination.'[1] The opera had a prodigious success.

In 1783 Bernasconi was at Vienna, where she had settled, though not engaged at the Opera; but she gave a few performances of the 'Alceste' and 'Ifigenia in Tauride' of Gluck, and of a comic opera 'La Contadina in Corte,' which she had sung with success in London. J. M.

BERNER, FRIEDRICH WILHELM, born at Breslau, May 16, 1780; pupil of his father the organist of the Elisabeth Church there, under whose tuition he made such rapid progress as to be appointed his assistant at thirteen years of age. Counterpoint and composition he learnt from Gehirnie, director of the choir at the Matthäuskirche, and at the same time from Reichardt the violoncello, horn, bassoon, and clarinet, which last instrument he played in the orchestra of the theatre. The arrival of C. M. von Weber in Breslau to take the post of capellmeister roused Berner to fresh exertions. Weber valued him as an excellent pianoforte and clarinet player. In 1811 he and Schnabel were summoned to Berlin by Zelter to master the system of the Singakademie, with the view of establishing similar institutions in Breslau and the rest of Silesia, such being the wish of the Prussian Government. Berner was also entrusted with the task of cataloguing the musical treasures of the suppressed monasteries. In the middle of all this activity he was seized with a long and serious illness which removed him on May 9, 1827. More details of his life will be found in the *Hausfreund* for 1827, No. 15. Among his numerous pupils, Adolph Hesse was one of the most remarkable. He left many compositions both for voices and instruments, but his didactic writings are more valuable—*Grundregeln des Gesanges* (1815), *Theorie der Choral-zwischenspiel* (1819), *Lehre von den musikalischen Interpunktion* (1821). Some of his songs were very popular, *e.g.* 'Deutsches Herz verzage nicht.' F. G.

BERNHARD, CHRISTOPH, capellmeister at Dresden; son of a poor sailor; born at Danzig, in 1627, or 1628 (according to Fürstenau's statement that he was in his 65th year when he died). He was so poor as to sing from door to door to keep himself from starving. By a Dr. Strauch he was placed in the Gymnasium, where he studied music under BALTHAZAR ERBEN, and the organ under Paul Syfert. By the aid of the same benevolent individual he was enabled to visit Dresden with letters of recommendation to H. SCHÜTZ the capellmeister. There his fine voice, at first an alto, but afterwards a tenor, so far attracted the notice of the Kurfürst as to induce him to take him into his service in 1649, and to send him to Italy with the view of perfecting his singing. In Rome he became intimate with Carissimi, and excited the enthusiasm of the Italians by his compositions, amongst others a mass for ten voices. After returning with a party of young Italians to Dresden, he was enabled by the Kurfürst to make a second journey to Italy about 1651; on his return in 1655 he became vice-capellmeister. The Italians who had returned with him, however, intrigued against their benefactor, and at length compelled Bernhard to resign his post and take a cantorship at Hamburg, which he held from 1664 to 1674, when he was recalled by the Kurfürst Johann George III., and remained in Dresden as capellmeister till his death, Nov. 14, 1692. His facility in counterpoint was very remarkable, and some extraordinary instances of his ability in this direction may be found in his setting of the Latin hymn 'Prudentia

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[1] Leopold Mozart's Letter.

Prudentiana' (Hamburg, 1669) in triple counterpoint, as well as in other of his works, a list of which is given in the *Quellen-Lexikon.* F. G.

BERNSDORF, Eduard, born at Dessau, March 25, 1825, a pupil of F. Schneider at Dessau and of A. B. Marx at Berlin; has lived for many years at Leipzig. He has published various songs and pieces for the piano, but is chiefly known as editor of the *Universal Lexikon der Tonkunst* (3 vols., with supplement, 1856-65, begun by von Schladebach) and also as a critic in the well-known musical periodical, the *Signale.* Bernsdorf is a thorough conservative, with a strong antipathy to all modern efforts in music. Within his own predilections, however, he is a keen and intelligent critic, though his severity of expression in reports of the Leipzig concerts has made him unpopular. A. M.

BERSELLI, Matteo, a celebrated Italian tenor, who came to England with Senesino; and with him made his first appearance in London in Bononcini's 'Astarto,' Nov. 19, 1720. He sang next in December of the same year, with Senesino again, in the 'Radamisto' (revival) of Handel; and in 1721 he appeared in 'Muzio Scevola,' joint work of Attilio, Bononcini, and Handel; in the 'Arsace' of Orlandini and Amadei; and in the anonymous 'L'Odio e L'Amore.' After that we lose sight of him. J. M.

BERTIN, Louise Angélique, born at Roche near Bièrre, Feb. 15, 1805, contralto singer, pianist, and composer; 'Le Loup Garou' (Paris, 1827) and 'Faust' (1831) were her most successful operas, though Victor Hugo himself adapted the libretto for her 'La Esmeralda' (1836). Mlle. Bertin's imperfect studies account for the crudities and irregularities to be found in her writings among many evidences of genius. She died April 26, 1877.

BERTINI, Giuseppe, son of Salvatore Bertini, a musician at Palermo (1721-94), born there about 1756; was director of the music in the Cappella Palatina, a composer of church music, and author of *Dizionaro storico-critico degli scrittori di musica* (Palermo, 1814) which, although largely borrowed from Choron and Fayolles, contains interesting original articles on Italian musicians. He was living in 1847.

BERTINI, Henri, born in London, Oct. 28, 1798, a pianist, the last member of a musical family, which included the father, born at Tours 1750, and an elder brother, Benoît Auguste, born 1780, who was a pupil of Clementi, and trained Henri after that master's method. At the age of twelve his father took him for a successful concert-tour in Holland, the Netherlands, and Germany. He was for some time in England and Scotland, but in 1821 settled in Paris until 1859, when he retired to Meylan. As a performer he excelled alike in phrasing and execution. His compositions (of which Fétis gives a complete list) were excellent for their time, but his chief work is an admirable course of studies. A useful modern edition of 50 selected studies has been edited by Giuseppe Buonamici. He died at Meylan, Oct. 1, 1876.

BERTINOTTI, Teresa, born at Savigliano, Piedmont, in 1776. When she was only two years old her parents went to live at Naples. Here, at the age of four, she began the study of music, under the instruction of La Barbiera, a very original artist, of a type that is now nearly lost, even at Naples. At twelve the little Teresa made her first appearance, with other children, at the San Carlino theatre, with great éclat. As she grew older, she showed the promise of great beauty, and developed a fine style of singing. Obtaining engagements only too easily she sang at Florence, Venice, Milan, and Turin with prodigious success. In the latter town she married Felice Radicati, a violinist and composer of instrumental music; but she still kept to her maiden name on the stage. In 1805 she sang with brilliant success at Vienna for six months; but she then left that city, on account of political events. In 1807 she went to Munich, and sang before the court; and then visited Vienna a second time, where she found the same welcome as before. She accepted an engagement from Louis Buonaparte, king of Holland, and went to the Hague. She came to London about 1810-11. Here she was thought to have a pleasing voice and a good manner; but after giving satisfaction in one serious opera, 'Zaira,' in which her songs were written for her by her husband, she was less successful in a second; upon which she took to comic opera, and performed extremely well in Mozart's 'Così fan tutte,' with Collini, Cauvini, Tramezzani, and Naldi. She also sang in the 'Flauto Magico,' and a revival of Guglielmi's beautiful 'Sidagero.' Catalani, however, could not endure to be surrounded by so many good performers; and the situation consequently became so unpleasant that half the company, including Bertinotti, seceded to the Pantheon, taking with them, as 'best woman,' the celebrated Miss Stephens, who there made her début. The licence being only for intermezzos, operas of one act, and dancing without *ballets d'action*, the performances were not very attractive, and soon ceased. The house then closed, and most of the troupe, among whom was Bertinotti, left this country. She now returned to Italy, visited Genoa, and was next engaged at the end of 1812 for the opera at Lisbon. In 1814 she returned to Bologna, being called thither on family matters, and while there received an offer from the Italian opera at Paris, which she accepted but was prevented from fulfilling by the return of Napoleon from Elba. She therefore settled at Bologna, where her husband, who had obtained a place as first violin and professor, was killed in 1823 by an accident, being thrown from a carriage. She now retired from the stage, but continued to teach singing, and formed several admirable pupils. She died at Bologna, Feb. 12, 1854. J. M.

BERTOLLI, Francesca, who arrived in England about the end of September 1729, was a splendid contralto, and 'also a very genteel actress, both in men and women's parts.' She was one of the new company with which Handel opened the season of 1729-30, and appeared in 'Lotario' and the revival of 'Tolomeo,' and in 'Partenope,' Feb. 24, 1730. She sang again in 'Poro,' Feb. 2, 1731, with Senesino: this opera had a run of fifteen nights, at that time a great success. Bertolli took in it the part formerly sung by Merighi. She took part in the revivals of 'Rodelinda' and 'Rinaldo' in the same season, and in the new operas, 'Ezio' and 'Sosarme,' at the beginning of 1732. In this season she sang, in English, the contralto music of 'Esther,' then performed first in public (April 20), and repeated six times during May; and she appeared in 'Acis and Galatea,' sung partly in English and partly in Italian. In this same year she also performed in 'Flavio' and 'Alessandro' by Handel, and in Attilio's 'Coriolano.' In 1733 she played in 'Ottone,' 'Tolomeo,' and 'Orlando,' and in 'Deborah,' Handel's second English oratorio. She followed Senesino, however, when that singer left Handel, and joined the opposition at the Lincoln's Inn Theatre: she sang in 'Onorio' in 1734, and in Veracini's 'Adriano in Siria' in 1735, as well as in other pieces. In 1737 she returned to Handel, and sang in his 'Arminio,' Jan. 12, at Covent Garden; 'Giustino,' Feb. 16; 'Berenice,' May 12; and a revival of 'Partenope.' Her name never occurs again in the libretti of the time, and her after-history is unknown. J. M.

BERTON, Henri Montan, one of those not infrequent instances in the history of art where a distinguished father is succeeded by a more distinguished son. Pierre Montan Berton (1727-1780), the father, composed and adapted several operas, and was known as an excellent conductor. He held the position of *chef d'orchestre* at the opera in Paris from 1759, and at the time when the feud of the Gluckists and Piccinnists began to rage, and is said to have acted as peacemaker between the hostile parties. His son Henri was born at Paris, Sept. 17, 1767. His talent seems to have been precocious; at six he could read music at sight, and became a violinist in the orchestra of the opera as early as 1782. His teachers of composition were Rey, a firm believer in Rameau's theoretical principles, and Sacchini, a prolific composer of Italian operas. But this instruction was never systematic, a defect but too distinctly visible even in the maturest scores of our composer. His musical knowledge, and particularly his experience of dramatic effect, he mainly derived from the performances he witnessed. Hence the want of independent features in his style, which makes it sometimes difficult to distinguish his workmanship from that of other masters of the French school. In 1782 he became deeply enamoured of Mlle. Maillard, a celebrated singer, by whom he had an illegitimate son François Berton, also a composer of some note, who was born in 1784 and died in 1832. This passionate attachment seems to have awakened his latent creativeness. His first work was a comic opera, 'La Dame invisible,' written about the time referred to, but not performed till four years later (December 1787). It is said that the young composer being too shy to produce his work it was shown by Mlle. Maillard to Sacchini, who at once recognised Berton's talent. This led to the connection between the two musicians already alluded to. Berton made his public début as a composer at the Concerts Spirituels, for which he wrote several oratorios. One of these, 'Absalon,' was first performed with considerable success in 1786. But he soon abandoned sacred music for the more congenial sphere of comic opera. In 1787 two dramatic works—'Les promesses de mariage' and the above-named 'Dame invisible'—saw the light of the stage, and were favourably received.

The excitement of the revolutionary period did not fail to leave its traces on Berton's works. His opera 'Les rigueurs du cloître' (1790) owes its existence to this period. In it the individual merits and demerits of his style become noticeable for the first time—easy and natural melody, great simplicity and clearness of harmonic combinations, and skilful handling of stage effects; but a want of grandeur and true dramatic depth, and frequently slipshod structure of the *ensembles*. Amongst the masters of French comic opera Berton holds a respectable but not pre-eminent position. His power was not sufficient to inspire a whole organism with the breath of dramatic life. Hence his works have disappeared from the stage, although separate pieces retain their popularity.

During the Reign of Terror Berton had a hard struggle for existence. He even found difficulty in procuring a libretto from one of the ordinary manufacturers of that article, and to supply the want had to turn poet himself, although his literary culture was of the slightest order. The result was the opera 'Ponce de Leon,' first performed with great success in 1797. A year later (April 27, 1798) he produced his *chef d'œuvre*, 'Montano et Stéphanie,' a romantic opera, with words by Dejaure, the librettist of Kreutzer's 'Lodoiska' and many other pieces. It is by far the most ambitious piece of its composer, and the numerous ensembles were at first considered so formidable as to make the possibility of execution doubtful. Some of the songs—for instance, the beautiful air of Stéphanie, 'Oui, c'est demain que l'hymenée'—are still heard with delight. Edouard Monnais, in his sketch entitled *Histoire d'un chef d'œuvre*, has given a full account of the history of the work, founded partly on autobiographical fragments by the composer. Its success greatly advanced Berton's reputation, and freed him from the difficulties of the moment. It must suffice to add the titles of a few of the most celebrated of his numerous compositions:—'Le Délire' (1799), 'Aline, ou la Reine de Golconde' (1803), 'Ninon chez Madame de Sévigné' (1808), and 'Françoise de Foix' (1809). Many more are enumerated by Pougin in the supplement to Fétis; and Berton also wrote numerous operas in co-operation with Méhul, Spontini, Kreutzer, Boieldieu, and other contemporary composers, besides several ballets.

Berton was from 1795 Professor of Harmony at the Conservatoire; in 1807 he became conductor at the Italian opera in Paris, and in 1815 was made a member of the Institut, becoming, in the following year, Professor of Composition at the Conservatoire. French and foreign decorations were not wanting; but he survived his fame, and the evening of his life was darkened. In 1828 he suffered by the bankruptcy of the Opéra Comique, to which he had sold the right of performing his works for an annuity of 3000 francs. Moreover he could not reconcile himself to the new currents of public taste. Rossini's success filled him with anger—a feeling which he vented in two pamphlets, 'De la Musique mécanique et de la Musique philosophique' (1826), and 'Epître à un célèbre compositeur Français, précédée de quelques observations sur la Musique mécanique et la Musique philosophique' (1829). The celebrated composer is Boieldieu, who was by no means pleased with the dedication of a book so little in accordance with his own views. Berton survived all his children, and died April 22, 1844. F. H.

BERTONI, Ferdinando Giuseppe, born at Salo near Venice, August 15, 1725, died at Desenzano near Brescia, Dec. 1, 1813, pupil of Padre Martini, and a celebrated composer in his time. In 1747 he produced an opera, 'Cajetto,' and in 1752 was appointed organist of St. Mark's, Venice; in 1757 he was choirmaster at the Conservatorio 'dei Mendicanti,' which post he held till the suppression of the Conservatori on the fall of the Republic in 1797. His opera, 'Orazio e Curazio,' appeared in Venice (1746), but it was not till the production of 'Orfeo' (1776) that he attracted attention. He composed it to the libretto which Gluck had set, and the same singer, Guadagni, took the part of Orfeo in both operas. [The florid air inserted at the end of the first act of Gluck's 'Orphée,' 'Amour, viens rendre à mon âme,' was for many years attributed to Bertoni, who claimed that it was identical with one occurring in his own 'Tancredi' (performed in 1767 at Turin); it had appeared, in a form far more nearly like its present shape, in Gluck's 'Parnaso confuso,' 1765, and in his 'Aristeo,' 1769. In the definitive edition begun by Mlle. Pelletan, Saint-Saëns in the preface to 'Orphée' proves that the air is certainly by Gluck.] In 1778 Bertoni was summoned to London with his friend Pacchierotti, and brought out his 'Quinto Fabio,' which had been successfully produced at Padua in the same year, and was equally well received here, owing in great part to Pacchierotti's performance of the part of Fabio. Bertoni visited London again with Pacchierotti, but the rage for Sacchini made it difficult for any one else to gain a hearing, and he returned finally to Venice in 1784. In the following year, on the death of Galuppi, he succeeded him as conductor at St. Mark's, the most honourable and lucrative post then open to a musician in Italy. Burney (*Hist.* iv. 514, 541) describes him as a man of ability and taste, but no genius. His works (of which the *Quellen-Lexikon* contains a list) comprise thirty-three operas and oratorios, besides instrumental compositions. Little of his music has been published. M. C. C.

BERTRAND, Jean Gustave, born at Vaugirard near Paris, Dec. 24, 1834, educated at the École des Chartes, where he devoted himself to the study of ancient music and history of the organ. This learned and clever writer has contributed to Didot's *Complément de l'Encyclopédie*, and has published many articles on music in *Les Débats*, *La Revue moderne*, *Le Nord*, *Le Ménestrel*, etc. His chief works are a *Histoire ecclésiastique de l'orgue* (1859), a pamphlet on Ancient Music (Didot, 1862); *Les origines de l'harmonie* (1866), *Les Nationalités musicales, étudiées dans le drame lyrique* (1872); and *De la réforme des Études du Chant au Conservatoire* (1871). M. Bertrand has original views as a critic, and fills the department of musical archæology in the *Commissions des Travaux historiques*. G. C.

BERWALD, Johann Friedrich, a violinist, son of one of the chamber musicians of the King of Sweden, born at Stockholm, Dec. 4, 1787, travelled as an infant prodigy, composed a symphony, and was famous in Russia, Poland, Austria, and Germany before he was ten years old. His second symphony was finished in Leipzig in 1799. In 1817 he again travelled, but in 1819 returned to Stockholm, and remained there as capellmeister from 1834 till his death, June 28, 1861. His three daughters were singers of some repute, [and his nephew, Franz Berwald, born July 23, 1796, was director of the Conservatorium in Stockholm, where he died April 30, 1868. He wrote symphonies and chamber-music, as well as an opera, 'Estrella de Soria,' performed at Stockholm, 1862.] F. G.

BESEKIRSKY, Vasil Vasilievich, born in 1836 at Moscow, a pupil of Léonard, is one of the best-known violinists of pure Russian blood. Has formed some excellent pupils, among them Gregorowitsch. W. W. C.

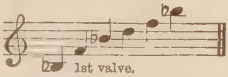
BESLER, Samuel, born at Brieg in Silesia, Dec. 15, 1574; was in 1605 rector of the Gymnasium 'zum heiligen Geist' at Breslau, and died there, during an epidemic, July 19, 1625. The library of St. Bernhardinus at Breslau, where he was cantor from 1602, contains a vast collection of his compositions for the church, in which he was very prolific (see list in the *Quellen-Lexikon*). Amongst them is a Passion according to St. John, printed by Baumann at Breslau, 1621. F. G.

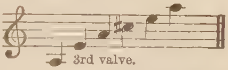
BESOZZI, an Italian family of distinguished wind-instrument players. (1) ALESSANDRO, a very remarkable oboist; born at Parma in 1700, and died in the service of the King of Sardinia, at Turin, 1775. He published numerous sets of sonatas for violin, flute (as well as a few in which oboe is employed). (2) His brother, ANTONIO, also a celebrated oboist; born at Parma 1707, and afterwards resided at Dresden. On the death of Alessandro he took his post at Turin, and died there in 1781. (3) Antonio's son CARLO, born at Dresden about 1738, was also a renowned oboist. It is he, according to Fétis, whom Burney heard at Dresden (where he was in the court band from 1755 to 1792) and of whom (*Present State*, Germany, ii. 27, 45) he gives so detailed and favourable an account, comparing him with Fischer. (4) A third brother, HIERONIMO, a famous bassoon player, born at Parma 1713, was the special associate of Alessandro. Burney's account of the two brothers, and his criticism and their remarkable duet performances, will always be read with interest (*Present State*, France and Italy, 69). He died at Turin shortly after the death of Antonio. (5) GAETANO, the youngest of the four brothers, born at Parma 1727, also an oboist, first at the Neapolitan and then at the French court, and lastly in London in 1793, where, notwithstanding his age, he was much admired for the certainty of his playing and its exquisite finish. (6) His son, HIERONIMO, played the same instrument as his father; Burney (*Present State*, France and Italy, 24) heard him at the Concert Spirituel at Paris in 1770. He died in Paris as early as 1785, leaving, however, (7) a son HENRI, who was flautist at the Opéra Comique. (8) His son, LOUIS DÉSIRÉ, born at Versailles April 3, 1814, carried off many prizes of the Conservatoire, and in 1837 the Grand Prix de Rome. He died Nov. 11, 1879. F. G.

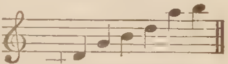
BESSEL, VASSILY VASSILIEVICH, founder of the music-publishing house on the Nevsky Prospect, was born in St. Petersburg, 1843. He was a fellow-student of Tchaikovsky's at the Conservatoire, and was afterwards engaged as second violin in the ballet-orchestra of the Opera. In 1869 he set up in business, but did not begin to publish until 1871. From 1872 to 1877 he brought out the weekly *Musical Leaflet*, and from 1885 to 1889 the Russian *Musical Review*. He has also written his reminiscences of Tchaikovsky. The firm of Bessel & Co. have published many important works by contemporary Russian composers, including the music dramas of Moussorgsky. R. N.

BESSEMS, ANTOINE, violinist, born April 6, 1809, at Antwerp; in his sixteenth year composed motets and church music, and in 1826 was a scholar of Baillot's at the Conservatoire, Paris; in 1829 one of the first violins at the Théâtre Italien. After this he travelled, returned to Antwerp in 1852 for a time, and after settling in Paris as a teacher, died at Antwerp, Oct. 19, 1868. He composed much for the voice (both solo and chorus) and for the violin. F. G.

BESSON, GUSTAVE AUGUSTE, a celebrated manufacturer of musical instruments, born in Paris, 1820, died 1875. His father was a colonel in the French army, and but for his love of music and for mechanics, there is no doubt young Besson would have adopted the same profession. In 1838, when scarcely eighteen years of age, he produced a new model cornet, which met with the greatest success, and is to this day known as the 'Besson Model.' It was recognised at the time as a decided improvement on all previous instruments of the same kind. In 1841 he invented an entirely new system of rotary action, with six valves, the right hand being applied to the top valves, the left to those at the bottom. But he was not satisfied with this advance, as, owing to its internal proportions, it did not allow of a full bore when the valves were down. In 1854 he elaborated an improved system of full bore, by means of which the notes of the first and third valves separately, and those of the first and third together, were perfectly in tune—a result which had never before been obtained. The year following he was successful in turning out an instrument with a full bore, the valve and open notes being in all respects perfect. In 1858 were manufactured a series of instruments known to the profession as the 'Besson Girardin,' the feature of which was that the player was enabled to change from one key to another, without changing mouthpiece, slide, or crook. In the same year he introduced the circular system. By this method of manufacture the tubing was coiled in a circle round the pistons, the result being that, by doing away with all angles, the instruments obtained a greater volume of tone. This system was found to be remarkably effective with trombones and French horns. His invention of 1859 consisted of instruments having eight independent positions, and giving the entire scale, a note to each valve. But the best and most successful of his inventions is what is known as the 'Prototype System,' which consists


1st valve.


3rd valve.


1st and 3rd valves.

in having conical steel mandrils of exact mathematical proportions representing the different parts of the instrument. By this means an unbroken column of air is assured, and the player is enabled to obtain the ùtmost volume of tone, so that by the inert mechanism of the valves perfect tune is secured throughout the whole register. There is this further advantage in the Prototype System; it dispenses with anything like guesswork in the manufacture of musical instruments, and by its aid any number of instruments exactly alike in every respect and in perfect tune can be turned out. These important inventions, together with others of minor importance, yet in their way useful and deservedly appreciated by acousticians, have placed Besson in the foremost rank of wind-instrument makers. J. Sd.

Mention is also to be made of the 'clarinette-pédale,' a double-bass clarinet with a compass descending to the D below the lowest note of the double-basses, and with an apparatus for lowering it still further by the interval of a fourth; and of the 'cor-tuba' and the whole family of cornophones intended to reinforce the horns of the orchestra and to supersede the 'alto,' the 'baryton,' and instruments of that class. G. F.

BEST, William Thomas, was born at Carlisle (where his father was a solicitor), August 13, 1826. He received his first instruction in music from John Norman, deputy organist of Carlisle Cathedral. He intended to follow the profession of a civil engineer and architect, but that pursuit proving distasteful he (when in Liverpool in 1840) determined to renew his musical studies, and devoted his attention to organ and pianoforte playing. The study of the organ was at that time greatly hindered by its defective construction, the unsuitable pedal compass, and the mode of tuning then in vogue, which rendered the performance of the works of the great organ composers almost an impossibility, whilst the number of professors practically acquainted with the works of Bach was then extremely small. Having determined on a rigid course of self-study, and fortunately obtaining the use of an organ of ameliorated construction, Best spent many years in perfecting himself in the art of organ-playing in all its branches. His first organ appointment was at Pembroke Road Chapel, Liverpool, in 1840; in 1847 he became organist of the church for the blind in that town, and in the following year organist to the Liverpool Philharmonic Society. In 1854 he came to London as organist of the Panopticon of Science and Art in Leicester Square, and was appointed organist of the church of St. Martin-in-the-Fields, and for a few months in 1855 of Lincoln's Inn Chapel. He returned to Liverpool in 1855 on receiving the appointment of organist to St. George's Hall [at a salary of £300 a year, afterwards increased to £400. In 1859 he occasionally played organ solos at the Monday Popular Concerts]. In 1860 he became organist of the parish church of Wallasey, Birkenhead, and in 1863 organist of Holy Trinity Church near Liverpool. In 1871 he opened the organ of the Albert Hall and in the same year began his connection with the Handel Festivals, at which he played organ concertos until 1891 inclusive. In 1868 he was appointed organist of the Musical Society of Liverpool, and in 1872 was reappointed organist to the Liverpool Philharmonic Society. [In 1880 he was granted a Civil-List pension of £100 a year; in 1890 he went to Australia to give recitals in the Town Hall, Sydney; in 1894 he retired with a pension from his Liverpool appointment, and died at Liverpool, May 10, 1897.] Best composed several church services, anthems, and hymns, many fugues, sonatas, and other pieces for the organ; ten pianoforte pieces, two overtures, and a march for orchestra. He was also the author of *The Modern School for the Organ*, 1853, all the examples and studies in which are original, and *The Art of Organ Playing* (begun 1869). Best's arrangements for the organ and editions of the organ classics are exceedingly numerous. W. H. H.

BETZ, Franz, born March 19, 1835, at Mayence, was educated at the Polytechnic, Carlsruhe, made his début on the stage in 1856 at Hanover, afterwards sang in smaller towns, and in May 1859 played at Berlin as Don Carlos in 'Ernani,' with such success that he was promptly engaged, and was a member of the royal opera company until his retirement in 1897. Among his best parts were Don Juan, Orestes, William Tell, Lysiart, Hans Heiling, and the baritone parts of Wagner. At the production of 'Die Meistersinger' at Munich, June 21, 1868, he sang the part of Hans Sachs, and in 1876 he sang the part of Wotan at Bayreuth. He sang the part of Falstaff on the production of Verdi's opera in Berlin. He also, on leave of absence, played at Vienna and other cities of Germany and Austria. In 1882 he visited England, and sang with great success at the Crystal Palace, May 6 and 27, and at the Richter concert of May 8. He died at Berlin, August 11, 1900. A. C.

BEVIN, Elway, an eminent theoretical and practical musician, the date of whose birth is unknown. He was of Welsh extraction, and received his musical education under Tallis. According to Wood (*Fasti. Oxon.* (Bliss), ii. 265), he was organist of Bristol Cathedral in 1589. Hawkins says it was upon Tallis's recommendation that he was admitted a gentleman extraordinary of the Chapel Royal, June 3, 1589. But this is an error—he was not admitted until June 3, 1605, at which period Tallis had been dead just upon twenty years. It has been stated that in 1637, on the discovery that Bevin was of the Romish persuasion, he was expelled the chapel, but no evidence of the expulsion can be found. About the same time he ceased to be organist at Bristol. Wood, who states this,[1] refers to the chapter books of Bristol as his authority. Bevin's Service in D minor is printed in Barnard's 'Selected Church Musick,' and in Boyce's 'Cathedral Music,' and several anthems of his are extant in MS. [An 'In Nomine' is in the Music School collection at Oxford, and at Christ Church there are, in a set of part-books, two parts of a 'Browninge, 3 parts,' whatever this name may imply. A song in twenty parts, 'Hark, jolly shepherds,' is among the MSS. in the British Museum, which contains his compositions (Harl., 7339; Add., 11,587, 29,289, 29,430, 29,996, 31,403), *Dict. of Nat. Biog.*] But the work by which he is best known is his *Brief and Short Introduction to the Art of Musicke*, London, 1631, 4to. This treatise is dedicated to Dr. Goodman, Bishop of Gloucester, to whom the author says he is 'bound for many favours.' What became of Bevin after his expulsion from his situations we have not ascertained (*Cheque Book of Chapel Royal*, Camd. Soc.). E. F. R.

BEVINGTON & SONS are organ-builders in London. Henry Bevington, the founder of the house about the beginning of the 19th century, had been an apprentice to Ohrmann & Nutt, who were the successors of Snetzler. The business is now carried on by Henry and Martin Bevington, sons of the founder, in Rose Street, Soho, in the same premises as were occupied by Ohrmann. The organ of St. Martin's in the Fields and of the Foundling Hospital in London, and that of St. Patrick's Cathedral, Dublin, were built by this firm. V. DE P.

BEXFIELD, WILLIAM RICHARD, Mus. Doc., was born at Norwich, April 27, 1824, and became a chorister of the cathedral under Dr. Buck. After leaving the choir he applied himself to the study of music, in which, although almost self-taught, he attained to considerable skill. He obtained the situation of organist at Boston, Lincolnshire, and in 1846 graduated as Bachelor of Music at Oxford. He lectured on music, and on the death of Dr. Crotch in 1847 became a candidate, but without success, for the professorship of music at Oxford. In February 1848 he left Boston for London on being appointed organist of St. Helen's, Bishopsgate Street. He proceeded Doctor of Music at Cambridge in 1849.

On Sept. 22, 1852, his oratorio, 'Israel Restored,' which had been produced by the Norwich Choral Society in October 1851, was performed at the Norwich Musical Festival. Dr. Bexfield died in London, Oct. 28, 1853, at the early age of twenty-nine, and was buried in Paddington Churchyard. A set of organ fugues and a collection of anthems by him were published in 1849, besides his Oratorio. W. H. H.

BEYER, FERDINAND, born 1803 at Querfurt. A fair pianist and tolerable musician, whose reputation rests upon an enormous number of easy arrangements, transcriptions, potpourris, fantasias, divertissements, and the like, such as second-rate dilettanti and music-masters at ladies' schools are pleased to call amusing and instructive. Like publishers of books, music publishers too keep their 'hacks,' and in such capacity Beyer was for many years attached to the firm of Schott & Co. at Mayence, where he died on May 14, 1863. E. D.

BIANCA, OR THE BRAVO'S BRIDE, a 'grand legendary opera' in 4 acts; words by Palgrave Simpson; music by Balfe. Produced at Covent Garden, Thursday, Dec. 6, 1860.

BIANCHI, FRANCESCO, born at Cremona about 1752. In 1775 he was appointed maestro al cembalo to the Italian Opera in Paris under Piccinni, and there composed his first operas, 'La Réduction de Paris' and 'Le mort marié.' In 1780 he produced 'Castore e Polluce' at Florence, with the English Storace as the prima donna. This successful opera was rapidly followed by many others (see list in *Quellen-Lexikon*). In 1783 he was made vice-conductor at S. Ambrogio in Milan, and held an important post at the Scala. From 1785 to 1791 he was second organist at St. Mark's in Venice, in which city his 'Disertore Francese' was given. The hero (Pacchierotti) appeared in the uniform of a French soldier, which so scandalised the classic Venetians that they hissed the opera off the stage. Fortunately, however, the Duchess of Courland passing through Venice expressed a desire to hear it, and courtesy having compelled the audience to keep silence, the music so enchanted them that the objectionable costume was forgotten, and the opera obtained an exceptional success. Joseph II. offered to take Bianchi into his service, but died (1790) before the latter could reach Vienna. In 1793 Bianchi came to London, having been offered an engagement at the King's Theatre on account of the success of his 'Semiramide,' in which the famous Banti was prima donna. This engagement lasted for seven years. In the intervals of the London season he made short tours abroad, and in one of these composed his 'Inez de Castro' at Naples (1794) for Mrs. Billington's first appearance on the Italian stage. Haydn's diary contains a favourable account of Bianchi's 'Acige e Galatea,' which he heard in London in 1794, but he considered the accompaniments too powerful for the voices. Haydn is also said to have kept one page in Bianchi's compositions turned down for reference when anything had ruffled his temper. 'Antigone' was given at the King's Theatre, May 24, 1796, 'Merope' in 1799, and 'Alzira' Feb. 28, 1801. In 1800 he married Miss Jackson, a singer, best known as Mrs. Bianchi Lacy—her name by her second marriage. From this time he was chiefly occupied in teach-

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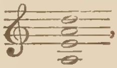
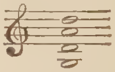
[[1] The authority, 'Ashmole MS. 8568, 106,' quoted in the original edition of this article is an incorrect reference, so that trace of the statement cannot now be found.]

ing till his death, by his own hand, at his house in Hammersmith [on Nov. 27, 1810. (See the *Morning Chronicle* of Nov. 29, and other papers of the same time, as well as the *Gentleman's Magazine* for Dec. 1810.) The date of these publications makes it impossible to accept the statements in Riemann's *Lexikon* and the *Quellen-Lexikon*, that Bianchi died at Bologna on Sept. 24, 1811]. Bianchi composed about twenty operas and oratorios, besides instrumental music. He was also the author of a work on the theory of music, portions of which are printed in the *Musical Quarterly Review* (ii. 22). Enough has been said to show the estimation of Bianchi by his contemporaries. His chief value to us resides in the fact that he was the master of Sir Henry Bishop. Bianchi has been sometimes confounded with Bertoni, perhaps because of the connection of both with Pacchierotti. M. C. C.

BIBER, Heinrich Johann Franz von, a celebrated German violin-player and composer, born at Wartenberg in Bohemia, August 12, 1644, and died May 3, 1704, at Salzburg, where he occupied the double post of high steward and conductor of music at the court of the Prince-Archbishop. His reputation as a performer and composer was very great, and the Emperor Leopold was so delighted with him that he not only presented him with a gold chain and a considerable sum of money, but also ennobled him by the prefix 'von' in 1681. We, who have to form our estimate of Biber's merits and of his place in the history of violin-playing from those of his compositions which have come down to us, may well contend that his is the first German violin music of any artistic worth at all. At that period the art of violin-playing and the style of composing for the instrument in Germany were entirely under the influence of Italy. Unfortunately the earliest German violinists appear to be more connected with Farina and his school than with Vitali, Torelli, and Veracini. Thus we find that the works of J. J. Walther (see that name), a contemporary of Biber, who enjoyed a great reputation in Germany, chiefly consist, like those of Farina, of unconnected phrases, equally void of musical ideas and form, apparently invented to show off the performer's skill in execution, and often only devoted to crude and childish imitation of natural sounds. Although Biber cannot be pronounced free from the faults of his German contemporaries—since his forms are often vague and his ideas somewhat aphoristic—still his sonatas contain some pieces which not only exhibit a well-defined form, but also contain fine and deeply-felt ideas, and a style which, though nearly related to that of the best Italians of his time, has something characteristically German in its grave and pathetic severity. Altogether Biber represents an immense progress in the art of violin-playing in Germany. That his powers of execution were very considerable we must conclude from his mode of writing for the violin, which presupposes great proficiency in the playing of double stops as well as dexterity in bowing. It is also worth notice that he appears to have been the first occasionally to modify the usual way of tuning the instrument (see Scordatura). In two of his sonatas the violin must be tuned thus :—

 and thus :— 

The following compositions of his have been published : (1) 'Sonatæ tam aris quam aulis servientes,' Salzburg, 1676. (2) Six sonatas for violin with figured bass ; Salzburg, 1681. (The sixth of these was edited by F. David in his 'Hohe Schule des Violinspiels.') (3) 'Fidicinium sacro-profanum,' a set of twelve sonatas in four and five parts ; Nürnberg, no date. (4) 'Harmonia artificiosa-ariosa,' a collection of seven partitas or suites for three instruments ; Nürnberg, no date. (5) 'Vesperæ longiores ac breviores' for 4 voices, 3 violins, 2 violas, and 3 trombones ad libitum ; Salzburg, 1693. (6) 'Trattenimento musicale,' Salzburg, 1699. There is also a 'Dramma Musicale,' 'Chi la dura la vince,' of his in MS., and much church music at Salzburg. An engraved portrait of him at the age of thirty-six is extant. P. D.

BIBL, Andreas, born at Vienna, April 8, 1797 ; and from 1818 organist at S. Stephen's. He came to the cathedral in Albrechtsberger's time as a singing boy, and learned organ-playing and composition from Josef Preindl. His style of playing was noble, and his compositions are clear and thoroughly church-like in character. He published preludes and fugues for the organ (Diabelli and Haslinger), and died in 1878. His son Rudolph, born Jan. 6, 1832, studied under Sechter, and became organist at the cathedral 1859, at the imperial chapel 1863 [and Hofcapellmeister in 1897]. His playing was that of a sound musician, and his compositions for organ, church, and chamber, many of them still in MS., show that he has succeeded in adapting himself to modern ideas. C. F. P.

BICINIUM (Lat. *bis* and *canere*), described by Walther as 'a two-part song,' is an obsolete name formerly used in Germany for any short two-part composition. In the preface to Rhau's *Secundus Tomus Biciniorum* (1545), he uses as an equivalent the Greek δίφωνα : 'Nec video quomodo Tyrones canendo melius exerceri possint, quam si hæc δίφωνα illis proponantur, Sunt præterea ad omnia instrumenta valde accommoda.' The title-page of Lindner's *Bicinia Sacra* (1591) is in both Latin and German, the latter translating 'Bicinia' by 'Zweystimmige Gesänglein,' though the above extract from Rhau's preface proves sufficiently that the term was not confined to vocal music only. 'Tricinium,' which is more rarely found, is an obsolete term for a short three-part composition. The following are the chief collections of Bicinia and Tricinia mentioned by Eitner and other editors :—

Tricinia . . . Latina, Germanica, Brabantica, et Gallica . . . G. Rhaw. Wittemberg, 1542.

Bicinia, Gallica, Latina, Germanica . . . Tomus Primus. G. Rhaw. Wittemberg, 1545.

Secundus Tomus Biciniorum . . . G. Rhaw. Wittemberg, 1545[1]

Diphona Amœna et florida . . . J. Montanus et A. Neuber. Nürnberg, 1549.

Selectissimorum Triciniorum [Bassus etc.] Discantus . . . J. Montanus et A. Neuber. Nürnberg, 1559.

Variarum Linguarum Tricinia . . . Tenor[2] [Discantus] Tomi Secundi. J. Montanus et A. Neuber. Nürnberg, 1560 (1559 ?).[1]

Bicinia . . . P. Phalesius et J. Bellerus, Antwerp, 1590. (A later edition appeared in 1609.)

Bicinia Sacra, ex variis autoribus . . . edita etc. C. Gerlach. Nürnberg, 1591.[1]

W. B. S.

BICKHAM, George (junior). An engraver, principally famous for his two illustrated folio volumes, *The Musical Entertainer*, which was issued in parts (each containing four plates), covering a period from 1736 to 1739. The plates, two hundred in number, are songs with music, headed and surrounded with pictorial embellishments illustrative of the song. This work was the first of its type published in England, and led the way to many other similar issues. There are two editions of it, his own, and a rather later one bearing the imprint of Charles Corbett.

F. K.

BIEREY, Gottlob Benedict, born at Dresden, July 25, 1772, and instructed in music by Weinlig. His opera 'Wladimir' was produced at Vienna in 1807 with much applause. This success procured him the post of capellmeister in Breslau, vacated by C. M. von Weber, and in 1824 the direction of the theatre itself. He retired in 1828, and on May 5, 1840, he died of a chest complaint at his country house near Breslau. Comic opera, or rather the 'Singspiel,' was the sphere in which he mostly distinguished himself. Forty of his operas, great and small, are extant, and of these the following are printed with pianoforte arrangement :—'Das Blumenmädchen' (1802); 'Wladimir' (1807); 'Der Betrogene Betrüger'; 'Die Schweizer Schäferin'; 'Der Zufall,' 'Elias Ripsraps' (Breslau, 1810, much success); 'Die Pantoffeln' (Vienna, 1810); 'Der Zank.'

F. G.

BIGOT,[3] Marie (*née* Kiene), born at Colmar, Alsace, March 3, 1786 ; in 1804 married Mr. Bigot, librarian to Count Rasoumowsky, and accompanied him to Vienna. Here she made the acquaintance of Haydn, Salieri, and Beethoven. The first time she played to Haydn (then seventy-two or seventy-three) the old man was so delighted as to embrace her, and to say 'My dear child, that music is not mine ; it is yours !' and on the book from which she had been playing he wrote 'Feb. 20, 1805 : this day has Joseph Haydn been happy.' Beethoven also, after she had played to him a sonata of his own, is reported to have said, 'That is not exactly the reading I should have given ; but go on, if it is not quite myself, it is something better.' These anecdotes are given by Fétis, who may be presumed to have heard them from Madame Bigot herself. On May 1, 1805, she played at the opening concert of the Augarten, and the report of the *Allg. musik. Zeitung* characterises her playing as pleasing and often delicate and refined—a verdict which hardly bears out the expressions attributed to Haydn and Beethoven. A letter of Beethoven's, however, first published by Otto Jahn and reprinted by Thayer (*Beethoven*, ii. 337), puts his relations to her family beyond doubt ; and there is no reason to disbelieve the picturesque anecdote related by Nohl (*Beethoven*, ii. 246) of her having played the 'Sonata appassionata' at sight from the autograph.

In 1809 the Bigots went to Paris. Here she became intimate with Baillot, Lamarre, Cherubini, and many other prominent musicians. She played the music of Beethoven and Mozart with the two former both in public and private, and was highly valued by Cramer, Dussek, and Clementi. The war of 1812, however, put a rude stop to this happiness ; Bigot was taken prisoner at Milan, lost his post at Count Rasoumowsky's, and his wife was thrown on her own resources. She accordingly began to give lessons, but the exertion interfered with her health. She died at Paris Sept. 16, 1820. Before her death, however, she gave lessons to Felix Mendelssohn during a short visit to Paris in 1816 (his 7th year). He refers to her in a letter of Dec. 20, 1831, and the warmth of his attachment to her family may be seen from another letter of Feb. 24, 1838, to Madame Kiene (*Goethe and Mendelssohn*, 2nd ed. p. 136), which shows that Mr. Bigot was still alive, and that the relations between Madame Bigot's family and the great French musicians were still maintained. F. G.

BILHON, Jean de, a French composer, contemporary with Josquin des Prés. Some of his masses, founded, as usual at the time, upon the themes of old French chansons, are preserved in the Pontifical Chapel, where (according to Fétis) he was a singer. This is denied by Haberl. Other compositions of his are to be found in various collections of church music published between the years 1534 and 1544 at Paris and Leyden.

J. R. S. B.

BILLINGTON, Mrs. Elizabeth, was the daughter of Carl Weichsel, a native of Freiberg in Saxony, and principal oboist at the King's Theatre. Her mother was for several years a favourite singer at Vauxhall Gardens and elsewhere. The date of Mrs. Billington's birth is variously stated, but it was most probably 1768. She and her brother Carl were from the earliest possible moment trained to music, and on March 10, 1774, performed on the pianoforte and violin at their mother's benefit concert at the Haymarket Theatre. Such was Miss Weichsel's progress that before she had completed her eleventh year two sets of pianoforte sonatas from her pen had been given to the world. At fourteen years old she appeared as a singer at Oxford, and on Oct. 13, 1783, became the wife of James Billington, a double-bass player. Immediately after their marriage they went to Dublin, where Mrs. Billington commenced her career as a stage singer in the opera of 'Orpheus and Eurydice.' On her return to London she obtained a trial engagement of twelve nights at Covent Garden, where she appeared, Feb. 13, 1786, as Rosetta in 'Love in a Village.' Her success was such that the managers immediately engaged her for the remainder of the season at a large salary. She speedily attained a position at the Concert of Ancient Music, where she disputed with Mara for supremacy. With the exception of a visit to Paris at the end of her first season, where she went to study with Sacchini, Mrs. Billington remained in England until 1794, when she went with her husband and brother to Italy. Their intention was to travel solely for amusement, but at Naples Sir William Hamilton, the English ambassador, induced Mrs. Billington and her brother to perform in private before the king, who immediately prevailed on Mrs. Billington to sing in public at the San Carlo Theatre. Accordingly in May 1794, she made her appearance there in Francesco Bianchi's opera, 'Inez di Castro,' written expressly for her. Her success was complete, but her triumph was suddenly interrupted by the melancholy death of her husband, who, as they were about to set out for the theatre for her second performance, was stricken by apoplexy, and almost immediately expired. An eruption of Mount Vesuvius occurring about the same time was by the superstitious Neapolitans attributed to permission having been given to a heretic to perform at the San Carlo, and fears were entertained for Mrs. Billington's safety. However, on renewing her performances she experienced the most favourable reception, and sang successively in operas composed for her by Paisiello, Paer, and Himmel. In 1796 she went to Venice, where, being attacked by illness, she performed only once. She and her brother next visited Rome, and all the principal places in Italy. In 1799 she married a M. Felissent, from whom, however, she soon separated. In 1801 she returned to England, and the managers of Drury Lane and Covent Garden competing for her services it was arranged that she should perform at each house alternately, and she accordingly appeared at Covent Garden Theatre on Oct. 3, 1801, as Mandane in Arne's 'Artaxerxes,' still retaining the name of Billington. From this time her services were in constant request at the Italian Opera, the theatres, the Concert of Ancient Music, the Vocal Concerts, the provincial festivals, etc., until 1811, when she retired from public life. During this part of her career two memorable events took place, viz. her singing with Banti in Nasolini's opera 'Merope,' and her performance in a duet with Mara on the latter's last appearance. Once afterwards Mrs. Billington quitted her retirement to perform at a concert given in Whitehall Chapel on June 28, 1814, in aid of the sufferers by the war in Germany. In 1817 she was reconciled to her husband, and quitted England with him for her estate of St. Artien near Venice, where she died after a week's illness August 25, 1818. Mrs. Billington's compass was extensive (three octaves from a to a'''), the upper notes being exquisitely beautiful. She excelled in passages of execution, but her powers of expression were limited. Sir Joshua Reynolds painted a fine portrait of her as St. Cecilia, and a miniature by Cosway is in the Victoria and Albert Museum, South Kensington. W. H. H.

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[1] A copy is in the British Museum.

[2] The bass has a different title.

[3] According to the *Allg. musik. Zeitung*, Bigot de Morognes.

BILLINGTON, Thomas (born at Exeter about 1754, brother-in-law of Elizabeth Billington), was a harpist, pianist, and composer. He published a church service for three voices 1784; Pope's 'Elegy to the Memory of an Unfortunate Lady'; Pope's 'Eloisa to Abelard' (partly compiled); twenty-four ballads to Shenstone's Pastorals; Prior's 'Garland'; Petrarch's 'Laura'; and 'Laura's Wedding-day'; Pope's 'Messiah,' op. 13, 'Celadon and Amelia,' from Thomson's *Seasons*, Gray's 'Elegy,' op. 8; and many canzonets and harpsichord sonatas. He died at Tunis, 1832. W. H. H.

BINCHOIS, Egidius, or Gilles de Binch, one of the most famous musicians of the first half of the 15th century, was a native of Binche, near Mons. He began life as a soldier, but soon left the army for the Church, and became a chaplain to Philip, Duke of Burgundy, probably before 1425. In 1438 he was appointed to a canonry in the Church of St. Waldetrude at Mons, and his name appears with that of Dufay in the list of non-resident canons who were summoned from Brussels to Mons in 1449. In 1452 he had risen to the position of second chaplain at the Court of Burgundy, and he remained in the service of the Duke till his death, which occurred at Lille in the autumn of 1460.

He was regarded as one of the first composers of his day, and his name is coupled with those of Dunstable and Dufay by theoretical writers of the 15th century: see Tinctor, Prologue to the *Liber de Arte Contrapuncti*, in Coussemaker's Scriptores, iv. 77, and Franchinus, *Musica utriusque cantus practica*, iii. 4.

His reputation seems to have been greatest as a writer of secular songs. This may be inferred from the opening lines of an elegy on his death preserved in a manuscript at Dijon:—

> Mort, tu as navré de ton dart
> *Le père de joyeuseté*
> En déployant ton étendart
> Sur Binchois, patron de bonté.

As many as twenty-seven of these songs are included in MS. Canonici. Misc. 213 in the

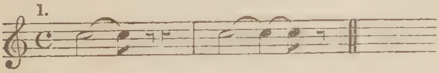
Bodleian Library. They are all in three parts to French words. Seven of them are transcribed in Stainer's *Dufay and his Contemporaries*, but to modern ears they are by no means equal to similar compositions by Dunstable and Dufay, though they have occasional expressive touches. Six other French songs of his were printed in 1892 by Dr. Riemann from Cod. Mus. 3192 in the Library at Munich. Another song, 'Ce mois de may,' ascribed to Binchois in a Paris MS., and printed under his name by Kiesewetter in the Appendix to his *History of Music*, appears under the name of Dufay in the Canonici MS. Unlike Dunstable and Dufay, Binchois appears never to have set Italian words,[1] and there is no evidence that he was ever in Italy. Of his sacred compositions the largest collection is in the Trent manuscripts now in course of publication by Dr. Adler. A Gloria and Credo from one of his Masses seem to have been very widely appreciated. They are the only sacred compositions by Binchois included in the Canonici MS., where they occupy the first place in the book, and they are found in the Trent Codex 92, in Cod. Mus. 37 of the Liceo Musicale of Bologna and in MSS. 6 and 7 (formerly 11) of the Library of Cambrai. Fétis found a complete Mass by Binchois with a Kyrie *farci* in the Royal Library at Brussels, but his promise of early publication was never fulfilled.

All the extant compositions by Binchois are in three parts, with the exception of a Gloria and Credo in the Trent Codex 87 which has a 'pars concordans' or optional fourth part.

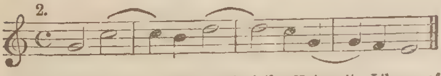
J. F. R. S.

BIND (Ger. *Bindebogen*; Fr. *Liaison*; Ital. *Legatura*). A curved line (also called *tie*) placed between two notes of the same degree, to denote the continuance of the sound during the value of both, instead of the repercussion of the second note. The employment of the bind is a necessity whenever a sound is required to be of a duration which cannot be expressed by any single note, as for example five or seven quavers (Ex. 1), and it is also convenient, and in modern music invariably adopted, when the duration of a note extends beyond the limits of the bar (Ex. 2). This is, however, an improvement of comparatively recent date, such passages having been formerly written in the inconvenient form shown in Ex. 3. [This use of the dot was occasionally revived by Brahms to the bewilderment of inexperienced performers. See his sonata in G, op. 78, first movement, bar 13, violin part.]

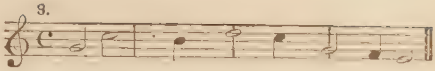
1.



2.

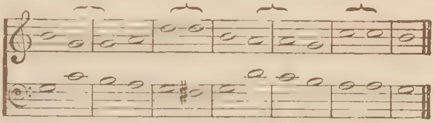


3.

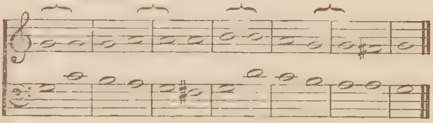


It is difficult to ascertain with anything like certainty the precise date of the invention of the bind, but it appears probable that it had its origin in the endeavours which were continually made by the earlier composers (before the 15th century) to give rhythmic variety to their counterpoint. Morley (*Practical Music*, 1597) describes two kinds of counterpoint, which he calls 'long and short' and 'short and long,' in each of which a single note alternates with two notes bound together, the sign of the bind being formed thus ⁀, as in Ex. 4; and the fourth of the five orders of counterpoint established by Fux (1725), and adopted by all his successors, consists of syncopation—that is, of a non-accented note bound to the accented note of the next bar (Ex. 5).

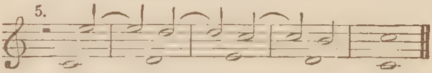
4. *Short and Long.*



Long and Short.



5.



A curved line similar to the bind, but placed between two notes of different names, denotes the slur or *legato*, and the possibility of confusion resulting from this resemblance induced Sterndale Bennett to introduce a new sign for the bind, consisting of a rectilinear bracket, thus ⌐¬; he appears, however, to have thought the innovation not worth preserving, as he only employed it for a time in his op. 33 to 37, recurring afterwards to the usual curved line.

F. T.

BINI, Pasqualino, violinist. Born at Pesaro about 1720. He was a favourite pupil of Tartini, to whom he was recommended at the age of fifteen by Cardinal Olivieri. Under Tartini he practised with such diligence that in three or four years' time he overcame the chief difficulties of his master's music, and played it with greater force than the composer himself. On returning to Rome, under the protection of Cardinal Olivieri, he astonished the violinists by his performance, especially Montanari, the chief violin-player of the time at Rome, who was generally believed to have died of mortification at the superiority of Bini's talents. Hearing that Tartini had changed his style of playing, he returned to

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[1] Some Italian songs in MS. 2216 of the University Library of Bologna have been erroneously attributed to Binchois owing to their immediately following a Magnificat which bears his name.

Padua and placed himself for another year under his old master, at the end of which time he is said to have played with wonderful certainty and expression. After his return to Rome Tartini recommended Mr. Wiseman, his English friend, to Bini in the following words, which speak as highly for master as for scholar :—'Io lo mando a un mio scolare che suona più di me, e me ne glorio per essere un angelo di costume e religioso' —'I recommend him to a scholar who plays better than myself, and I am proud of it, as he is an angel in religion and morals.' [He was leader of the court band at Stuttgart in 1754 ; a violin sonata by him is in the Royal Library of Berlin, and a concerto in the collection of the Gesellschaft der Musikfreunde at Vienna.] E. H. D.

BIONI, Antonio, born in Venice about 1698, a dramatic composer, pupil of Giovanni Porta, produced his first opera, 'Climène,' in 1721, his next, 'Udine,' 1722, and during the next nine years twenty-four more, of which 'Endimione' (1727) had the highest reputation. In 1726 he was conductor, and in 1730 director, of the Italian theatre at Breslau, in 1731 the Elector of Mayence appointed him his chamber-composer, and in 1733 he probably returned to Italy. He conducted the performance of his 'Girita' at Vienna in 1738 [and signed a dedication of a serenata for five voices from Vienna in 1739. A mass for four voices is at Dresden, an opera, 'Issipile,' and the serenata above mentioned at Vienna, and smaller works at Schwerin and Berlin (*Quellen-Lexikon*).] M. C. C.

BIRCH, Charlotte Ann, soprano singer, born about 1815, was musically educated at the Royal Academy of Music from 1831 to 1834, and by Sir George Smart. She appeared in public about 1834, confining herself at first to minor concerts. In 1836 she was engaged by the Sacred Harmonic Society, and soon took a good position as a concert singer. In 1838 she made her first appearance at the Three Choirs Festivals at Gloucester, and sang subsequently at Hereford in 1840 and 1846, at Gloucester in 1841, and at Worcester in 1842, and was engaged at the Birmingham Festival of 1840. In 1844 she visited Germany, and sang at Leipzig and other places. She returned to England in 1845, but quitted it again at the end of the season for Italy, where she essayed operatic singing. She reappeared in England early in 1846. On Dec. 20, 1847, she appeared on the English stage at Drury Lane in Balfe's 'Maid of Honour,' but did not succeed in establishing herself as an operatic singer. About 1856 increasing deafness compelled her to abandon the public exercise of her profession. Miss Birch possessed a beautiful soprano voice, rich, clear, and mellow, and was a good musician, but her extremely cold and inanimate manner and want of dramatic feeling greatly marred the effect of her singing. She died in London, Jan. 26, 1901. Her younger sister, Eliza Ann, born about 1830, also a soprano singer and pupil of Sir George Smart, first appeared about 1844, and died March 26, 1857. W. H. H.

BIRCHALL, Robert, music-publisher, etc., said to have been apprenticed to Randall, the successor of Walsh, established a musical circulating library about 1784, prior to which [in 1783] he had been associated in business with Beardmore and also with Andrews, successively at 129, 133, and 140 New Bond Street [being alone in the business at the latter addresses]. He managed the celebrated series of Antient Concerts and most of the Benefit Concerts of those days. [One of Birchall's earliest schemes was for a complete re-issue of Handel's works in 80 folio volumes (see proposals for printing these, dated 1783, and Burney's account of the Handel Commemoration, 1785). F. K.] Birchall published many of Beethoven's works, including the original English editions of 'The Battle Symphony,' dedicated to the Prince Regent, in 1816, the Sonata op. 96, the Trio op. 97, an adaptation for the pianoforte of Symphony No. 7—the copyrights of which he purchased from the composer. Beethoven's letters arranging for these, in queer English, and still queerer French, will be found in Nohl's two collections, *Briefe*, and *Neue Briefe*. After amassing a large fortune, Birchall died in 1819, and was succeeded by the firm named Birchall, Lonsdale, & Mills. [Christopher Lonsdale set up a separate business shortly before 1838 at 26 New Bond Street ; Richard Mills, a nephew of Birchall, remained at the old address, the house which is now occupied by Messrs. W. E. Hill and Sons, the eminent violin dealers and experts. F. K.] Mr. Samuel Chappell, the founder of the well-known firm at 50 New Bond Street, was originally at Birchall's. The catalogue of the house contains the celebrated collections formed by Latrobe, Mozart's operas, and an immense collection of standard works by the greatest composers and performers of the day. R. E. L.

BIRD, Arthur, an American composer and pianist, long resident in Germany ; born at Cambridge, Mass., July 23, 1856. In his nineteenth year he went to Berlin to study theory and the pianoforte with Haupt, Loeschhorn, and Rohde. There he remained for two years. Upon his return to America in 1877, he became organist in the Kirk in Halifax, N.S., and also was active in spreading the knowledge of music as a teacher, and by founding the first male chorus in the province. In 1881 he returned to Berlin for further study, pursuing composition and orchestration with Heinrich Urban ; he came also into close personal relations with Liszt in the last years of that master's life. In 1886 Mr. Bird gave his first concert in Berlin, where his talent and originality were at once cordially recognised. In that year he returned to America for a short visit, but ever since he has lived and worked in Berlin, and has entered largely into the musical life of that capital. Most of his compositions, which are numerous and varied in character, have been produced there, and their publication in Germany has given him recognised standing as an American composer whose work has been influenced wholly by German ideals. In 1901 the Paderewski prize, founded in New York by the pianist Ignace Jan Paderewski for the encouragement of American composers, was awarded to Mr. Bird for a serenade for wind instruments. He has composed in addition to this work a symphony in A, and three suites for orchestra; for pianoforte, 'Puppentänze,' four pieces, op. 10; three characteristic marches, op. 11; three waltzes, op. 12; 'Zwei Poesien,' for four hands; introduction and fugue; variations and fugue; three suites; sketches; ballet music; two pieces for violin and pianoforte; a comic opera, 'Daphne,' and a ballet, 'Rübezahl.' R. A.

BIRD, HENRY RICHARD, born Nov. 14, 1842, is the third son of George Bird, organist of Walthamstow Parish Church. He was appointed in Feb. 1851, when little more than eight years old, organist of St. John's Church, Walthamstow, where the incumbent was an ardent musical amateur, and arranged for Henry Bird to study with Turle of Westminster. This eminent organist stopped Bird's organ practice, and turned his attention to piano, harmony, and reading vocal and orchestral scores. In 1859 Bird came to London, and occupied successively the posts of organist at St. Mark's, Pentonville, Holy Trinity, Chelsea, and St. Gabriel's, Pimlico. While in Chelsea he conducted a large choral and orchestral society at the Town Hall, and he accompanied at several good private societies which were popular some years ago, and held that position for many years at the Civil Service Musical Society, when it was conducted by Sullivan and John Foster. In 1872 Bird was appointed organist of St. Mary Abbotts, Kensington, a post he has filled with much distinction ever since. He gave many classical concerts in Kensington, at one of which Mr. Plunket Greene made his first appearance; this led to Bird's engagement as regular accompanist for Mr. Greene, and eventually procured him the appointment of permanent accompanist at the Popular Concerts in 1891, a post which had not been filled by one regular and official accompanist since the days of Benedict. In the recent reorganisation of the scheme, following the abandonment of the Monday concerts, various accompanists have been engaged. Since 1896 he has been a member of the teaching staff of the Royal College of Music. It is as an accompanist of rare accomplishment that Bird has gained the distinguished position he holds in the musical world of London; in all schools of music he is equally at home, and he is apparently in complete sympathy with all classes of singers. M.

BIRMINGHAM FESTIVAL. This Triennial Festival, which is now acknowledged to be the most important 'music meeting' in the provinces, was commenced in 1768 with a series of performances in St. Philip's Church and in the theatre in King Street, in aid of the funds of the General Hospital. The first programme was exclusively Handelian, with a band of twenty-five and a chorus of forty, conducted by Mr. Capel Bond of Coventry, but since 1802 the programmes have been drawn from all sources. In 1778 a second festival was held, and in 1784 Lord Dudley and Ward was the president of the third festival, at which, for the first time, a body of noblemen and gentlemen assisted as stewards. In 1787 and 1790 the band was drawn from the King's Theatre in London, and with the chorus numbered 100 performers. In 1793 no festival was held, owing to the burning of the theatre, but from 1796 to 1829 there was a triennial festival. The next festival was in 1834, the first held in the New Town Hall, where the concerts have since taken place every third year. At the earlier festivals the male singers were members of the Worcester and Lichfield Cathedral choirs, the sopranos being selected from several Lancashire choral societies, famed then as now for the excellence of their voices. The members of a local Gentlemen's Musical Association also assisted in the chorus, which now consists of a large choral society, formed specially for each festival. In 1805 the number of performers was increased to 120, in 1808 to 188, in 1811 to 204, in 1820 to 231, in 1834 (in the Town Hall) to 386, and at the Festival of 1903 the band numbered 125 and the chorus 353. At first the duties of organist and conductor were combined, but in 1832 they were divided. The conductors included Capel Bond (1768), Dr. Crotch (1808), S. Wesley (1811), T. Greatorex (1820), W. Knyvett (1834-43), Mendelssohn and Moscheles (1846), Costa (1849-1882), Richter (1885 to the present time). The band included the most eminent orchestral players of the time. The solo instrumentalists and principal singers include almost every artist of note, many of whom have here made their first appearances.

The scheme of the first festival (1768) included the Dettingen 'Te Deum,' the Utrecht 'Jubilate,' the 'Coronation Anthem,' and the 'Messiah' (sung in the church), and 'L'Allegro' and 'Alexander's Feast' in the theatre. In 1778 an organ concerto was introduced at the church performance. In 1784 Purcell's 'Te Deum' was sung, and a new oratorio, 'Goliath,' by Atterbury, produced. Year by year Handel's music, although still forming the major part of the programmes, was more and more varied by the music of other masters.

Among the most noteworthy events in the

history of the festival may be mentioned: the introduction of Haydn's 'Creation' in the place of one of Handel's oratorios in 1802; the engagement of Mr. Greatorex, organist of Westminster Abbey, in 1805, previous to which year the organists had been local performers; the use of Mozart's accompaniments to the 'Messiah' for the first time in 1808; the withdrawal of the orchestral accompaniment at the church service, and the use of additional wind parts for the 'Messiah,' by Greatorex, in 1820; the introduction of nine trombones in addition to the organ at the church service in 1823; the last performance in church in 1829, the year in which operatic performances in character were introduced, and in which Signor Costa was compelled to appear as a vocalist as a condition of the payment of his expenses by the committee, who refused to allow him to conduct Zingarelli's cantata; the appearance of Mendelssohn as the conductor of 'St. Paul,' and as solo organist in 1837; the production of 'Elijah' in 1846; the appointment of Signor Costa as conductor, and the rearrangement of the plan of the orchestra, in 1849; and the formation of the Birmingham Amateur Harmonic Association, to form the local contingent of the chorus, in 1855. Sir Michael Costa wrote his 'Eli' and 'Naaman' for performance at the festivals of 1855 and 1864. [1882 is remembered as the year of production, for the first time, of Gounod's 'Redemption.' In 1885 Richter inaugurated his direction by producing the 'Messiah' as far as possible in the manner intended by Handel. Important new works were Gounod's 'Mors et Vita,' Stanford's 'Three Holy Children,' Dvořák's 'Spectre's Bride,' and Cowen's 'Sleeping Beauty.' In 1888 Parry's 'Judith' was the most important new work, and interesting revivals took place of Bach's 'Magnificat,' Handel's 'Saul,' and Berlioz's 'Messe des Morts.' In 1891 Stanford's 'Eden' and Dvořák's 'Requiem' were given; in 1894 Parry's 'King Saul,' Goring Thomas's 'Swan and the Skylark,' and Henschel's 'Stabat Mater'; in 1897 Stanford's 'Requiem,' Somervell's 'Ode to the Sea,' and Purcell's 'King Arthur'; and in 1900 Elgar's 'Dream of Gerontius' was the chief novelty, Byrd's five-part mass being revived. Elgar's 'Apostles' was the only new oratorio brought forward in 1903, Liszt's Psalm xiii. being among the quasi-novelties. The receipts at the festivals gradually rose for many years, and the actual profit, which is handed over to the treasurer of the General Hospital, stood at upwards of £7500 in 1873, as compared with £299 in 1768. In 1900 a sum of £6000 was handed to the hospital, but in 1903 the profits were less, owing to increased expenses. Since their foundation, the festivals have yielded a grand total of upwards of £100,000 to the hospital funds. C. M.

BIS (Fr.), that is, 'twice,' a cry more in use abroad than in England, and equivalent to ENCORE. The French even have a verb, *bisser*, to repeat.

When written, as it sometimes is in MS. music, over a phrase or passage, it signifies that the notes are to be repeated; the same thing would be effected by dots of repetition at the beginning and end of the phrase.

BISCHOFF, DR. LUDWIG FRIEDRICH CHRISTIAN, born at Dessau, Nov. 27, 1794. His father was a violoncello-player in the Duke's band, and the boy was early initiated into music, though (like so many musicians) intended for science. In 1812 he entered the university of Berlin, and attended the philological lectures of Boeckh. But the war of freedom put a stop to study; Bischoff volunteered, and was taken prisoner by the French. After the treaty of Paris he resumed his studies and took his degree. He filled various posts in Switzerland, was professor at Berlin, and director of the gymnasium at Wesel from 1823 to 1849. Here he was remarkably active in musical matters, founding societies, assisting performances, and making his house in every sense a home for music. After twenty-five years he took his leave, and settled first in Bonn and then in Cologne. There he founded the *Rheinische Musikzeitung* (1850) and its successor, the *Nieder-Rheinische Musikzeitung* (1853), and edited the latter to the day of his death (Feb. 24, 1867), acting also as reporter to the *Kölnische Zeitung*, and acquiring great influence throughout the Lower Rhine districts. In 1859 he published a translation of Oulibichev's *Beethoven*. The tendency of his papers was dead against that of the *Neue Zeitschrift* of Schumann and Brendel, in regard to Wagner and Liszt. Bischoff's worship for Haydn, Mozart, and Beethoven, with whom he afterwards associated Mendelssohn, was so exclusive as to preclude his appreciating even Schumann, essential as he is in the development of modern music. On the other hand, his influence on music in the Lower Rhine was both good and great. He was the musical centre of the energy and devotion which kept up the festivals of Cologne, Aix-la-Chapelle, and Düsseldorf, and through them acted so beneficially on the whole of Germany. With Bischoff's death his papers came to an end, nor have they been yet replaced. A. M.

BISHOP, ANN, better known as Mme. Anna Bishop, was the daughter of a singing-master named Rivière, and was born in London in 1814. She studied the pianoforte under Moscheles, and in 1824 became a student at the Royal Academy of Music. Here she remained until her marriage with SIR HENRY BISHOP in 1831. In this year she appeared as a singer at the Philharmonic and other concerts. (See ALSAGER.) In 1839 she went on a tour in the provinces with Bochsa the harpist, and shortly after their return to London eloped with him to the continent. Almost all the remainder of her life was spent in travelling. Before her return to England in 1846 she had been singing for more than two years at the San Carlo in Naples. In 1847 she went to America, and remained there for some years. In 1855, while on a tour in Australia, Bochsa died, and Mme. Bishop returned by way of South America to New York, where she married a certain Schulz. Shortly afterwards she visited England, singing at the Crystal Palace in 1858, and giving a farewell concert on August 17, 1859. Another considerable period was now passed in various parts of America. In 1865 she sailed from California for the Sandwich Islands, and in the following year suffered considerable loss in a wreck between Honolulu and China. India and Australia were next visited, and after a final visit to London she settled down in New York, where she died of apoplexy, March 18, 1884. Her voice was a high soprano of brilliant but unsympathetic quality (*Dict. of Nat. Biog.*). M.

BISHOP, Sir Henry Rowley, was born in London, Nov. 18, 1786, and learned music under Francesco Bianchi. His bias for dramatic composition soon developed itself in a remarkable degree. In 1804 he wrote the music to a little piece entitled 'Angelina,' performed at Margate, and followed it by the music to a ballet, 'Tamerlan et Bajazet,' produced at the King's Theatre in 1806. This led to his writing, in the same year, other pieces, performed at the Opera and Drury Lane Theatre. In 1809 his music to the 'Circassian Bride' was received with enthusiasm. It was performed at Drury Lane on Feb. 23, and on the following night the theatre was burnt to the ground, and the composer's score consumed in the flames. The merits of the young musician were so apparent that the proprietors of Covent Garden Theatre engaged him for three years to compose and direct the music. He entered on this important office in the season 1810-11.

The Philharmonic Society was established in 1813, and Bishop was one of its original members, and took his turn as conductor. In the following year he produced portions of the opera of 'The Farmer's Wife,' the melodrama of 'The Forest of Bondy,' a cantata for Braham, called 'Hanover,' and other musical pieces. In this year he adapted the first of a series of foreign operas—Boieldieu's 'Jean de Paris'—which was followed in successive years by 'Don Giovanni,' 'Figaro,' 'Il Barbiere,' and 'Guillaume Tell.' A number of operatic pieces were produced in 1815, including additional music for Dr. Arne's 'Comus,' and for Michael Arne's 'Cymon.' Two of his well-known works, 'Guy Mannering' (of which Whittaker wrote a portion) and 'The Slave,' gave interest to the following year, in which also he wrote the musical interpolations in 'A Midsummer Night's Dream,' the first of a series of Shakespearian spoliations which, as Mr. Macfarren remarks, 'even the beauty of some of his introduced pieces has happily not preserved upon the stage.' It is impossible in our space to go in detail through all Bishop's productions for Covent Garden; in 1816 and 1817 he filled in addition the post of director of the music at the King's Theatre, Haymarket. Suffice it to say, that among them were 'The Law of Java,' with its universally popular 'Mynheer van Dunck'; 'Clari,' May 8, 1823, with its household melody of 'Home, Sweet Home'; and 'Maid Marian,' full of charming English music. In 1825 Bishop accepted an engagement under Elliston, at Drury Lane, and the opera of 'The Fall of Algiers' was the first fruit of his new appointment. The engagement of Weber to write 'Oberon' for Covent Garden induced the rival management to set Bishop to work upon an opera that should oppose it; and, impressed with the magnitude of the competition, he occupied more than a year in the extremely careful composition of 'Aladdin,' which was produced in 1826, some weeks after Weber's opera. It had the misfortune of being allied to an even worse constructed drama than 'Oberon'; and lacking the individuality of Bishop, without having the merit of Weber, it met with no success. In 1830 Bishop was appointed musical director at Vauxhall. In this capacity he wrote several operettas, and many songs, some of which acquired great popularity, 'My pretty Jane' being perhaps the best known at the present day. In the season of 1840-41 he was engaged by Madame Vestris as musical director of Covent Garden, where he produced 'The Fortunate Isles,' to celebrate Queen Victoria's wedding. This was his last dramatic composition.

We must now notice a few other events of Bishop's life. In 1819, in partnership with the proprietor of Covent Garden, he commenced the direction of the extraordinary performances, then miscalled Oratorios; and in the following season undertook the speculation on his own account, which he relinquished, however, before the commencement of another year. In the autumn of 1820 he visited Dublin, and received the freedom of that city by cordial and unanimous suffrage. In 1832 the Philharmonic Society commissioned him to write a work for their concerts, and the sacred cantata of 'The Seventh Day,' performed in 1833, was the result. It is a clever and masterly work, but made no lasting impression, belonging as it did to a class of music entirely different from that in which he had achieved his fame. In 1839 he received his degree as Bachelor in Music at Oxford, and his exercise was performed at a festival conducted by him. In November 1841 he was elected to the musical professorship at Edinburgh, which he resigned in December 1843. The distinction of knighthood was conferred upon him in 1842; and on the death of Dr. Crotch he was appointed in 1848 to the musical chair at Oxford. On the retirement of W. Knyvett in 1840, he was for three years occasionally, and in 1843 permanently, appointed conductor of the Antient Concerts, which office he held until the discontinuance of the performances in 1848. His last composition of importance was the ode for the installation of the Earl of Derby as Chancellor of Oxford, in 1853. On this occasion he received the degree of Doctor in Music, the ode being considered as his probational exercise. He was twice married —first to a Miss Lyon, a singer who appeared in his 'Circassian Bride,' and, second, to Ann Rivière. [See BISHOP, ANN.]

Besides his dramatic productions, and the 'Seventh Day,' Bishop composed an oratorio, 'The Fallen Angel,' which has never been performed; music for three tragedies, 'The Apostate,' 'Retribution,' and 'Mirandola'; and a 'Triumphal Ode,' performed at the Oratorios. He also arranged the first volume of 'Melodies of Various Nations'; three volumes of 'National Melodies,' to which Moore wrote the poetry; and a number of English melodies with Dr. Mackay's verses. He edited the 'Messiah,' a large collection of Handel's songs, and many other works of importance.

He died April 30, 1855, and was buried in the Marylebone Cemetery, Finchley Road, where a monument to his memory has been erected by subscription.

The following chronological list of his productions for the stage includes the works which he altered or adapted:—

Angelina, 1804; Tamerlan et Bajazet, Armide et Renaud, Narcisse et les Grâces, Love in a Tub, 1806; Caractacus, The Wife of Two Husbands, The Mysterious Bride, The Siege of St. Quentin, The Corsair, or the Italian Nuptials, The Travellers at Spa, 1808; The Circassian Bride, Mora's Love, The Vintagers, 1809; The Maniac, 1810; The Knight of Snowdon, 1811; The Virgin of the Sun, The Æthiop, The Lord of the Manor, The Renegade, 1812; Haroun al Raschid (altered from The Æthiop), Poor Vulcan, The Brazen Bust, Harry le Roy, The Miller and his Men, and For England, Ho! 1813; The Farmer's Wife, The Wandering Boys, Sadak and Kalastrade, Lionel and Clarissa, The Grand Alliance, Aurora, Doctor Sangrado, Artaxerxes (curtailed from Arne), The Forest of Bondy, The Maid of the Mill (additions), and a compilation from Boieldieu's John of Paris, 1814; Brother and Sister, The Noble Outlaw, Telemachus, The Magpie or the Maid, John du Bart, Cymon (additions), Comus (additions), 1815; Midsummer Night's Dream, Guy Mannering (in which occurs the famous glee 'The Chough and Crow'), Who wants a Wife? Exit by Mistake, The Slave, Royal Nuptials, 1816; The Humorous Lieutenant, The Heir of Vironi, The Apostate, The Libertine (adapted from Don Giovanni), Teasing made Easy, The Duke of Savoy, The Father and his Children, 1817; The Illustrious Traveller, Fazio, Zuma (with Braham), The Devil's Bridge, X Y Z, The Burgomaster of Saardam, December and May, The Barber of Seville (adapted from Rossini), 1818; The Marriage of Figaro (adapted from Mozart), Fortunatus and his Sons, The Heart of Midlothian, A Roland for an Oliver, Swedish Patriotism, The Gnome King, The Comedy of Errors, 1819; The Antiquary, Henri Quatre, Montoni, Bothwell Brigg, Twelfth Night, 1820; Don John, Henry IV., pt. ii., Two Gentlemen of Verona, 1821; Montrose, The Law of Java (with the well-known 'Mynheer van Dunck'), Maid Marian, 1822; The Vision of the Sun, Clari (with 'Home, Sweet Home'), The Beacon of Liberty, Cortez, The Vespers of Palermo, 1823; Native Land, Charles II., As You Like It, 1824; The Fall of Algiers, Masaniello (from Auber), Tell (from Rossini), Angelina (re-written), Faustus, Coronation of Charles X., 1825; Aladdin, The Knights of the Cross, 1826; Yelva, 1827; The Englishman in India, Edward the Black Prince, Don Pedro, The Rencontre, 1828; Home, Sweet Home, The Night before the Wedding (from Boieldieu), 1829; Ninetta, Hofer (from Rossini), Under the Oak, Adelaide, and music to Hamlet, 1830; The Romance of a Day, 1831; The Tyrolese Peasant, The Election, The Magic Fan, The Sedan Chair, The Bottle of Champagne, The Demon (from Meyerbeer), music to Kenilworth, and Waverley, 1832; Manfred, 1834; The Captain and the Colonel, 1835; The Doom Kiss, 1836; Rural Felicity, additions to the Beggar's Opera, music to Love's Labour's Lost, 1839; The Fortunate Isles, 1840.

[*Dict. of Nat. Biog.* An interesting article on Bishop's Glees, by G. A. Macfarren, is in the *Musical Times*, 1864, April, *et seq.*] (*Imp. Dict. of Biog.*; *Gentleman's Mag.*; *Private Sources.*) E. F. R.

BISHOP, JOHN, born in 1665, and educated (according to Hawkins) under Daniel Roseingrave. Between Michaelmas and Christmas, 1687, he was a lay clerk of King's College, Cambridge, and in the following year was appointed to teach the choristers. In 1695 he succeeded Jeremiah Clarke as organist of Winchester College; he was afterwards appointed a lay-vicar of the Cathedral in place of T. Corfe, and in 1729 succeeded Vaughan Richardson as Cathedral organist. (Hawkins is wrong in calling him organist of Salisbury Cathedral.) He died Dec. 19, 1737, and was buried in the cloisters of the college chapel. MSS. by him are contained in the collections of the British Museum, Royal College of Music, and Christ Church, Oxford. Philip Hayes's 'Harmonia Wiccamica' includes some of his compositions (*Dict. of Nat. Biog.*). M.

BISHOP, JOHN, was born at Cheltenham July 31, 1817. When about six years of age he was placed at a boarding-school at Oxford, where he remained two years and a half, and learned music from Daniel Feldon, organist of St. Peter's-in-the-East in that city. His next master was Arnold Merrick, organist of the parish church of Cirencester, and translator of the theoretical works of Albrechtsberger, and several other valuable treatises. Returning to Cheltenham, Bishop became a pupil of Thomas Woodward, organist of the parish church there, under whom he studied for about five or six years. On the opening of the new church of St. Paul, Cheltenham, in 1831, Bishop, then fourteen years of age, was appointed its organist. He subsequently completed his musical education under Migliorucci, a favourite pupil of Zingarelli. In 1838 he became organist at Blackburn, Lancashire, but in the following year returned to Cheltenham, where he filled successively the post of organist at St. James's Church, the Roman Catholic Chapel, and St. John's Church, from the last of which he withdrew at the end of 1852. Bishop directed his attention much to the study of the theory and history of music, and translated and edited many valuable theoretical and other works, besides arranging and editing a large number of the masterpieces of the great classical composers. One of his most useful works was the score he made of Barnard's Church Music, which is now in the British Museum. He died at Cheltenham, Feb. 3, 1890. W. H. H.

BISHOP & SON, organ-builders in London. This factory was established about the end of the 18th century by James C. Bishop, and was known successively as Bishop, Son & Starr, Bishop, Starr & Richardson, Bishop & Starr, and now Bishop & Son. At different times they have built the organs of St. George's (Catholic) Cathedral, Southwark; St. James's, Piccadilly, and the Oratory, Brompton, all in London;

also those of the Cathedral and of the Town Hall, Bombay. They are the inventors of the Clarabella stop, the Anti-concussion Valves, and the Composition Pedals. V. DE P.

BISPHAM, David Scull, born Jan. 5, 1857, at Philadelphia, U.S.A., was at first intended for a business career, but his musical inclinations were too strong; for some years he sang as an amateur in oratorio and other concerts, and held a regular position in one of the first churches of his native place. His dramatic powers were increased by frequent participation in private theatricals. In 1886 he went to Milan, where he studied under Vannuccini and Lamperti until 1889, when, coming to London, he became a pupil of Shakespeare, and studied elocution under Herman Vezin. His voice is a baritone of strongly individual quality and extensive range, and at his début in the part of Longueville in Messager's 'Basoche,' on the production of that work at the Royal English Opera House, Nov. 3, 1891, he won immediate favour by his humorous acting and artistic singing. He was not long in establishing himself as a singer of high accomplishment, and a fine interpreter of the best lyrics; on June 25, 1892, he made a first appearance in serious opera at Drury Lane (where German operas were being given simultaneously with the regular opera performances at Covent Garden, both under Harris's direction), in the part of Kurwenal in 'Tristan,' a part of which he is one of the most sympathetic and successful of living exponents. He has at one time or another appeared in all the leading baritone parts in Wagner's dramas, including the Dutchman, Wolfram, Telramund, Wotan (in an English version of 'Die Walküre'), Alberich (throughout the 'Ring'), and Beckmesser, the last being one of his most careful and finished performances. Among his other parts are Masetto in 'Don Giovanni,' Pizarro in 'Fidelio,' Vulcan in 'Philémon et Baucis,' Escamillo in 'Carmen,' Alfio in 'Cavalleria,' Peter in 'Hänsel und Gretel,' and Iago in 'Otello.' He was an admirable Falstaff when Verdi's latest opera was given in English at Blackpool with Harris's company. In 1893 he sang the part of Fiorenzo in Mascagni's 'Rantzau'; he took the part of Johannes on the production of Kienzl's 'Evangelimann,' July 2, 1897; and he was a very impressive Urok in Paderewski's 'Manru,' when that work was first given in America. He created the parts of William the Conqueror in Cowen's 'Harold,' Covent Garden, June 8, 1895; Benedick in Stanford's 'Much Ado about Nothing' (*ibid.* May 30, 1901); and Rudolph in Miss Smyth's 'Der Wald' (*ibid.* July 10, 1902). On the production of Walter Damrosch's 'Scarlet Letter' in America, he was the original Chillingworth.

Bispham is one of the few singers who have enjoyed equal success on the stage and on the concert-platform. It has fallen to his lot to interpret many important works, and in his own undertakings, such as the series of recitals which for some years he gave each season in London, he had a great influence on musical education; on one occasion he gave, with the help of another singer, the whole of Brahms's 'Magelone-Lieder,' reciting portions of the romance between the songs. He sang the part of Christ in the 'St. Matthew' Passion at the Bach Festival of 1895; and in the oratorios of Lorenzo Perosi he sang various prominent parts. His delivery of the famous 'Frost Scene' was a special feature of the revival of Purcell's 'King Arthur' at the Birmingham Festival of 1897; and he was the first to sing the four 'Serious Songs' of Brahms in England and America. He recited 'Enoch Arden' with Richard Strauss's incidental music for the first time in English, June 16, 1902 (it had been given a short time previously in German by Herr von Possart); and in America he got up a recitation of *A Midsummer Night's Dream* with the whole of Mendelssohn's music. He appeared at St. George's Hall on June 20, 1898, in an adaptation of Hugo Müller's 'Adelaide,' in which he played the part of Beethoven with considerable success. Since 1897 he has divided his time between England and America, being a member of the Grand Opera Company both in London and New York. M.

BITTER, Karl Hermann, was born Feb. 27, 1813, at Schwedt on the Oder, and died Sept. 12, 1885, at Berlin. Having studied law and finance at the universities of Berlin and Bonn, he entered upon his legal career in the former city in 1833. After holding various high official positions from 1846 onwards, at Frankfort, Minden, Posen, Schleswig, and Düsseldorf, he was appointed in 1877 Under Secretary of State for the Interior; and in July 1879 was made Minister of Finance, which post he held until June 1882. During the war with France he had been Prefect of the department of the Vosges, and subsequently Civil Commissioner at Nancy. His activity in affairs of State found ample recognition. His lively interest in music had many practical results—among other things the Schleswig-Holstein Festival of 1875 owed its existence chiefly to him; and his contributions to musical literature are of no small importance. The most valuable of these are the biographies of the Bachs—(1) *Johann Sebastian Bach*, in 2 vols. (1865)—2nd ed., revised, in 4 vols. (1881); (2) *Carl Philipp Emanuel Bach und Wilhelm Friedemann Bach und deren Brüder*, in 2 vols. (1868). The latter is the most exhaustive and trustworthy work yet published on the subject of Bach's sons; the former has been superseded by Spitta's great *Life of Bach*, with which it cannot compare for thoroughness or penetration. Although it is by no means free from errors and superficiality, it obtained a wide success soon after its appearance on account of the enthusiastic homage displayed in the presentment of its subject. It was especially successful among those who knew little or nothing about Bach, and it contributed in no small degree to the general appreciation of the master. Bitter's other literary works are: *Mozart's 'Don Juan' und Gluck's 'Iphigenia in Tauris,'* with new translations of the words of both operas (1866); *Ueber Gervinus' Händel und Shakespeare* (1869); *Beiträge zur Geschichte des Oratoriums* (1872); *Eine Studie zum Stabat Mater* (1883); *Die Reform der Oper durch Gluck und R. Wagner's Kunstwerk der Zukunft* (1884). To these must be added various contributions to periodical literature, the most recent of which (in the *Deutsche Revue* for Oct. 1885), 'Gedanken über die Bildung eines Ministeriums der schönen Künste für Preussen' is remarkable. In 1870 Bitter edited Löwe's autobiography. His *Gesammelte Schriften* appeared in 1885. A. D.

BIZET, GEORGES (properly ALEXANDRE CÉSAR LÉOPOLD), one of the most distinguished of modern French composers, was born in Paris, Oct. 25, 1838, and was a highly successful pupil of the Conservatoire from 1848 to 1857, studying the piano with Marmontel, the organ with Benoist, harmony with Zimmermann, and composition with Halévy, whose daughter Geneviève he married in 1869. In 1857 he divided with Lecocq the prize for an operetta, 'Docteur Miracle,' given at the Bouffes Parisiens in April, and won the 'prix de Rome' in the same year. Among the works he sent from Rome were an opera, 'Don Procopio,' which remained among some papers of Auber's until 1895, two symphonic movements, an overture, 'La Chasse d'Ossian,' and an opéra comique, 'La guzla de l'Emir.' After his return to Paris, it was a long time before his music gained general recognition, although opportunities were given for their performance; 'Vasco di Gama' (1863) seems not to have been performed, but 'Les Pêcheurs de Perles' (3 acts) and 'La jolie Fille de Perth' (4 acts) were given at the Théâtre Lyrique, the former Sept. 29, 1863, and the latter Dec. 26, 1867. Neither of these, nor 'Djamileh' (1 act) (May 22, 1872) was thoroughly successful, and it was only after the whole world had been conquered by 'Carmen' that they enjoyed a certain amount of favour. 'Les Pêcheurs de Perles' was given at Covent Garden, as 'Leila,' April 22, 1887, and 'Djamileh' was given at Leipzig on Feb. 3, 1893, and at Covent Garden June 13, 1893; part of the ballet music in 'La jolie Fille de Perth' was used when 'Carmen' was turned into a grand opera, and it is now permanently associated with that work. Bizet took part with Jonas, Legouix, and Delibes, in the composition of the operetta, 'Malbrough s'en va-t-en guerre,' produced at the Athénée, Dec. 13, 1867; but Bizet's first real success was with the overture to Sardou's 'Patrie,' played at one of Pasdeloup's concerts. His incidental music to Daudet's play, 'L'Arlésienne' (Oct. 1, 1872) was very successful in itself (it was given in an English version, with Bizet's music, at the Prince of Wales's Theatre, in June 1887) and it has been still more so in the form of two orchestral suites. A third suite, 'Roma,' was given under Pasdeloup's direction Feb. 28, 1869 (Crystal Palace Oct. 23, 1880), and a fourth, 'Jeux d'enfants,' has long been popular wherever it is heard. Bizet also finished his father-in-law's opera, 'Noé,' and published various books of charming songs, which have only in comparatively recent times attained the popularity they deserve. Foremost among these is the wonderfully characteristic 'Les Adieux de l'hôtesse Arabe.'

It remains to speak of Bizet's masterpiece, the four-act opera, 'Carmen,' produced at the Opéra Comique, March 3, 1875; Prosper Mérimée's well-known story, even in the modified version of Meilhac and Halévy, was a little overbold for the polite tastes of the French public at that time, and the *brutalité* of the character was most prominently brought out by the original representative of the title-part, Mme. Galli-Marié. The opera only became a great success gradually, and it was after its introduction to England (in Italian, at Her Majesty's, June 22, 1878, with Mme. Minnie Hauck) that its real vogue began. There is good reason to suppose that Bizet's intention was to soften down the animalism of the original, and that the treatment of the part preferred by Mme. Marie Roze, who sang it in English for the first time at Her Majesty's (Carl Rosa Company) on Feb. 5, 1879, was in agreement with the idea of the composer. This modified interpretation was presented also by Mme. Trebelli, and later on by Mme. Patti, Mlle. Zélie de Lussan, and many others; the coarser and more sensual type of gipsy was to be seen in the representations of Mme. Pauline Lucca, Mlle. Belincioni in more recent days, and perhaps the greatest of all, Mme. Calvé. The music has often been reproached with not having enough of the gipsy characteristics, just as it was at first decried, with other works of Bizet's, as following the Wagner theories too closely. Some of it may not be particularly Spanish or gipsy in style, but the feeling of the whole is so faithfully reflected in the music, and there is so unmistakable an 'atmosphere' of the south about it that its success is no matter of wonder. To what heights of dramatic power Bizet might have risen can only be guessed, for exactly three months after its production, he died at Bougival, near Paris, June 3, 1875.

Bizet's chief characteristic was his love of what is known as 'local colour.' In the Oriental surroundings of two of his early operas he is

GEORGES BIZET

at his happiest, and there it seems that as soon as he has finished such things as the invocation in 'Les Pêcheurs de Perles,' the 'Ghazel' or the 'danse de l'almée' in 'Djamileh,' with their imitation of the rhythms and intervals of eastern music, he is somewhat at a loss for inspiration, and his music is that of the conventional French operatic school of his time. It is not so either in 'Carmen' or the 'Arlésienne' music, for both are suffused in the warm tones of the south, and these tones are not just confined to special numbers, such as the brilliant 'farandole' of the latter or the 'seguidilla' of the former. In orchestration Bizet was fond of trying experiments; some of these give 'Carmen' much of its distinction, for example, the use of the lowest notes of the harp, his treatment of the flute, and many other things, may be studied; and in one number of 'Djamileh' he introduced a pianoforte into his score, without much success. It is by 'Carmen' that he will live, and it is impossible not to be grateful for the amount of pleasure he has given by this fine and truly dramatic work to thousands of people in all parts of the world. M.

BLACK, Andrew, born in Glasgow, Jan. 15, 1859, was in early days an organist, at the Anderston United Presbyterian Church; after discovering that he possessed a fine baritone voice, he came to London, where he studied with Randegger and J. B. Welch, subsequently going to Milan to study with Domenico Scafati. He was not long in winning fame as a singer in Scotland, and at his London début, at the Crystal Palace on July 30, 1887, he was at once recognised as a most promising and accomplished artist. Among his early appearances there must be recorded his singing of the part of Lord Cranston in MacCunn's 'Lay of the Last Minstrel,' in the following February. He travelled in America, and made occasional appearances in opera there with success. It was at the Leeds Festival of 1892 that he definitely took the place he has since occupied in the first rank of concert-baritones; his principal performance was in the baritone part of Dvořák's 'Spectre's Bride.' The fame of his very dramatic interpretation of 'Elijah' had reached musicians before his appearance in that part at the Birmingham Festival of 1894; since that year he has been more closely identified with it than any of the successors of Santley. In 1893 he became professor of singing at the Royal College of Music, Manchester. His beautiful voice, energetic style, and dramatic intelligence show that in a country where opera stood on a proper footing he would have made a great success in Wagnerian and other operatic music; and he never sacrifices beauty of vocal tone to considerations of dramatic realism. (*Brit. Mus. Biog.*) M.

BLAES, Arnold Joseph, a great clarinet-player, born at Brussels, Dec. 1, 1814; pupil of Bachmann in the Conservatoire there, where he obtained the second prize in 1829 and the first in 1834. He visited Holland, Germany, and Russia, and in 1839 was awarded a medal for his performance before the Société des Concerts in Paris: was solo clarinet to the King of the Belgians; and in 1842 succeeded Bachmann as Professor in the Brussels Conservatoire. He died at Brussels, Jan. 11, 1892.

Blaes, Mme. Elisa, whose maiden name was Meerti, born in Antwerp about 1820, a distinguished singer, and wife of the foregoing. She was engaged by Mendelssohn to sing at the Gewandhaus concerts at Leipzig (Oct. 6, 1839), where her cultivated style, sympathetic voice, and great personal gifts, were long and highly appreciated. She was heard in most of the European capitals, and subsequently settled as a teacher in Brussels. M. C. C.

BLAGROVE, Henry Gamble, was the son of a professor of music at Nottingham, where he was born Oct. 20, 1811. At four years old he was taught by his father to play on a small violin which he had made for him, and at five years old he performed in public. His father bringing him to London he played in 1817 at Drury Lane Theatre in a performance called 'The Liliputians,' and subsequently played in public daily at the Exhibition Rooms in Spring Gardens. In 1821 he was placed under the tuition of Spagnoletti, and on the opening of the Royal Academy of Music in 1823 he became one of its first pupils, Crotch and F. Cramer being his instructors. In 1824 he was awarded a silver prize medal for his proficiency. On the formation of Queen Adelaide's private band in 1830 Blagrove was appointed solo violinist, and continued so until 1837. In 1832 he went to Germany for the purpose of studying his instrument under Spohr, and remained there until Nov. 1834. [After his return, he formed a permanent quartet party with H. Gattie, J. B. Dando, and C. Lucas, and gave concerts in the Hanover Square Rooms, from 1836 onwards. He was leader of the State band at the coronation of Queen Victoria, and was also violin teacher to the Duke of Cambridge. In 1858 he again visited Germany, and a few years later played at the Lower Rhine Festival at Düsseldorf. *Dict. of Nat. Biog.*] Blagrove was one of the most distinguished of English violinists, and for upwards of thirty years occupied the position of concerto player and leader in all the best orchestras. He died in London, after a lingering illness, Dec. 15, 1872, and was buried at Kensal Green. W. H. H.

His brother, Richard, born at Nottingham, was for many years a viola player in great request in orchestral and chamber music; he was an ardent partisan of the concertina, and got from it effects that were unexpectedly artistic. He died Oct. 21, 1895. M.

BLAHETKA, Marie Leopoldine, born Nov.

15, 1811, at Guntramsdorf, Baden, Austria; an able performer on the piano and physharmonika; daughter of J. L. Blahetka and Babette Traeg. At five years of age she was so good a player that by Beethoven's advice she was placed under Jos. Czerny for education as a musician. She afterwards had instruction from Kalkbrenner and Moscheles, and in composition from Sechter. Her progress was so rapid that she was able to undertake concert tours in company with her mother, from which she obtained much reputation, though they exposed her to many calumnious attacks. In 1832 she published as op. 25 a concert-piece for piano and orchestra which deserves notice. In 1830 a romantic piece of hers, 'Die Räuber und die Sänger,' was produced at the Kärnthnerthor Theatre, Vienna, with applause. A few years later she made another tour in France, and in 1840 settled in Boulogne, where she died Jan. 12, 1887. A few words in Schumann's *Gesammelte Schriften*, ii. 45, testify to her excellence as a player. F. G.

BLAKE, Rev. Edward, D.D., was born at Salisbury, 1708, and educated at Balliol College, Oxford, taking the degrees of B.A. Oct. 13, 1733; M.A. July 6, 1737; B.D. 1744; and D.D. 1755. He was elected Fellow of Oriel in 1736; became curate of St. Thomas's, Salisbury, 1740; vicar of St. Mary's, Oxford, in 1754; prebendary of Salisbury and rector of Tortworth, Gloucestershire, in 1757. He was the composer of the anthem 'I have set God always before me,' and of some duets for violin and viola. He died June 11, 1765. [*Musical Times*, 1878, p. 288.]

BLAMONT, François Collin de, born at Versailles, Nov. 22, 1690, was taught music by his father, a member of the royal band; his early cantata, 'Circé,' pleased Lalande so much that he consented to teach him, with the result that in 1719 he was made surintendant of the royal music, and subsequently ennobled. He died in Paris, Feb. 14, 1760. His 'Les festes grecques et romaines,' a ballet, was produced in 1723; his opera, 'Le Retour des Dieux sur la terre,' in 1727; 'Le Caprice d'Erato,' ballet-opera, in 1730; 'Endymion,' a pastorale-héroique, in 1731; 'Les caractères de l'amour,' a ballet-héroique, in 1736 (with an additional act, 'Les Amours de printemps,' in 1739); as well as three books of 'cantates françaises à voix seule' (1723, 1729, 1732), and a set of motets with orchestral accompaniment, in the style of Lalande, 1732. Among these is a Te Deum which represents Blamont at his best. In his *Essai sur les goûts anciens et modernes de la musique française* (Paris, 1754), he upholds the traditional style of operatic writing, especially as regards the libretti, against the innovations of the more advanced school (Eitner's *Quellen-Lexikon*, etc.). M.

BLANCHARD, Henri Louis, born at Bordeaux, Feb. 7, 1778, died in Paris, Dec. 18, 1858, studied the violin under Rodolphe Kreutzer, and composition under Beck, Méhul, and Reicha. From 1818 to 1829 he was musical director at the Variétés, and composed a number of vaudeville airs which attained popularity, and also trios and quartets for strings. These more solid works exhibit considerable talent. In 1830 he became director of the Théâtre Molière, where two of his plays were produced. A third had a great run at the Théâtre Français in 1831. His opera of 'Diane de Vernon' was produced at the Nouveautés on April 4 in the same year. As a musical critic Blanchard was able and impartial. He contributed articles to *L'Europe littéraire et musicale* (1833), *Le Foyer*, *Le Monde Dramatique*, and *La Revue et Gazette*. His biographies of Beck, Berton, Cherubini, Garat, and others, which originally appeared in these journals, have been published separately. M. C. C.

BLANCHE, *i.e.* 'white,' is the ordinary French word for the note 𝅗𝅥 which we call a minim. In the same manner the French call a crotchet, ♩, *noire.*

BLANCHE DE NEVERS, an opera in five acts, founded on the 'Duke's Motto.' Libretto by John Brougham; music by Balfe. Produced at Covent Garden by Pyne and Harrison, Nov. 21, 1863.

BLANCKENBURGH. See Blankenburg.

BLANCKS, Edward, whom Francis Meres, in his *Palladis Tamia, Wits Treasury*, 1598, classes among the 'famous English musicians' of the time, was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalmes, with their wonted Tunes as they are song in Churches, composed into foure parts,' published by Thomas Este in 1592, and reprinted by the Musical Antiquarian Society. Nothing more is known of him. W. H. H.

BLAND, John, a music-seller and publisher, established in or before 1779 at 45 High Holborn, where he remained until 1794, dying, or retiring, in that year. He was in 1787 commissioned to go to Vienna for the purpose of inducing Haydn to visit England. In this mission he succeeded, and while in Vienna is said to have been the hero of the Razor quartet incident (see Haydn). When Haydn arrived in London, Jan. 1, 1791, he was for a short period a guest with Bland at his house in Holborn. Bland published many collections of catches and glees, and republished in volume and in sheet form most of Handel's compositions. Operas in the usual oblong shape and vast quantities of sheet music were also among Bland's publications. The historic place of business (which was at the corner of New Oxford Street, and is now cleared away by street improvements) came, after Bland, into the hands of Lewis Houston and Hyde who, in 1796, were followed by Francis Linley, he in turn giving place, before 1800, to William Hodsoll, who kept on the business for more than thirty years. In 1840, and for many years afterwards, the premises were occupied by Zenas T. Purday, a great publisher of sheet songs.

Bland & Weller. This firm, which carried on business at 23 Oxford Street, must not be confounded with the above. It was founded by Anne Bland before 1790, who in 1793 went into partnership with Weller. About 1818-19 owing to the death or retirement of Bland a sale of plates and copyrights took place, and the business was carried on for a few years as Weller & Co. F. K.

BLAND, Maria Theresa, born of Italian Jewish parents named Romanzini in 1769, made her first appearance in public in 1773 at Hughes's Riding School, and at a more advanced age appeared as a singer on the opening of the Royal Circus (afterwards Surrey Theatre), Nov. 7, 1782, in a pantomime called 'Mandarina, or, The Refusal of Harlequin.' She was very favourably received, and was next engaged at the Dublin Theatre, where she became an established favourite. On Oct. 24, 1786, she appeared at Drury Lane as Antonio in General Burgoyne's version of Grétry's 'Richard,' with complete success. She remained attached to the Drury Lane company for nearly forty years. In the summer of 1789 she visited Liverpool, where she performed both at the theatre and at concerts. On Oct. 21, 1790, she was married to Bland, the brother of Mrs. Jordan, the celebrated actress. She sang at the Haymarket in 1791 in Arnold's 'Inkle and Yarico.' She sang for many years at Vauxhall, where her popularity was unbounded. In 1812 she received a salary of £250 for the summer season; a considerable sum at that period. She excelled as a ballad singer, for which the beauty of her voice, simplicity of manner, and neatness of execution eminently qualified her. Having begun to show symptoms of mental weakness, she retired from public life in 1824, taking a benefit at Drury Lane, July 5, when a list of donations was printed in the play-bill. [Her last public appearance took place at White Conduit House in July 1826. See W. Wroth's *Pleasure Garden.*] She was attacked by apoplexy at the house of a friend, and died Jan. 15, 1838. [She was buried at St. Margaret's Westminster.] Mrs. Bland had two sons, both singers. **Charles**, a tenor, appeared at Covent Garden as Oberon in Weber's opera of that name, on its production, April 12, 1826. His success, however, was but moderate, and he was not engaged after that season. He subsequently appeared in the provinces, and in 1831 was singing at the Manchester Theatre. He then returned to London, and in 1831-32 appeared at the Olympic, and in 1833 and 1834 at Astley's. No traces of his subsequent career have been found. His brother **James**, a bass, born 1798, appeared in 1826 at the English Opera House (Lyceum) in Winter's 'Oracle.' He was afterwards engaged at Drury Lane. In 1831 he appeared at the Olympic as an actor and singer in burlesque with such success that he gradually abandoned serious singing and became the acknowledged representative of the kings and fathers in the extravaganzas of Planché and others. He died suddenly as he was about to enter upon the performance of his duties at the Strand Theatre, July 17, 1861. W. H. H.

BLANGINI, Giuseppe Marco Maria Felice, celebrated tenor-singer, teacher of singing, and composer, was born at Turin, Nov. 18, 1781. At the age of nine he was admitted into the choristers' school of Turin Cathedral. He made rapid progress in music under the Abbate Ottani, a pupil of Padre Martini. By the time he was twelve he composed a motet and a Kyrie. His favourite instrument was the violoncello. His singing was so exquisite that it is said to have revived Baron Stackelberg the Russian ambassador at Turin after he had been given up by the physicians. When the war broke out in 1797 his family took refuge in France, but it was not till 1799 that Blangini went to Paris, where he soon became fashionable as a composer of songs and teacher of singing. In 1802 he was commissioned to complete Della Maria's unfinished opera 'La fausse Duègne,' which was followed in 1803 by 'Chimère et Réalité,' both for the Théâtre Feydeau, and in 1806 by 'Nephtali ou les Ammonites,' for the Grand Opéra. In 1805 he was called to Munich, where he produced 'Encore un tour de Caliphe,' and composed 'Inez de Castro,' and 'Les Fêtes Lacédémoniennes,' which were not performed. In 1806 Napoleon's sister, Princess Borghese, appointed him her chapel-master, and in 1809 King Jerome made him his 'General Musik-director' at Cassel. In 1811 Blangini produced at Cassel 'Le Sacrifice d'Abraham,' and 'L'Amour philosophe,' and at the Feydeau in Paris, 'Les Femmes vengées.' In 1814 he returned to Paris, and was appointed 'Surintendant de la musique du Roi.' The whole fashionable world, particularly the Faubourg St. Germain, thronged to him for lessons. He drew up a list of his pupils which reads like Leporello's catalogue in Don Giovanni, as it includes 3 Queens, 12 Princesses, 25 Countesses, etc. Blangini was an indefatigable composer of operas, though none of much interest were performed in Paris before 'La Marquise de Brinvilliers' (1831), in which Cherubini and Carafa worked with him. One of the songs from 'Nephtali' is still occasionally heard at a concert. His 174 'Romances,' in 34 numbers, continued in favour long after his death, which took place Dec. 18, 1841. His friend Maxime de Villemarest published his autobiography under the title *Souvenirs de Blangini, maître de chapelle du Roi de Bavière*, etc. (Paris, 1834). The book is interesting, and gives an excellent picture of an artist's footing in society at that period. F. G.

BLANKENBURG, or BLANCKENBURGH, VAN. There is good reason to suppose that Gerbrandt and Gideon van Blanckenburgh, and Quirijn van Blankenburg, are all the same person; and that he was born in 1654 at Gouda, studied mathematics at Leyden from 1680, was organist at Gouda in 1684, at the Hague in 1687, and at the New Church there in 1731. He was the author of a work of historical importance, 'Onderwyzinge hoemen alle de Toonen en halve Toonen, die meest gebruyckelyck zyn, op de Handt-Fluyt zal konnen t'eenemal zuyverblaezen' (Amsterdam, P. Matthysz, 1684, a reprint of which was published at Amsterdam in 1871; and of a 'Clavecimbel en Orgelboek der Psalmen en Kerkzangen' (1732; 3rd ed. 1772). The inscription on his portrait compares him to Orpheus. In honour of the betrothal of the Prince of Orange he composed a collection of pieces in two parts ('De verdubbelde harmony,' 1733), which might be performed either upright or upside down, forwards or backwards. His 'Elementa Musica' (1739), has some value as a theoretical work. Blankenburg died after 1739, but the precise date is not known. [See the *Quellen-Lexikon*.] F. G.

BLARAMBERG, PAUL IVANOVICH, born at Orenburg, Sept. 26, 1841. He was educated at the Alexandrovsky School in St. Petersburg, and entered the Government service. He retired in 1870 and edited, for a time, the Russian *Times*. In his early days Blaramberg wrote incidental music to Ostrovsky's play 'The Voyevoda,' and a cantata on Lermontov's poem, 'The Demon,' from which the Tatar Dances were very popular. The decisive moment of his musical career was his meeting with Balakirev. After studying with him for a short period, he made a more ambitious effort: the opera, 'Mary of Burgundy,' to a libretto taken from a play by Victor Hugo. Completed in 1878, it was not performed until ten years later at Moscow. In 1881 Blaramberg wrote a national comic opera, 'The Mummers'; in 1887 a one-act opera, 'The Roussalka Maiden,' and in 1891 another national opera, the subject taken from Ostrovsky's play, 'Tushino.' Blaramberg's style was first influenced by Meyerbeer and later by Wagner. His melody is pleasing but somewhat vapid; his technique, especially as regards harmony, is decidedly weak. The last act of 'Mary of Burgundy' proves him to possess considerable dramatic instinct. His facile, cosmopolitan style is not well adapted to the realistic national subjects he has drawn from the works of Ostrovsky. Besides these operas, Blaramberg has composed a Fantasia for solo, female chorus, and orchestra, 'The Dragon-Flies' (1879); a musical sketch, 'On the Volga,' for male chorus and orchestra; a symphonic poem, 'The Dying Gladiator'; a Scherzo for orchestra; a symphony in B minor (1886); several folk-songs arranged for chorus *a cappella*, and a number of songs. R. N.

BLASINSTRUMENTE (Germ.). See WIND INSTRUMENTS.

BLAUVELT, LILLIAN EVANS, born at Brooklyn, New York, March 16, 1873; her father and mother were of Dutch and Welsh origin respectively, and she lost no time in beginning her musical career, for she appeared as a violinist at the age of eight, at Steinway Hall, New York. Until the age of fifteen she played the violin in public, while being educated in the public schools of her native city, and there can be no doubt that many of the beautiful qualities of her singing are due to this early devotion to instrumental music. At fifteen years old she entered the Conservatory of Music in New York as a pupil of Jacques Bouhy, who was in the United States in 1885-89. After his return to Paris Miss Blauvelt repaired thither for further instruction, and obtained experience of miscellaneous concert-singing in France and Belgium. For some months she sang with great success in Russia, notably with the Moscow Philharmonic Society; her début in opera took place in Brussels, in 'Mireille' (Sept. 12, 1891), and she afterwards sang the parts of Juliette, Marguérite, Mignon, etc. Owing to ill-health she cancelled her engagement at the Théâtre de la Monnaie, and went back to America for rest. She subsequently sang in the principal concerts throughout the United States, and Canada, under Anton Seidl, Theodore Thomas, and other eminent conductors; and she went on a tour with the Damrosch Symphony Orchestra in 1893. Three years later she had arranged to appear in opera in New York, but the death of Mr. Abbey, the manager, prevented this. In 1898 she went to Italy to study the language, and appeared in Rome in Verdi's 'Requiem,' taking the place of the soprano soloist who was suddenly taken ill, and acquitting herself excellently. She was commanded to sing before Queen Margherita at the Quirinal, during that visit, and in the following autumn, after singing at Munich, she appeared in London at the Queen's Hall, on Oct. 29. She won universal favour at once, and her career since then has been one continued success. In the following February she again visited Italy, and was married in Rome, to Mr. William F. Pendleton, an American. In June 1899 she sang before Queen Victoria; her appearances for the next few months were almost exclusively at the Queen's Hall, where she sang in the so-called London Musical Festival in the autumn. On Dec. 7, 1899, she sang in 'The Golden Legend' at the Albert Hall with remarkable success, and on March 22, 1900, sang the soprano part of Coleridge-Taylor's 'Scenes from Hiawatha' in the same building, for the first time in London. In June of the same year she sang at the Handel Festival, and in 1901 undertook a long tour through America, to which she had paid annual visits since her London début. On June 2, 1903, she appeared for the first time in opera in England, as Marguérite in 'Faust' at Covent Garden, with much success. Her voice is a pure soprano of exquisite quality, pure, clear, and brilliant, but with fine warmth and intelligence; her interpretative powers are very considerable, and although she does not very often sing songs difficult of interpretation, her performance of lyrics of Brahms and other modern writers has been conspicuously successful. M.

BLAUWAERT, Emil, a famous basso cantante, was born at St. Nikolaas, Belgium, June 13, 1845, and was a pupil of the Brussels Conservatoire under Goossens and Warnots. His début took place in 1865 in the principal part of Benoit's 'Lucifer,' with which he was identified for many years, singing it in Paris in 1883, and in London, April 3, 1889. From 1874 onwards he was a successful teacher in the music-schools of Bruges, Antwerp, and Mons; and in 1889 he attained the height of his reputation by his fine impersonation of Gurnemanz at Bayreuth, a performance which from the merely vocal point of view surpassed all other interpretations. He appeared at the Philharmonic Concerts of March 13 and 27, 1890, and died at Brussels, Feb. 2, 1891. M.

BLAZE, François Henri Joseph, calling himself Castil-Blaze, one of the most prolific writers on music and the drama whom France has produced, was born at Cavaillon, Dec. 1, 1784. His father (1763-1833), a lawyer by profession, was a good musician, friend of Grétry and Méhul, and composer of masses, operas, and chamber music. Blaze was sent to Paris in 1799 to study the law, but the love of music soon began to show itself. He became a pupil at the Conservatoire, and took private lessons in harmony. In the meantime his professional career promised to be a prosperous one. He obtained the position of sous-préfet in the Department of Vaucluse, and other appointments. But to one used to the excitement of Parisian society, and longing for literary and artistic distinction, official life in southern France could not but be tedious and uninteresting. In 1820 he threw up his post and set out with his family for the metropolis, chiefly with a view to publishing a book compiled during his leisure hours. It appeared in 1820, in two volumes, with the title *De l'opéra en France*, and is the work on which his claims to remembrance are chiefly founded. The subjects treated comprise a much wider circle of observation than the title would imply. The first volume contains an elaborate though popular treatment of the various elements of music, including hints as to the choice of libretti, and the peculiarities of verse and diction best adapted for musical treatment. The second volume is devoted to the opera proper, describing at considerable length its various component parts, the overture, recitative, aria, ensemble, etc.

He attacks the various uses and abuses of theatrical managers, the arrogance of ignorant critics, and the miserable translations supplied by literary hacks for the masterpieces of foreign composers. On the latter point he was entitled to speak, having himself reproduced more or less felicitously the libretti of numerous Italian and German operas. Amongst these we may mention 'Figaro,' 'Don Juan,' and 'Zauberflöte'; 'Il Barbiere,' 'Gazza Ladra,' 'Otello,' 'Anna Bolena'; 'Der Freischütz,' 'Oberon,' 'Euryanthe'; and many others. These reproductions were chiefly for the use of provincial theatres where Italian opera was unattainable, and may have contributed much to popularise good music in France. Unfortunately Blaze frequently made bold to meddle with the scores, and even to introduce surreptitiously pieces of his own composition into the works of great masters. He used to tell with delight how one of his choral pieces fathered upon Weber was frequently played and applauded by unsuspecting audiences at the concerts of the Paris Conservatoire. His own compositions do not call for notice. They are of an ephemeral nature, and are justly forgotten. Amongst his romances 'King René' is pretty, and was deservedly popular. He wrote several pieces of sacred and chamber music, one serious and two comic operas, none of which was successful to any considerable extent. More valuable is a collection of songs of southern France called 'Chants de Provence.'

The merits of Blaze's literary work having been discussed above, it will suffice to mention the titles of some of his works, mostly compilations, similar in character, although hardly equal to *De l'opéra en France*. We name *Dictionnaire de Musique moderne* (1821); *Biographie vlämischer Musiker* (1828); *Chapelle musique des Rois de France* (1832); *La Danse et les Ballets depuis Bacchus jusqu'à Mademoiselle Taglioni* (1832); *Molière musicien* (1852); and a work in three volumes on the *Théâtres lyriques de Paris* (1847-56).

For ten years previously to 1832 Blaze was musical critic of the *Journal des Débats*, an important literary position afterwards held by Berlioz. He also wrote numerous articles for the *Constitutionnel*, the *Revue et Gazette Musicale*, *Le Ménestrel*, etc., partly republished in book form.

Castil-Blaze died Dec. 11, 1857, after a few days' illness. F. H.

BLAZE DE BURY, Baron Henri, born in May 1813, at Avignon, the son of the foregoing, is too much like him in all essential points to require detailed notice. He was first intended for the diplomatic service, and, while an attaché, was ennobled. In literary skill he surpassed his father; in musical knowledge he was decidedly his inferior. Blaze de Bury was indeed the prototype of the accomplished *littérateur* of the second empire, able to write well on most topics, and excellently on many. Amongst his works on music, which alone concern us here, the most remarkable are *La Vie de Rossini* (1854); *Musiciens contemporains*—short essays on leading musicians, such as Weber, Mendelssohn, Verdi, and many others (1856); and *Meyerbeer et son temps* (1865). All these are reprints of articles contributed to the *Revue des deux Mondes* and other periodicals. Another connection of Blaze de Bury with the history of music may be seen in the following circumstance. He wrote a comedy called 'La jeunesse de Goethe,' for which Meyerbeer supplied the incidental music. The score was unpublished when the master died, and so remained, along with other MSS., till thirty years after his decease, in accordance with his own arrangement. In 1868 Blaze de Bury attempted to set aside the portion of the will referring to the MS. in question, but the action brought against the family was unsuccessful. He died March 15, 1888. F. H.

BLECHINSTRUMENTE (Germ.); Brass Instruments. See WIND INSTRUMENTS.

BLEWITT, JONAS, a celebrated organist in the latter half of the 18th century, author of *A Complete Treatise on the Organ, with Explanatory Voluntaries*; 'Ten Voluntaries, or Pieces for the Organ,' etc.; 'Twelve Easy and Familiar Movements for the Organ,' etc. About 1795 he was organist of the united parishes of St. Margaret Pattens and St. Gabriel Fenchurch, also of St. Catherine Coleman, Fenchurch Street. He died in London in 1805. His son, JONATHAN BLEWITT, was born in London about 1780, received the rudiments of his musical education from his father, and was afterwards placed under his godfather, Jonathan Battishill. At eleven years old he was appointed deputy organist to his father. After holding several appointments as organist, he left London for Haverhill, Suffolk; and subsequently became organist of Brecon, where he remained three years. On the death of his father he returned to London, with the intention of bringing out an opera he had composed for Drury Lane, but the burning of that theatre destroyed his hopes. He next went to Sheffield as organist. In 1811 he took up his abode in Ireland, as private organist to Lord Cahir. He was appointed organist of St. Andrew's Church, Dublin, and composer and director of the music to the Theatre Royal in that city, succeeding Tom Cooke in the latter post in February 1813. In the same year the Duke of Leinster appointed him grand organist to the Masonic body of Ireland, and he became the conductor of the principal concerts in Dublin. When Logier commenced his system of musical instruction in Ireland, Blewitt was the first who joined him; and being an able lecturer, and possessing sound musical knowledge, he soon procured the great majority of teaching in Dublin. In 1825 Blewitt was again in London, and wrote the music for a pantomime, 'The Man in the Moon; or, Harlequin Dog Star,' produced at Drury Lane with great success. In 1828 and 1829 he was director of the music at Sadler's Wells, and wrote several clever works—'The Talisman of the Elements,' 'Auld Robin Gray,' 'My Old Woman' (adapted from Fétis), etc. He was also the composer of the operas of 'The Corsair,' 'The Magician,' 'The Island of Saints,' 'Rory O'More,' 'Mischief Making,' etc., and of a number of ballads, particularly in the Irish style, which enjoyed considerable popularity. Blewitt was a good singer, and possessed a fund of humour, qualifications which sometimes led him into questionable company. In his latter years he was connected with the Tivoli Gardens, Margate. In 1849 he revisited Ireland, as a pianist, with Templeton. He died in London, Sept. 4, 1853. [*Dict. of Nat. Biog.* Corrections and additions from Mr. W. H. Grattan Flood.] E. F. R.

BLITHEMAN, WILLIAM, was in 1564 a member of the choir and master of the choristers of Christ Church, Oxford, and also a gentleman and one of the organists of the Chapel Royal. [He took the degree of Mus.B. at Cambridge in 1586.] He died on Whitsunday 1591, and was buried in the church of St. Nicholas Olave, Queenhithe, where a brass plate was placed with a quaint metrical epitaph (preserved in Stow's *Survey Book*, iii. 211), recording not only his skill as an organist and musician, but also that he was the instructor of John Bull. [An 'In Nomine' by him is printed in the Fitzwilliam Virginal Book (i. 181), a 'Meane' for organ is given in the appendix to Hawkins's History, ed. 1853, and fourteen MS. pieces by him are in Thomas Mulliner's Virginal Book (Add. MS. 30,513). Other specimens in the British Museum are in Add. MSS. 29,384, 31,403, and 17,801-5. *Dict. of Nat. Biog.*] W. H. H.

BLOCKX, JAN, a very distinguished Belgian composer, was born at Antwerp, Jan. 25, 1851, was at first a choir boy, and a pupil of the Antwerp school of music, gaining great popularity as a composer in his native city at a very early age, with his numerous Flemish *lieder*, various pieces of chamber music, and the cantatas for soli, choir and orchestra, 'Het Droom van't Paradies' and 'De Klokke Roelandt'; two more cantatas, 'Vredesang' and 'Op den Stroom,' are among his more prominent works, and a one-act opera, 'Iets vergeten,' was given at Antwerp in 1877. After completing his education at the Leipzig Conservatorium, he settled in Antwerp, where in 1886 he became a teacher at the Conservatorium, and director of the 'Cercle Artistique,' being appointed in 1902 to succeed Benoit, the pioneer of the 'Flemish' national movement in Belgium, as director of the Antwerp Conservatorium. Blockx's fame dates from the production of his ballet 'Milenka' at the Théâtre de la Monnaie at Brussels in 1886, repeated at Antwerp; this was followed by 'Maître Martin' (opéra comique, Brussels, 1892); and 'Princesse d'Auberge' ('Herbergprinses') (lyric drama in three acts, Antwerp, 1896, in Flemish, and in French at Brussels, Ghent, Bordeaux, etc.). The great success of this was confirmed in 'Thiel Uylenspiegel' (Brussels, 1900), and still more in 'La Fiancée de la Mer' (Antwerp and Brussels, 1902; Rouen, Lille, 1903). A cantata 'Die Scheldezang,' was performed at Antwerp in August 1903, in the open air. Another opera 'Kapel,' was accepted in the same year at the Antwerp opera. In his various compositions Blockx manifests a very interesting personality, which, while carrying out the newer tendencies in harmony and orchestration, succeeds in avoiding all imitation of Wagner. M. K.

BLOOMFIELD-ZEISLER, Fannie, an American pianist, born in Bielitz, Austria, July 16, 1866. She was taken to the United States in 1868 by her parents, who settled in Chicago, where she has since lived. Her musical talent showed itself in early childhood, and her musical education was intrusted first to Bernhard Ziehn, and then to Carl Wolfsohn of Chicago. She had played in public by the time she was ten years old. In 1877 when Mme. Essipoff was in America, she heard the young girl play, and upon her recommendation the little Fannie Bloomfield was sent to Leschetizky in Vienna in 1878. She studied with that master for five years, and in 1883 played in Vienna several times. She then returned to the United States and began her career as a public pianist, which she has continued ever since. In 1893 she set out upon a concert tour in Europe, and appeared in Berlin, Vienna, Leipzig, Dresden, and other German cities; the success of this tour led to its continuance in the following season. In the spring of 1895 she returned to the United States, where she has played every season since, appearing with all the leading orchestras in the country and giving concerts as far west as the Pacific Coast. Mrs. Bloomfield-Zeisler went to London in the spring of 1898, and gave a series of concerts there in the course of the season that won her substantial praise. While she was there she was invited to take part in the annual Lower Rhine Music Festival at Cologne, May 29 to 31; she also played at a number of concerts in France. These performances deepened and confirmed the impression, made by her previous European appearances, of her remarkable power as an artist. She has since that time made other visits to Europe and has played frequently in many parts of the United States. She married Sigmund Zeisler, a lawyer of Chicago, in 1885.

Mrs. Bloomfield-Zeisler's style is one of individuality, fiery intensity, and incisiveness; that of a nervously high-strung artist. Her physique is frail and slender, but her strength and impetuosity are almost masculine in their effect, united at times with a feminine delicacy and beauty of touch. Her technique is highly developed in the most modern school, and rarely fails in accuracy. Her greatest success has been made in music of the modern composers. R. A.

BLOW, John (1648-1708), is generally believed to have been born at North Collingham, Notts. The parish registers contain no entries relating to him or his family, but it has been recently discovered (*Athenæum*, Dec. 7, 1901) that in 1646 a Henry Blow was married at Newark to a widow named Katherine Langworth, and that three of their children were baptized at the same place, viz., Henry in 1647; John, Feb. 23, 1648-49, and Katherine. Since three of John Blow's children bore these Christian names, and as North Collingham is situated within six miles of Newark, it seems almost certain that the entries in the Newark registers refer to the parents of the composer and their family, and that Anthony à Wood's MS. note in the Bodleian Library (Wood, 19 D (4), No. 106) to the effect that 'Dr. Rogers tells me that John Blow was borne in London' cannot be relied on. Blow was one of the first set of the children of the Chapel Royal on its re-establishment in 1660 under Captain Cooke. Clifford's 'Divine Services and Anthems' (1663) contain the words of three anthems, 'I will magnifie,' 'Lord, thou hast been our refuge,' and 'Lord, rebuke me not,' which had been set by him at that date; and to the same early period in his career belongs his share of the so-called 'Club Anthem' 'I will always give thanks,' which was written in conjunction with Pelham Humphrey and William Turner: according to Tudway, to celebrate a naval victory over the Dutch in 1665; but on the authority of Boyce, as a record of the friendship of the three choristers. As Humphrey left the choir in 1664 it is more probable that Boyce's account of the origin of the work is correct. At about the same period Blow produced a two-part setting of Herrick's 'Goe, perjur'd man,' written at Charles II.'s request in imitation of Carissimi's 'Dite, o cieli.' It was probably during the time he was a chorister that Blow studied under John Hingeston and Christopher Gibbons. On August 21, 1667, Pepys wrote in his diary (ed. Wheatley, vii. 75): 'This morning came two of Captain Cooke's boys, whose voices are broke, and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew and Loggings; but, notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in tune, would make a man mad—so bad it was.' It has generally been assumed that Pepys's 'Blaew' was John Blow, but the editor of the diary remarks that this could hardly have been the case, as the composer at this time would have been nineteen years of age. In 1669 Blow succeeded Albertus Bryne as organist of Westminster Abbey; on March 16, 1673-74, he was sworn in as a Gentleman of the Chapel Royal, and on July 21 following he succeeded Pelham Humphrey as Master of the Children. In September of the same year he was married at St. Paul's, Covent Garden, to Elizabeth, daughter of Edward Braddock, a member of the Abbey Choir and Clerk of the Cheque to the Chapel Royal. Within a few years from the date of his marriage Blow received the degree of Mus. Doc. It is generally believed that this was a Lambeth degree, conferred upon him by Archbishop Sancroft, but it is just possible that he may have obtained it at Oxford, the Catalogue of the Music School Collection showing that on at least three occasions—one so early as in 1671—act songs by him were performed in that university, though the list of graduates does not contain his name—no uncommon omission in the case of recipients of musical honours. That he was a Doctor of Music in 1678 is proved by an entry in the Act-Book of Westminster Abbey, which records that on Nov. 23 it was 'ordered that two leases be made to Dr. Blow of tenements in Atkins Alley in y^e Sanctuary for y^e Residue of a terme therein to come of a lease lately made to Mr. Rashleigh.' By a subsequent entry (April 30, 1687) it seems that he was granted a lease 'of tenements in y^e Sanctuary' for forty years. About this time, *i.e.* between Dec. 10, 1680, and August 1687, he wrote the remarkable 'Masque for the Entertainment of the King,' 'Venus and Adonis,' in which the part of Venus was taken by Mary Davies, and that of Cupid by her daughter by Charles II., Lady Mary Tudor. This work, his only recorded composition for the stage, exists in contemporary manuscripts in the British Museum, Christ Church, Oxford, and Westminster Chapter Libraries; it was first printed in 1902 by Mr. G. E. P. Arkwright as vol. xxv. of his Old English edition (London, J. Williams).

In October 1676 the death of Dr. Christopher Gibbons created a vacancy of one of the three organists' posts in the Chapel Royal. It is generally believed that Blow was appointed, but the Cheque Book has no record of this, merely stating that 'Dr. Christopher Gibbons, organist, . . . departed this life the 20th day of October 1676, in whose place was sworne Mr. John Chrissostome Dusharoll the 26 day of the same month 1676.' Dusharoll (otherwise Sharole or Sharold) was in orders, and his name occurs among those of the 'ministers' at the Coronation of James II. in 1685. He died in 1687, in which year Chamberlayne (*Angliæ Notitia*) gives Blow's name as one of the three organists, the other two being Child and Purcell. The first mention in the Cheque Book of Blow as organist occurs in the list of the Gentlemen of the Chapel present at the Coronation of William and Mary (1689): at that of James II. Dr. Child heads the list of lay members of the chapel; his name is followed by those of the Clerk of the Cheque and of Blow, who is styled 'Master of the Children,' but no names of organists are given.

The various appointments held by Blow, and the dates when he occupied them, are rather obscure, mainly owing to the silence of contemporary records. In 1680 he is said either to have resigned or to have been dismissed from Westminster Abbey to make room for Purcell, on whose death in 1695 he was reappointed organist, remaining at the Abbey for the rest of his life. In 1687 he succeeded Wise as Almoner and Master of the Choristers at St. Paul's, which offices he resigned in 1693 to his pupil, Jeremiah Clarke. If Chamberlayne (*Angliæ Notitia*, 1692) is to be relied upon, in 1691 or 1692 he must also have resigned the Mastership of the Children of the Chapel Royal to Purcell, though the Cheque Book records that he held this post at his death. On the accession of James II. he was appointed a member of the royal band and composer in ordinary; in 1695 he shared with Father Smith the post of 'tuner of the regals, organ, virginals, flutes and recorders, and all other kind of wind instruments in ordinary to His Majesty' (Warrant, printed in *Musical Times*, Feb. 1, 1902); according to Chamberlayne (*Angliæ Notitia*), in 1692 he was master of the royal vocal music (Staggins being master of the band) at a salary of £100 per annum, and in 1699, 'upon a new establishment of a composer's place for the Chapell Royal' (*Cheque Book*, ed. Rimbault, Camden Soc. 1872, p. 23), Blow was appointed with an annual salary of £40, afterwards raised to £73. In 1684 he took part in the organ competition between Smith and Harris at the Temple Church, the latter engaging Draghi to play upon his instrument and the former Blow and Purcell, with the result that Smith was victorious.

In addition to the work which his numerous appointments entailed, Blow was a voluminous composer. For New Year's day 1681-2, he wrote an ode, 'Great sir, the joy of all our hearts,' which was followed by similar compositions for 1683, 1686, 1687, 1688, 1689, 1693 (?), 1694, and 1700; for 1684, 1691, 1695, and 1700, odes, etc., for the celebration of St. Cecilia's day, the first of which was printed in score, the year of its production. For the coronation of James II. he wrote two anthems, 'Behold, O God, our Defender' and 'God spake sometimes in visions.' In 1689 he contributed some harpsichord pieces to the second part of Playford's 'Musick's Handmaid' (reprinted in 1705 as 'A Choice Collection of Lessons . . . by Dr. John Blow and the late Mr. Henry Purcell,' etc.). In 1695 he published an Epicedium for Queen Mary; in 1696 an ode on the death of Purcell. In 1697 he wrote an anthem ('I was glad when they said') for the opening of St. Paul's Cathedral, and in the same year another ('Praise the Lord, O my soul') to celebrate the peace of Ryswick. In 1700 there was issued a 'Choice Collection of Ayres for the Harpsichord or Spinett,' by Blow, Piggott, Clarke, Barrett, and Croft; another collection, containing four 'Setts,' or suites, entirely by Blow, was issued by Walsh without date (probably in 1704), besides a set of 'Psalms set full for the Organ or Harpsichord' (no date). In 1700 he published 'Amphion Anglicus,' a selection of songs, etc., dedicated to Princess (afterwards Queen) Anne, which he intended to follow by a collection of his church music. Most of this, however, still remains in manuscript. Boyce printed three services and eleven anthems, but the late librarian of the Sacred Harmonic Society, Mr. W. H. Husk, who spent much time in collecting and copying Blow's church music, enumerates fourteen services and upwards of one hundred anthems as being extant. Sacred songs and duets by Blow appeared in Playford's 'Harmonia Sacra,' and many secular songs and catches in the 'Pleasant Musical Companion,' the 'Catch Club,' the *Gentleman's Journal*, and other collections of the period. About 1697 Blow was living at an estate he had bought at Hampton, but his death took place at his house in Broad Sanctuary, Westminster, on Oct. 1, 1708. He was buried in the north aisle of the Abbey, and above his grave there is a monument to his memory, on which appears an open book, containing the 'Gloria' in Canon from his service in C.

His will (dated Jan. 3, 1707) has been printed by Mr. F. G. Edwards in the *Musical Times* (Feb. 1, 1902). It shows him to have possessed considerable property, which was mainly divided between his three daughters; 'my sister Cage' and 'my niece Elizabeth Blow' are also mentioned. His wife had died in childbed on Oct. 29, 1683, aged thirty. By her he had five children: (1) Henry (buried in Westminster Abbey, Sept. 1, 1676); (2) John (died June 2, 1693, aged 15); (3) Katherine (died unmarried, May 19, 1730); (4) Elizabeth (m. April 30, 1719, to Capt. William Edgeworth, and died Sept. 2, 1719); and (5) Mary (died unmarried, Nov. 19, 1738). In person Blow is said by Sir John Hawkins to have been a very handsome man 'and remarkable for a gravity and decency in his deportment suited to his station.' Three paintings of him are in existence: (1) a half-length in the possession of Mr. Algernon Ashton; (2) an oval head and shoulders, belonging to Dr. W. H. Cummings; and (3) a small head, at St. Michael's College, Tenbury. A fine print, drawn and engraved by R. White, is prefixed to 'Amphion Anglicus,' which also gives Blow's arms, argent, a saltire sable between 4 torteaux: the same coat appears on the tablet in Westminster Abbey.

Blow's considerable merits as a composer have always been overshadowed by those of his great pupil, Henry Purcell, and so little of his music has been printed that even now it is difficult to estimate his position properly. Dr. Burney, judging from the point of view of the late 18th century, devoted some pages of his history to an unusually bitter attack on the 'crudities' to be found in Blow's music. The particular instances quoted by Burney have been pronounced by Sir Hubert Parry (*Oxford History of Music*, iii. p. 276) to 'do Dr. Blow for the most part great credit, for they show that he adventured beyond the range of the mere conventional, and often with the success which betokens genuine musical insight.' The whole question has been excellently dealt with by Mr. G. E. P. Arkwright in his introduction to 'Six Songs by Dr. John Blow' (Old English edition, No. xxiii. 1900). W. B. S.

BLUETHNER. The great Saxon representative of modern piano-making is Julius Ferdinand Bluethner, born March 11, 1824, at Falkenhain near Merseburg. He opened his piano manufactory at Leipzig, Nov. 7, 1853. In 1873 he took out a patent for his Aliquot system, which, through the vibration by influence of an additional unused string to each note, increases the value in combination of the octave upper partial. Herr Bluethner has branch establishments in Hamburg, Berlin, and London. A. J. H.

BLUMENTHAL, Jacob, born at Hamburg, Oct. 4, 1829, pupil of F. W. Grund there, and of C. M. von Bocklet and Sechter in Vienna. His proficiency in pianoforte-playing was attained under Herz at the Conservatoire in Paris, which he entered in 1846. In 1848 he took up his residence in London, where he became pianist to Queen Victoria, and a very fashionable teacher. As a composer he is known for a large number of brilliant, effective, and pretty pianoforte pieces, and for many songs, some of which, such as 'The Message,' have become widely and justly popular. [Numerous song-albums, representing the work of his later life, are sincere in expression and artistic in style.] A. M.

BOB is a term used by change-ringers to denote certain changes in the working of the methods by which long peals of changes are produced. [See Change II.] C. A. W. T.

BOCCABADATI, Luigia, was born at Parma, where she received her musical education in a convent, and made a brilliant début in 1817. After singing at several theatres in Italy, she visited Munich, where her fine voice and good method were fully appreciated. She appeared at Venice in 1823, at Rome in 1824, at Milan in 1826, and again at Rome in 1827; and she met everywhere with the same success, especially in opera buffa, for which style of piece she was much in request. On this account she was persuaded to sing at Naples during the years 1829, 1830, and 1831. Despréaux, the composer, writing from Naples, Feb. 17, 1830 (*Revue Musicale*, vol. vii. p. 172), describes her as 'a little dry, dark woman, who is neither young nor old. She executes difficult passages well; but she has no elegance, grace, or charm about her. Her voice, although extensive, is harsh at the top, but otherwise she sings in tune.' Berlioz says in the same *Revue* (xii. 75) in 1832, 'she is a *fort beau talent*, who deserves, perhaps, more than her reputation.' She appeared in London on Feb. 18, 1833, at the King's Theatre, in 'Cenerentola.' She was not successful here, and did not return another year. She sang at Turin for three seasons, and at Lisbon in 1840, 1841, and 1842. She returned to Turin in 1843, and sang at Genoa in 1844, and in the next year at Palermo. She was married to a M. Gazzuoli, by whom she had a son, and a daughter, Augustine, who was also a singer. Luigia Boccabadati died at Turin, Oct. 12, 1850. J. M.

BOCCHERINI, Luigi, a highly gifted composer, born at Lucca, Feb. 19, 1743. The first rudiments of music and the violoncello were taught him by his father, an able bass-player, and the Abbé Vannucci, Chapel-master to the Archbishop. The boy's ability was so great as to induce them to send him (1757) to Rome, where he rapidly made himself famous both as composer and player. Returning to Lucca he [entered the theatre orchestra, and was in the town band from 1764 to 1779. Two oratorios, 'Giuseppe riconosciuto' and 'Gioas,' were given at Lucca during this period, as well as an opera, probably 'La Clementina,' in 1765. He] joined Filippo Manfredi, a scholar of Tartini's, in a tour through Lombardy, Piedmont, and the south of France, and even as far as Paris, which they reached in 1768. Here they found a brilliant reception from Gossec, Capon, and Dupont, sen., and their appearance at the Concerts Spirituels confirmed the favourable judgment of their friends. Boccherini became the rage; Venier and La Chevardière, the publishers, contended for his first trios and quartets, the eminent Mme. Brillon de Jouy (to whom Boccherini dedicated six sonatas) attached herself to the two artists, and the Spanish ambassador, a keen amateur, pressed them to visit Madrid, promising them the warmest reception from the Prince of Asturias, afterwards Charles IV. Accordingly, in the end of 1768 or beginning of 1769 they started for Madrid, but their reception was disappointing. Brunetti the violinist was then in favour,[1] and neither King nor Prince offered the strangers any civility. They were, however, patronised by the Infante Don Luis, brother of the King, whom Boccherini has commemorated on the title-page of his six quartets (op. 6), calling himself 'Compositore e virtuoso di camera di S. A. R. Don Luigi infante d'Ispagnia,' a title which he retained until the death of the Infante in 1785. [He seems to have travelled in Germany between 1782 and 1787, and in the latter year] he dedicated a composition to Friedrich Wilhelm II., King of Prussia, which procured him a valuable present, and the post of Chamber-composer to the King, with an annual salary, but burdened with the condition that he should compose for the King alone. With the death of Friedrich in 1797 the salary ceased, and Boccherini found himself unknown except to a small circle of friends. He returned to Spain and found a patron in the Marquis Benavente, in whose palace he was able to hear his music performed by his former comrades of the Villa Arenas—whither his old protector Don Luis had retired after his *mésalliance*—and to become once again known. Meantime ill-health obliged him to drop the violoncello; he was often in want, and suffered severe domestic calamities. With the advent of Lucien Buonaparte, however, an ambassador of the French Republic at Madrid, better times arrived. Lucien appreciated Boccherini, and his productive talent revived. In 1799 he wrote six pianoforte quintets, and dedicated them to the French nation and Republic, but they were not published till after his death, and then appeared with the name of the Duchesse de Berri on the title-page. In 1801 and 1802 he dedicated twelve string quintets (op. 60 and 62) 'per il Cittadino Luciano Bonaparte,' and in 1801 a 'Stabat Mater' for three voices, presented to the same, and published by Sieber of Paris. After this Boccherini's star sank rapidly, and his poverty was so great that he was glad to make arrangements of his works for the guitar for the use of the Marquis Benavente and other wealthy amateurs, till at length death released him from his troubles on May 28, 1805. The last of his sons, Don José, died in Dec. 1847, as librarian to the Marquis Seralbo, leaving a son Fernando, professor at the Academy of Fine Arts in Madrid (1851), the last representative of the name of Boccherini.

The ability in Boccherini's chamber music, which is generally contemporary with Haydn's, is obvious and unquestionable. He is certainly wanting to some extent in force and contrast, but pleasant method, expressive melody, good treatment of ideas, and dignified style are never absent in his music. His originality was great, and had its influence on the progress of the art. To our practised ears his pieces may seem flat, tedious, wanting in variety of key, and too simple in execution, and doubtless these qualities have contributed to make them forgotten in Germany, though in England, Italy, and France his best works are still played and enjoyed. His quintets and violoncello sonatas (especially one of the latter in A) were formerly often given at the Monday Popular Concerts. [Six sonatas for violoncello were edited by Grützmacher and Piatti, one quintet for strings is in Payne's miniature edition, and four violoncello concertos were published in Paris in 1898.]

Boccherini and Haydn are often named

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[1] [But see Brunetti, and Eitner's *Quellen-Lexikon*, *s.v.* Brunetti.]

together in respect of chamber music. It would be difficult to characterise the relation between them better than in the saying of Puppo the violinist, that 'Boccherini is the wife of Haydn.' It is usually assumed that these two great composers knew and esteemed each other's works, and that they even corresponded. No evidence of this is brought forward by Picquot, the earnest and accurate biographer of Boccherini, but it is nevertheless a fact. In a letter to Artaria ('Arenas, Feb. 1781') Boccherini sends his respects to Haydn, and begs him to understand that he is an enthusiastic admirer of his genius. Haydn, on his side, in two letters to Artaria, mentions his intention of writing to Boccherini, and in the meantime returns a complimentary message. Artaria at that time had published several string trios and quartets of Boccherini's, and had for long been in business relations with him.

Boccherini's facility was so great that he has been described as a fountain, of which it was only necessary to turn the cock to produce or suspend the stream of music. That he was remarkably industrious is evident from the detailed catalogue of his works made by Picquot. His first 6 trios date from 1760, and were followed in the next year by 6 quartets, published in Paris in 1768. The total number of his instrumental works amounts to 467, of which 74 are unpublished. The printed ones are as follows:—21 sonatas for pf. and vln.; 6 ditto for vln. and bass; 6 duets for two vlns.; 48 trios for two vlns. and vcl.; 12 ditto for vln. vla. vcl.; 102 string quartets; 18 quintets for flute or oboe, two vlns. vla. vcl.; 12 ditto for pf., two vlns. vla. vcl.; 113 ditto for two vlns. vla. and two vclli.; 12 ditto for two vlns., two vlas. and vcl., 16 sextets for various instruments; 2 octets for ditto; 1 suite for full orchestra; 20 symphonies, including 8 concertante; 4 vcl. concertos. In addition to the above his vocal works are—A Stabat Mater for three voices, with quintet string accompaniment; a Mass for four voices and instruments; a Christmas Cantata for four solo voices, chorus, and orchestra; Villancicos or Motets for Christmas-time for four voices and orchestra; an Opera or Melodrama, 'La Clementina'; 14 Concert Airs and Duets, with orchestra. Of the vocal works the Stabat Mater alone is published (Paris, Sieber, op. 61). [The system of numeration, by which a new series of opus-numbers begins with each branch of his compositions, is very confusing: even from Eitner's catalogue, in the *Quellen-Lexikon*, it is difficult to get an exact idea of the extent of Boccherini's works.]

There are also many other pieces which are either spurious or mere arrangements by Boccherini of his own works. See *Notice sur la vie et les ouvrages de Luigi Boccherini, suivie du catalogue raisonné de toutes ses œuvres, tant publiées qu'inédites,* par L. Picquot, Paris, Philipp, 1851, with two portraits; and the biography by D. A. Cerù (1864). C. F. P.

BOCHSA, Robert Nicolas Charles, composer and eminent harpist, born at Montmédy, August 9, 1789, was the son of Karl Bochsa (d. 1821), a flute and clarinet player. He played the piano and flute in public at an early age, and composed airs de ballet for the theatre while yet a child. Before he was sixteen his opera 'Trajan' was produced at Lyons in honour of the Emperor's visit. His family having removed to Bordeaux, he became a pupil of Franz Beck, under whom he wrote a ballet, and an oratorio, 'Le Déluge Universel.' In 1806 he entered the Conservatoire at Paris as a pupil first of Catel and then of Méhul. He studied the harp under Nadermann and Marin, but soon formed a style of his own. He was continually discovering new effects, even to the close of his life, and may fairly be said to have revolutionised harp-playing. In 1813 he was appointed harpist to the Emperor Napoleon, and three years later to Louis XVIII. and the Duc de Berri. Eight operas from his pen were performed at the Opéra Comique between 1813 and 1816. He composed a requiem to the memory of Louis XVI., which was performed with great solemnity in Jan. 1816; but a year later he was detected in extensive forgeries, and fled from France, never to return. He was tried in his absence, and condemned to twelve years' imprisonment, with a fine of 4000 francs. He took refuge in London, where his fine playing was universally admired, and so popular did the harp become that he was unable to satisfy all the applicants for lessons. Parish-Alvars and J. B. Chatterton were both pupils of Bochsa. In 1822 he undertook the joint management, with Sir George Smart, of the Lent oratorios, and in 1823 the entire direction of them. Here he produced Stadler's 'Jerusalem,' oratorios by Wade and Sir John Stevenson, and his own 'Déluge Universel.' On the institution of the Royal Academy of Music, Bochsa was appointed professor of the harp and general secretary, but in 1827 was dismissed on account of public attacks upon his character which he was unable to deny. In 1826 he succeeded Coccia as conductor at the King's Theatre, and six years later was himself succeeded by Costa. Rossini's 'Comte Ory' was produced under his management. Bochsa gave annual concerts, the programme of which always contained some striking novelty, though not always in the best taste. For instance, at one of them, Jan. 22, 1829, Beethoven's 'Pastoral Symphony' was accompanied by acted illustrations. In 1839 he ran away with the wife of Sir Henry Bishop and undertook a concert tour, visiting every country of Europe (except France), America and Australia, where he died of dropsy at Sydney, Jan. 6, 1856. Immediately before his death he composed a requiem, which was performed at his funeral.

As a composer Bochsa was too prolific for his own fame. Some of his many compositions for the harp, including a 'Method' for that instrument, are still known to harp-players. As a man he was irregular and dissipated to the last degree. M. C. C.

BOCKLET, CARL MARIA VON, pianoforte-player, born at Prague, 1801; learned the pianoforte from Zawora, the violin from Pixis, and composition from D. Weber. In 1820 he settled in Vienna as first violin in the Theatre 'an der Wien,' but shortly after resigned the violin and gave his whole attention to the piano. Beethoven took much interest in him, and at different times wrote him three letters of recommendation (Nohl, *Beethovens Briefe*, Nos. 175, 176, 324). He was very intimate with Franz Schubert, whose piano compositions he was the first to bring into public notice, and for whom he had a romantic attachment. His great object in performance was to catch the spirit of the composition. Meeting with great success as a teacher he gradually withdrew himself from all public appearance; but in 1866, after a long interval, appeared once more to introduce his son Heinrich to notice. He died July 15, 1881. F. G.

BOCKSHORN, SAMUEL, born 1629, was originally pupil and afterwards director of the music at the Gymnasium in Pressburg, about 1655 was director of the music at the church of the Trinity, Nuremberg, and in 1657 capellmeister to the Duke of Würtemberg. He died at Stuttgart, Nov. 12, 1665. Amongst his compositions, many of which were published under his Latinised name, Capricornus, may be named 'Opus Musicum,' for 1-8 voices, with instrument (1655); 'Geistliche Concerten' (1658); 'Geistliche Harmonien' (1659, 1660, and 1664); 'Theatrum Musicum' (1659, 1669); the latter contains the 'Judicium Salomonis' (see CARISSIMI); 'Jubilus Bernhardi' (1660); 3 Pt. sonatas (1660); a dramatic cantata, 'Raptus Proserpinæ' (1662). Two 'Lieder von dem Leyden und Tode Jesu' were published in 1660, and a volume of *Neue-angestimmte . . . Tafel-Music* in 1670-1. A number of motets and other sacred compositions are in the Royal Library at Berlin and elsewhere. (See list in the *Quellen-Lexikon.*) His works were largely published, and even as late as 1708 a new edition of his Sonatas, Cappricci, Allemandes, etc., was published in Vienna. F. G.

BODE, JOHANN JOACHIM CHRISTOPH, born at Barum in Brunswick, Jan. 16, 1730. He had a strange and varied life as bassoon and oboe-player, composer, newspaper editor (*Hamburger Correspondent*), printer (Lessing's *Hamburgische Dramaturgie*), and translator (Burney's *Present State of Music in Germany*, 1773). He died at Weimar, Dec. 13, 1793. M. C. C.

BODENSCHATZ, ERHARD, born at Lichtenberg in the Harz Mountains about 1570, studied theology and music at Leipzig, in 1600 became Cantor at Schulpforta, in 1603 Pastor at Rehausen, and in 1608 Pastor at Gross-Osterhausen, near Querfurt, where he died in 1638. Bodenschatz's Magnificat (1599) and his 'General-bass' show him to have been an able contrapuntist; but his real value arises from the collections of music which he brought out—'Psalterium Davidis,' 4 voc. (Leipzig, 1605); 'Florilegium hymnorum,' 4 voc. (Leipzig, 1606); 'Harmonia angelica,' a collection of Luther's hymns (1608); 'Bicinia XC' (1615); and especially 'Florilegium Portense,' in 2 parts. Of Part 1 the first edition was printed by Lamberg of Leipzig in 1603, and contains 89 motets—increased in the second edition (1618) to 120. Part 2 appeared in 1621, and contained 150 motets. There is no score of the work. It was published, like our own 'Barnard,' in separate parts, small 4to—8 of the first Part, and 9 of the second, including in the latter case a Basso continuo part. A copy of the work is in the British Museum. Its contents are as follows:—

PART I (1618).

1. Pater noster. L. Hasler. 8 voices.
2. Exultat cor meum. Anon. 8 v.
3. Benedicam. A. Gabriel. 8 v.
4. Deus meus. Erbach. 8 v.
5. Man wird zu Zion. Hausman. 8 v.
6. Quaerite. Calvisius. 8 v.
7. Audi hymnum. Bodenschatz. 8 v.
8. Laudate pueri. Orlandus. 7 v.
9. Laudate Dominum. Hasler. 8 v.
10. Repleatur os meum. Gallus. 5 v.
11. Confitebor. Orlandus. 8 v.
12. Nisi Dominus. Anon. 8 v.
13. Beatus vir. Gallus. 8 v.
14. Deus adiutor. Eremita. 8 v.
15. Exultate. Gabriel. 8 v.
16. Laudate Dominum. Anon. 8 v.
17. Deus canticum. Fabricius. 6 v.
18. Cantate Domino. Ammonis. 8 v.
19. Exultate. Dulichius. 8 v.
20. Sacerdotes stabant. Anon. 8 v.
21. Cantate Domino. Anon. 8 v.
22. Exaudiat te Dominus. Fabricius. 6 v.
23. Sis praesens Deus. Fabricius. 6 v.
24. Ego sum panis. Gallus. 5 v.
25. Domine quid. Orlandus. 6 v.
26. Cor mundum. Anon. 6 v.
27. Media vita. Gallus. 8 v.
28. Cibavit nos. Bassanus. 8 v.
29. O quam metuendus. Gallus. 8 v.
30. Jubilate. Giovanelli. 8 v.
31. Domine Dominus noster. Erbach. 8 v.
32. Jubilate. Marentius. 8 v.
33. Cantate. Horologius. 8 v.
34. Laudate Dominum. Cantoni. 8 v.
35. Laudate Dominum. Venturus. 8 v.
36. Veniet tempus. Gallus. 8 v.
37. Audi tellus Gallus. 8 v.
38. Non vos relinquam. Fabricius. 6 v.
39. Hymnum cantate. Massainus. 8 v.
40. In convertendo. Orlandus. 8 v.
41. O Domine Jesu Christe. A. Gabriel. 8 v.
42. Levavi oculos. Orlandus. 8 v.
43. Deus misereatur. Bischoff. 8 v.
44. Confitemini. Orlandus. 5 v.
45. Domine quis habitabit. Erbach. 6 v.
46. Deus in adiutor. Orlandus. 6 v.
47. Domine, quando veneris. Gallus. 6 v.
48. Jubilate. F. Weissensee. 8 v.
49. Cantate Domino. Gallus. 8 v.
50. Angelus ad pastores. Orlandus. 5 v.
51. Nesciens mater. Erbach. 5 v.
52. Angelus ad pastores. H. Praetorius. 8 v.
53. Quem vidistis pastores. A. Gabriel. 8 v.
54. Das alte Jahr. Calvisius. 8 v.
55. Surge illuminare. H. Praetorius. 8 v.
56. Nunc dimittis. Anon. 5 v.
57. A Domino factum. Hasler. 8 v.
58. Surge propera. H. Praetorius. 8 v.
59. Quam pulchra es. Bodenschatz. 5 v.
60. Tristis est anima. Orlandus. 5 v.
61. Adoramus te. Gallus. 6 v.
62. Filiae Jerusalem. Gallus. 8 v.
63. Dominus Jesus. Gallus. 8 v.
64. Ecce quomodo. Gallus. 4 v.
65. Alleluia. Gallus. 8 v.
66. Tulerunt Dominum. Massainus. 8 v.
67. Tulerunt Dominum. H. Praetorius. 8 v.
68. Angelus Domini. C. Erbach. 6 v.
69. O viri, O Galilaei. Boschettus. 8 v.
70. Veni Sancte. Gallus. 8 v.
71. Hodie completi. A. Gabriel. 7 v.
72. Hodie completi. Gallus. 8 v.
73. Adesto unus Deus. Neander. 8 v.
74. Duo seraphim. Ingignerus. 8 v.
75. Te Deum patrem. H. Praetorius. 8 v.
76. Te Deum patrem. Erbach. 8 v.
77. Factum est. H. Praetorius. 8 v.
78. Jam non dicam. Gallus. 6 v.
79. Gaudent in coelis. Fabricius. 6 v.
80. Jam non dicam. Phinot. 8 v.
81. Ingrediente Domino. Zalamella. 5 v.
82. Hierusalem gaude. Gallus. 6 v.
83. Non auferetur. Meiland. 8 v.
84. Veni Domini. Gallus. 8 v.
85. Praeter rerum. Calvisius. 6 v.
86. Von Himel hoch. Calvisius. 6 v.
87. Freut euch. Calvisius. 6 v.
88. Gloria in excelsis. Calvisius.
89. Joseph, lieber Joseph. Calvisius. 6 v.[1]
85. Gloria tibi. H. Praetorius. 7 v.
86. Non auferetis. Rothius. 7 v.
87. Hosianna. Mauritius Landgr. Hassiae. 8 v.
88. Hierusalem gaude. Zangius. 8 v.
89. Cum natus esset Jesus. Walliser. 8 v.
90. Hodie Christus. Anon. 8 v.

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[1] The first edition ends here: in the second the numbers of the last five motets of the first edition are repeated.

91. Das alte Jahr. M. Praetorius. 8 v.
92. Herre nun lestu. Demantius. 6 v.
93. Ave gratia plena. Bianciardi. 6 v.
94. Surrexit Christus. Zangius. 8 v.
95. Apparuerunt Apostolis. Vincentius. 8 v.
96. Cantate. H. Praetorius. 8 v.
97. Venite exultemus. H. Praetorius. 8 v.
98. Jubilate. A. Berger. 8 v.
99. Cantate. A. Berger. 8 v.
100. Laudate Dominum. A. Berger. 8 v.
101. Super flumina. Vulpius. 8 v.
102. Domine Jesus. Walliser. 8 v.
103. Gaudent in coelis. Walliser. 8 v.
104. Omnes gentes. Steuccius. 8 v.
105. Benedicam. M. Praetorius. 6 v.
106. Benedicam. Francus. 8 v.
107. Ist nicht Ephraim. Hartmann. 8 v.
108. Lobet den Herrn. J. Gross. 8 v.
109. Ich habe den Gottlosen. Anon. 8 v.
110. Benedicta sit sancta. Gumpelzheim. 8 v.
111. Hodie nobis. L. Viadana. 8 v
112. Hodie Christus. G. Gabriel. 8 v.
113. Magnum haeredidatis. Merulus. 8 v.
114. Corde natus. Vulpius. 8 v.
115. Deus spes nostra. Vulpius. 8 v.

PART II (1621).

1. Allein zu dir Herr. M. Roth. 8 v.
2. Anima mea exspectat. F. Weissensee. 8 v.
3. An Wasserflüssen Babylons. C. F. Walliser. 8 v.
4. Benedicat et Deus. M. Roth. 8 v.
5. Beati omnes. Anon. 8 v.
6. Benedictus es Dom. F. C. Gabutius. 8 v.
7. Congregati sunt. M. Roth. 8 v.
8. Confitemini. C. Vincentius (vel Capilupus). 8 v.
9. Confitebor tibi in Organis. M. Vulpius. 8 v.
10. Cantate Domino. A. Pacellus. 8 v.
11. Dominus regnavit. M. Roth. 8 v.
12. Der Herr wird dich. Do. 8 v.
13. Domine quis habitabit. Gabutius. 7 v.
14. Domine Jesu. Luyton. 6 v.
15. Deus misereatur nostri. Pallavicinus. 8 v.
16. Domine quis habitabit. Anon. 8 v.
17. De profundis clamavi. T. Riccius. 8 v.
18. Deus meus ad te. Hasler. 6 v.
19. Domini est terra. Capilupus. 8 v.
20. Deus in adiutorium. Anon. 8 v.
21. Domine quid multiplicati. Anon. 8 v.
22. Ecce nunc benedicite. Anon. 8 v.
23. Ecce quam bonum. Anon. 8 v.
24. Exultate Deo. G. Zuchinius. 8 v.
25. Factum est, dum iret. M. Vulpius. 10 v.
26. Felix o ter. Anon. 8 v.
27. Foedera coniugii. Anon. 8 v.
28. Gemmula carbunculi. Anon. 6 v.
29. Homo quidam. M. Vulpius. 8 v.
30. Herr, wenn ich nur. M. Franck. 8 v.
31. Ich hab's gewagt. M. Roth. 8 v.
32. In Domino gaudebimus. M. Roth. 8 v.
33. Ich beschwere euch. F. Weissensee. 8 v.
34. Jubilate Deo. Anon. 8 v.
35. Iniquos odio habui. L. Marentius. 8 v.
36. Lieblich und schön. M. Roth. 7 v.
37. Lobe den Herrn. Anon. 8 v.
38. Levavi oculos. Anon. 8 v.
39. Lobe den Herrn. Hartman. 8 v.
40. Moribus in sanctis. Anon. 8 v.
41. Nun lob mein. C. T. Walliser. 5 v.
42. Non est bonum. M. Roth. 8 v.
43. Obsecro vos fratres. S. Gallus. 8 v.
44. Populi omnes. M. Roth. 8 v.
45. Pater peccavi. J. B. Pinnellus. 8 v.
46. Quemadmodum desiderat. L. Balbus. 8 v.
47. Querite primum. Zangius. 6 v.
48. Quam dilecta. A. Patartus. 6 v.
49. Quam in coelo. M. Franck. 6 v.
50. Qui habitat in. Viadana. 8 v.
51. Si quis diligit me. M. Roth. 8 v.
52. Surge propera. M. Roth. 8 v.
53. Si bona suscepimus. L. Hasler. 8 v.
54. Sanctificavit Dominus. C. Erbach. 8 v.
55. Tribularer. L. Leonius. 8 v.
56. Super flumina Babylonis. A. Savetta. 8 v.
57. Si acuero, ut fulgur. Viadana. 8 v.
58. Tota pulcra es. L. Balbus. 8 v.
59. Veni in hortum. C. Vincentius. 6 v.
60. Veni in hortum. M. Roth. 8 v.
61. Venite ad me omnes. V. Bertholusius. 8 v.
62. Unser Leben. S. Calvisius. 8 v.
63. Ich danke Dir. E. Bodenschatz. 8 v.
64. Zion spricht. S. Calvisius. 8 v.
65. Oremus praeceptis. C. J. Walliser. 8 v.
66. Jubilate Deo. J. Gabriel. 8 v.
67. Jubilate. L. Marentius. 8 v.
68. Cibavit nos. J. Bellus. 8 v.
69. In te Domine speravi. Pallavicinus. 8 v.
70. Canite tuba in Sion. B. Pallavicinus. 8 v.
71. Hosanna in excelsis. F. Weissensee. 8 v.
72. Jerusalem gaude. C. Demantius. 8 v.
73. Alleluia Cantate. J. L. Hasler. 8 v.
74. Angelus ad pastores. N. Zang. 6 v.
75. Hodie Christus. L. Balbus. 7 v.
76. Hodie Christus. C. Erbach. 8 v.
77. Quem vidistis. F. Osculatus. 8 v.
78. Surgite pastores. Bianciardus. 8 v.
79. Claritas Domini. C. Vincentius. 8 v.
80. Jam plausus. C. Demantius. 8 v.
81. Quid concinunt. F. Bianciardus. 5 v.
82. Osculetur me. V. Bertholusius. 7 v.
83. Gloria tibi Domine. C. Vincentius. 8 v.
84. Sit nomen Domini. Borsarus. 8 v.
85. Stellam quam viderant. P. de Monte. 7 v.
86. Nunc dimittis. H. Stabilis. 8 v.
87. Senex puerum. Valcampus. 6 v.
88. Plaudat nunc organis. L. Balbus. 8 v.
89. Beata es. Steffaninus. 7 v.
90. Ecce tu pulchra es. A. Borsarus. 8 v.
91. Angelus Domini nuntiavit. N. Parma. 8 v.
92. Ave rex. F. Bianciardus. 8 v.
93. O Domine Jesu. L. Leonius. 8 v.
94. Tristis est anima. Agazzarius. 8 v.
95. Ponam inimicitias. M. Roth. 8 v.
96. Christus resurgens. Steffaninus. 5 v.
97. Alleluia surrexit. H. Ballionus. 6 v.
98. Quem quaeris. O. Vecchus. 6 v.
99. Expurgate vetus. C. Buel. 6 v.
100. Cognoverunt discipuli. L. Cusalius. 8 v.
101. Surgite populi. H. Vecchus. 8 v.
102. Tulerunt Dominum. A. Savetta. 8 v.
103. Angelus Domini descendit. L. Leonius. 8 v.
104. Alleluia. H. Steuccius. 8 v.
105. Singet dem Herrn. M. Roth. 8 v.
106. Maria Magdalena. Anon. 8 v.
107. Dum rex gloriae. Anon. 8 v.
108. Exurgat Deus. A. Pacellus. 8 v.
109. Exivi a patre. F. B. Dulcinus. 8 v.
110. Jam non dicam. F. Gabriel. 8 v.
111. O viri, o Galilaei. J. Croce. 8 v.
112. In nomine Jesu. Steffaninus. 8 v.
113. Hodie completi sunt. L. Valcampus. 6 v.
114. Hodie completi sunt. O. Catalanus. 8 v.
115. Dum complerentur. Pallavicinus. 8 v.
116. Veni Sancte Spiritus. N. Zangius. 8 v.
117. Intonuit de coelo. Aichinger. 6 v.
118. Invocamus te. Anon. 8 v.
119. Duo Seraphim. F. Croatius. 8 v.
120. O altitudo. F. Osculatus. 8 v.
121. Te Deum patrem. C. Valcampus. 6 v.
122. Tres sunt, qui. A. Pacellus. 8 v.
123. Tibi laus, tibi gloria. Anerius. 8 v.
124. Te Deum patrem. V. Bertholusius. 8 v.
125. Puer, qui natus est. C. Valcampus. 6 v.
126. Puer, qui natus est. H. Praetorius. 8 v.
127. Et tu puer. C. Vincentius. 8 v.
128. Fuit homo. H. Praetorius. 5 v.
129. Tu es Petrus. M. Franck. 8 v.
130. Petre, amas me? L. Leonius. 8 v.
131. Audivi vocem de coelo. J. Bellus. 6 v.
132. Factum est praelium. J. T. Tribiolus. 6 v.
133. Factum est praelium. L. Balbus. 8 v.
134. Factum est silentium. C. Porta. 8 v.
135. Venit Michael. Anon. 8 v.
136. Cantabant sancti. B. Regius. 8 v.
137. Hi sunt, qui venerunt. H. Stabilis. 8 v.
138. Hic est vere. A. Agazzarius. 8 v.
139. Sanctis Apostolis. G. Zuchini. 7 v.
140. Audivi vocem Angelorum. L. Leonius. 8 v.
141. Gaudent in coelis. Demantius. 8 v.
142. Isti sunt Triumphatores. C. Bertus vel Demantius. 8 v.
143. Exultemus Domino. B. Bagnius. 8 v.
144. Laudate Dominum. H. Perinus. 7 v.
145. Jubilate Deo. B. Pallavicinus. 8 v.
146. Exultavit cor meum. N. Parma. 8 v.
147. Exultate Deo. A. Savetta. 8 v.
148. Vespere autem Sabbathi. Anon. 8 v.
149. Laudate nomen Domini. J. Gabriel. 8 v.
150. Laudate Dominum. J. Croce. 8 v.

G.

BOEHM, ELIZABETH, singer, born at Riga, 1756 ; made her first appearance, 1783 ; afterwards married the tenor Cartellieri at Strelitz, from whom she separated, and married again Boehm the actor, under whose name she became one of the most favourite actresses of the Berlin national theatre. She was the first to play Donna Elvira in Berlin (1790). She died 1797. F. G.

BÖHM, GEORG, born at Goldbach near Gotha in 1661, was organist in Hamburg before 1698, when he became organist at the Johanniskirche of Lüneburg at the time when Bach was a member of the choir of the Michaeliskirche. It seems likely that it was his account of the music at Hamburg that suggested to Bach his famous journey to that city to hear Buxtehude. (See Spitta, *J. S. Bach* (Eng. trans.), i. 194-6.) Böhm seems to have retired in 1734, but to have been still living when Mattheson's *Vollk. Capellmeister* was published in 1739. He wrote music for Elmenhorst's hymns, a setting of the Passion, and many chorale-preludes and arrangements in the Royal and Hochschule libraries, Berlin, at Königsberg, Leipzig, etc. Some of his chorales, his suites, and a prelude and fugue for clavier, are minutely analysed by Spitta, *J. S. Bach* (Eng. trans.), i. 203-210. M.

BOEHM, HEINRICH, born 1836 at Blasria in Bohemia, where his father was leader of the choir and composer of the opera of 'Krathonos' (Rübezahl). Heinrich himself composed 35 operas and operettas in Bohemian, and his name is well known on the stage of that country. F. G.

BOEHM, JOSEPH, a violinist of repute, born at Pesth, March 4, 1795. He was a pupil first of his father, and then of Rode, who took a lively interest in his talent. After having played with much success at Vienna in 1815 he travelled for several years in Italy, giving concerts in most of the principal towns. On his return to Vienna in 1819 he was appointed professor of the violin at the Conservatorium, which post he occupied till 1848. In 1821 he became a member of the imperial band, and retired in 1868. From 1823 to 1825 he travelled in Germany and France, earning applause everywhere for the soundness of his tone, his irreproachable technique, and his healthy musical style. But it is as a teacher that Boehm's name has won a permanent place in the history of modern violin-playing. For fifty years he resided at Vienna—(where he died, March 28, 1876)—devoting his powers to the instruction of his numerous pupils, among whom it will suffice to name Ernst, Joachim, L. Straus, Hellmesberger, and Singer. In fact, all the excellent violinists who during the last half-century have come from Vienna were pupils either of Boehm or Mayseder, or both. These two masters appear to have supplemented each other by the different bent of their talents: Mayseder excelling chiefly by brilliant technique, while breadth of tone and thorough musical style were the prominent features of Boehm's playing.

He has published a number of compositions for the violin, polonaises, variations, a concertino, also a string-quartet, which, however, are of no importance. P. D.

BOEHM, THEOBALD, a flute-player of distinction, and Hof-musicus at Munich, born there April 9, 1794. [But see Welch's *Hist. of the Boehm Flute*, p. 3, note, from which it appears that Boehm himself occasionally implied that he was born in 1793.] He died Nov. 25, 1881. Besides composing many brilliant works for his instrument, he introduced several notable improvements in its mechanism; especially a new fingering which bears his name, and was introduced in London about the year 1834. It has been found applicable also to the oboe and bassoon, and has been adapted by Klosé to the clarinet, though with less success than in the other cases, owing to the foundation of the latter scale on the interval of a twelfth.

Its principal peculiarity is the avoidance of what are termed 'cross-fingered' notes, viz. those which are produced by closing a hole below that through which the instrument is speaking. For this purpose the semitone is obtained by pressing down the middle finger of either hand, and the corresponding whole tone, by doing the same with the forefinger. A large number of duplicate fingerings is also introduced, which facilitate passages previously impracticable. On the flute the system has the advantage of keeping different keys more on a level as regards difficulty: E major, for instance, which on the old eight-keyed instrument was false, uneven in tone, and mechanically difficult, is materially simplified. On the other hand, it alters to a certain extent the quality of the tone, making it coarser and less characteristic. It also complicates the mechanism, rendering the instrument heavier, and more liable to leakage.

Boehm's method has been generally adopted by flute-players both in England and abroad. [The history of a famous controversy as to the priority of its invention may be read in Christopher Welch's *History of the Boehm Flute* (1896).] Klosé's modification applied to the clarinet is used in France for military bands; many of Boehm's contrivances are incorporated in the oboes of M. Barret as made by Triebert of Paris. Bassoons on this system are rarely to be met with (see FLUTE; GORDON). W. H. S.

BÖHNER, JOHANN LUDWIG, deserves mention as the original of Hoffmann's 'Capellmeister Kreisler,' and thus of Schumann's 'Kreisleriana.' He was born Jan. 8, 1787, at Töttelstedt, Gotha, and had an immense talent for music, which was developed by his father and by Kittl, J. S. Bach's pupil; but, like Friedemann Bach, his habits were so irregular that he could never retain any regular employment. He wandered about through Germany, and in 1808 lived at Jena, where he made the acquaintance of Goethe and Hoffmann, and was about 1810 theatre conductor at Nuremberg, but returned in the end to his native village. At length, drink and privation carried him off on March 28, 1860. He gave a concert at Leipzig in Sept. 1834, in speaking of which Schumann[1] mentions that he 'looked so poverty-stricken as quite to depress me. He was like an old lion with a thorn in his foot.' He had at one time been celebrated for his improvisation, but at this date Schumann was disappointed by it—'it was so gloomy and dull.' This was in the early days of the *Neue Zeitschrift für Musik*, and Schumann utters a half intention to write Böhneriana for the paper, founded on the old man's own confessions, 'both humorous and pathetic.' These were afterwards to be the basis of the PF. pieces, op. 16, called the 'Kreisleriana' (1838). Böhner's absurdities almost pass belief. He announced an organ concert at Oldenburg, the church was filled and every one full of expectation, when Böhner appeared in the organ-loft and said, 'It is impossible for Ludwig Böhner to play to such an idiotic audience.'[2] Fétis gives a long list of his works, containing an opera, orchestral pieces, quartets, sonatas, motets, etc., ending with op. 120. [Some piano pieces were republished by the 'Böhner-Verein,' a small society in Gotha.] G.

BOËLLMANN, LÉON, French composer and organist, born at Ensisheim (Alsace), Sept. 25, 1862, entered the École de Musique religieuse, founded in Paris by Niedermeyer, at an early age, as a pupil of Eugène Gigout. After obtaining various honours at this school, he was appointed in 1881 sub-organist, and soon afterwards chief organist at the church of St. Vincent de Paul, Paris. Boëllmann tried, in his numerous compositions, every form excepting only dramatic music. A symphony in F was played at the Conservatoire of Nancy, and afterwards under Lamoureux in Paris; the Variations symphoniques for violoncello and orchestra have made his name famous abroad, and have been often played in London. A sonata for piano and violoncello; a quartet, op. 10, for piano and strings, a work which gained the prize of the Société des Compositeurs in 1877; a trio, and much church music; songs, and pianoforte pieces; a 'Suite gothique' for organ, and another suite for organ; 100 'Pièces brèves' and a fantaisie dialoguée for organ and orchestra, represent the principal works for his own instrument. He was a fine organ-player, and had a very remarkable gift of improvisation. Hugues Imbert, in a sketch of Boëllmann, has said, 'His music is naturally fresh, graceful, poetic, and built on solid scientific foundation. It is genuinely French, in that his harmonic treatment, though often bold, is never otherwise than clear. His symphonic compositions are written in a pure style, derived from his intimacy with the classics of music, and are admirably scored.' Boëllmann died in Paris, Oct. 11, 1897. G. F.

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[1] *Jugend-Briefe.* Letter to von Fricken.

[2] *Ibid.*

BOËLY, Alexandre Pierre François, French composer, born at Versailles, April 19, 1785, died in Paris, Dec. 27, 1858, a pupil of the Conservatoire of Paris, studying both piano and violin. He wrote sonatas for piano, for piano and violin, string trios, organ pieces, all of which are remarkable for their depth of thought and sincerity of intention. G. F.

BOESENDORFER, Ludwig, the most famous piano-maker in Vienna. The firm was founded in 1828 by Ignaz (born July 28, 1796; died April 14, 1859), the father of Ludwig, who, born in April 1835, succeeded to the business in 1859. While adopting overstringing and high tension with nearly all other leading piano-makers, he has adhered to the light Viennese action for his ordinary grand pianos, adopting, however, the English action with a simple repetition contrivance for his concert grand instruments. He went beyond all others in compass, his 'Imperial' grand pianos having the extraordinary range of 8 octaves (from F below the usual A). These were given up after a time, and the extreme compass reduced to 7½ octaves. He opened a concert room in 1872, in which nearly all the chamber music concerts and piano recitals given in Vienna now take place. A. J. H.

BOESSET, Pierre Guédron[1] Antoine, Sieur de Villedieu, born about 1585, died Dec. 1643, intendant of the Queen's music, 1615; maître de musique to Louis XIII., 1617; intendant of the King's music, 1627, and 'surintendant de la musique des chambres du roi et de la reine,' 1632; composer of court ballets, 24 in number, and ten books of airs in four and five parts, which attained immense popularity in their day. An English translation of the first book of his airs appeared with the title 'Court Ayres with their Ditties Englished' (London, 1629). Some masses and motets are in the Bibl. Nationale in Paris. He was succeeded in his posts and titles at the court of Louis XIV. by his son Jean Baptiste, born 1612, died 1685, and he, in 1667, by his son Claude Jean Baptiste, born about 1636, who composed, in addition to ballets for the court, a series of duets called 'Fruits d'Automne' (Paris, 1684). M. C. C.

BOHÈME, LA, opera in four acts, libretto founded on Mürger's *Vie de Bohème* by Giuseppe Giacosa and Luigi Illica, music by Giacomo Puccini. Produced at the Teatro Regio, Turin, Feb. 1, 1896. In English, as 'The Bohemians,' at Manchester (Carl Rosa Company), April 22, 1897, and at Covent Garden, with the same company, Oct. 2 of the same year. In Italian, at Covent Garden, July 1, 1899. Another opera on the same subject by Leoncavallo was produced at the Teatro Lirico, Milan, in the autumn of 1897. M.

BOHEMIAN GIRL, THE, a grand opera in three acts; the libretto adapted by Bunn from Fanny Ellsler's ballet of 'The Gipsy' (not the 'Gitana'); the music by Balfe. Produced at Drury Lane, Nov. 27, 1843, also at Her Majesty's, Feb. 6, 1858, as 'La Zingara' (Piccolomini as Arline); and in Dec. 1869, at the Théâtre Lyrique, Paris, as 'La Bohémienne,' with additions by the composer.

BOHEMIAN STRING QUARTET. Although this organisation, three members of which are still young men, dates back no further than from 1891, its doings already fill an interesting page in the history of chamber music, a taste for which it has materially helped to foster. No other four artists, with the possible exception of the 'Kneisel Quartet' in America, have so completely relinquished solo for quartet playing. Travelling and playing constantly together, Karel Hoffmann (first violin), Josef Suk (second violin), Oskar Nedbal (viola), and Hanus Wihan (violoncello) have realised the democratic ideal of a quartet in which neither instrument is unduly prominent, but in which each has in turn entire freedom of utterance. The second violin and viola are held by artists no less competent than the leader, whilst the violoncellist, an older and experienced man, has acted from the first as 'coach' to the party; thus each plays his part on strong and individual lines. Their performances are full of fire and virility, qualities which find enthusiastic admirers all the world over; but the more discriminating among the critics have not failed to observe that such interpretations as theirs are mainly satisfactory when the work performed is more or less orchestral in style. In works of the pure classical school they lack repose and the finer touches. They are heard at their best in Czech music, especially in the quartet of Smetana which bears the title 'Aus meinem Leben,' of which they give an unapproachable rendering, and in the chamber works of Dvořák and other Bohemian composers.

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[1] [He married a daughter of his predecessor, Pierre Guédron, and adopted his name as above, on the title of 'Court Ayres.' *Quellen-Lexikon.*]

All received their early training at the Conservatoire of Prague, a city which rivals Liège as a nursery of young violinists. Here Karel Hoffmann was born, Dec. 12, 1872, and studied in the Conservatoire for seven years. Josef Suk, born Jan. 4, 1874, at Křečovic, did more than study the violin. He studied composition under Dvořák (whose son-in-law he has since become), and to such purpose that he is now looked upon as one of the shining lights of the new Bohemian school. His earliest works were a dramatic overture and a piano quartet, the latter winning him a State scholarship. Since then he has written several orchestral compositions, including an overture to *A Winter's Tale*, two suites for the pianoforte, a piano quintet, and a string quartet in A minor, op. 11, which has been heard in London. Oskar Nedbal, born at Tavor, March 25, 1874, is also a pupil of Dvořák, and has composed, amongst other pieces, a sonata for piano and violin, op. 9, often played in London. He has acted both in Vienna and London as conductor of an orchestra composed entirely of Czech musicians. Hanus Wihan, violoncellist and *doyen* of the party, was born at Politz, June 5, 1855, and held many good appointments before casting in his lot with the others. Notably he was a member of King Louis II.'s quartet in Munich, in whom Wagner took great interest, inviting them more than once to his house in Bayreuth. He has great mastery over his instrument, which he plays in racy and somewhat unconventional fashion. Hoffmann, Suk, and Nedbal were all pupils of his in the chamber-music class of which he was director at the Prague Conservatoire, and by him the Bohemian quartet was founded, although he only became an active member of the party after the retirement of the original violoncellist, Otto Berger (1873-97) owing to ill-health. W. W. C.

BOHRER, the name of a family of musicians. (1) Caspar, born 1744 at Mannheim, trumpeter in the court band, and remarkable performer on the double-bass; called to Munich in 1778, and died there Nov. 14, 1809. (2) His son and pupil Anton, born at Munich, 1783, learned the violin from Kreutzer, and composition from Winter and Danzi, and became violin-player in the court orchestra at Munich. With his brother Max (born 1785), a clever violoncellist, he undertook in 1810 an extensive tour, ending in Russia, where they narrowly escaped transportation to Siberia as employés of the King of Bavaria, Napoleon's ally. In 1823 the brothers were appointed to the royal orchestra in Berlin, but, quarrelling with Spontini, lost their posts. Anton then resided in Paris till 1834, when he was made Concertmeister at Hanover; he died in 1852. Max was first violoncellist and Concertmeister at Stuttgart, from 1832 until his death, Feb. 28, 1867. The brothers married two sisters of Ferdinand David and of Madame Dulcken. Anton's daughter, Sophie, a girl of much promise as a piano-player, died in 1849 at Petersburg, aged twenty-one. F. G.

BOIELDIEU, François Adrien,[1] was born December 16 (not 15), 1775, at Rouen, where his father held the position of secretary to Archbishop Larochefoucauld. His mother kept a milliner's shop in the same city. The union does not seem to have been a happy one. We know at least that during the Revolution the elder Boieldieu availed himself of the law of divorce passed at that time to separate from his first wife and contract a second marriage. Domestic dissensions were perhaps the reason why our composer, when his talent for music began to show itself, exchanged the house of his parents for that of his master, the organist of the cathedral, Broche, who, although an excellent musician and pupil of the celebrated Padre Martini, was known as a drunkard, and occasionally treated Boieldieu with brutality. On one occasion, it is said, the boy had stained one of his master's books with ink, and in order to evade the cruel punishment in store for him escaped from Broche's house and went on foot to Paris, where he was found after much trouble by his family. He seems to have been better treated by Broche after his return. We are not informed of any other master to whom the composer owed the rudimentary knowledge of his art. This knowledge, however acquired, was put to the test for the first time in 1793, when an opera by Boieldieu, called 'La fille coupable' (words by his father), was performed at Rouen with considerable success. It has hitherto been believed that Boieldieu left Rouen for Paris immediately, or at least very soon after, this first attempt. This, however, must be a mistake, unless we accept the improbable conjecture of a second temporary sojourn in the capital. Certain it is that Boieldieu was again in Rouen, October 28, 1795, when another opera by him, 'Rosalie et Myrza,' was performed at the theatre of that city. The success of this second venture does not seem to have been brilliant, to judge at least by the *Journal de Rouen*, which, after briefly noticing the book, observes silence with regard to the music. Many of Boieldieu's charming ballads and chansons owe their origin to this period, and added considerably to the local reputation of the young composer. Much pecuniary

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[1] An important work by A. Pougin, *Boieldieu: sa vie, ses œuvres, son caractère, sa correspondance*, published in 1875, has thrown new light on the composer's career, and corrected many erroneous statements made by Fétis and other biographers.

FRANÇOIS ADRIEN BOIELDIEU

advantage he does not seem to have derived from them, for Cochet, the Paris publisher of these minor compositions, told Fétis that Boieldieu was glad to part with the copyright for the moderate remuneration of twelve francs apiece. Soon after the appearance of his second opera Boieldieu left Rouen for good. Ambition and the consciousness of power caused him to be dissatisfied with the narrow sphere of his native city, particularly after the failure of a plan (advocated by him in an article in the *Journal de Rouen*, entitled 'Réflexions patriotiques sur l'utilité de l'étude de la musique') of starting a music school on the model of the newly-founded Conservatoire.

To Paris therefore Boieldieu went for a second time, with an introduction from Garat the singer to Jadin (a descendant of the well-known Belgian family of musicians), at whose house, as well as at that of the Erards, he found a hospitable reception, and became acquainted with the leading composers of the day, Cherubini amongst the number. Boieldieu made his début as an operatic composer in the capital with the 'Deux lettres' (1796), and the 'Famille Suisse,' which was performed at the Théâtre Feydeau in 1797, and had a run of thirty nights. Other operas followed in rapid succession, amongst which we mention 'Zoraïme et Zulnare' (written before 1796, but not performed till 1798), 'La Dot de Suzette' (same year), 'Beniowski' (after a drama by Kotzebue; performed in 1800 at the Théâtre Favart), and 'Le Calife de Bagdad' (performed in September of the same year with enormous success). To these operatic works ought to be added some pieces of chamber music, which we mention less for their intrinsic value than for the sake of completeness. They are, according to Fétis, a concerto and six sonatas for pianoforte, duets for piano and violin, duets for harp and pianoforte, and three trios for pianoforte, harp, and violoncello. To the success of these minor compositions Boieldieu owed his appointment as professor of the pianoforte at the Conservatoire in 1800. With the same year we may close the first period of Boieldieu's artistic career. The 'Calife de Bagdad' is the last and highest effort of this period. If Boieldieu had died after finishing it he would be remembered as a charming composer of pretty tunes cleverly harmonised and tolerably instrumented—in short, as an average member of that French school of dramatic music of which he is now the acknowledged leader. Boieldieu's first manner is chiefly characterised by an absence of style—of individual style at least. Like most men of great creative power and of autodidactic training, like Wagner for instance, Boieldieu began by unconsciously adopting, and reproducing with great vigour, the peculiarities of other composers. But every new advance of technical ability implied with him a commensurate step towards original conception, and his perfect mastery of the technical resources of his art coincided with the fullest growth of his genius. During this earlier period matter and manner were as yet equally far from maturity. This want of formal certainty was felt by the composer himself, if we may believe a story told by Fétis, which, although somewhat doubtful on chronological grounds, is at any rate plausibly invented. He relates that, during the composition of the 'Calif of Bagdad,' Boieldieu used to submit every new piece as he wrote it to the criticism of his pupils at the Conservatoire. When, as happened frequently, these young purists took exception at their master's harmonic peccadilloes, the case was referred to Méhul, to whose decision, favourable or unfavourable, Boieldieu meekly submitted. Considering that at the time Boieldieu was already a successful composer of established reputation, his modesty cannot be praised too highly. But such diffidence in his own judgment is incompatible with the consciousness of perfect formal mastership.

After one of the successful performances of the 'Calife' Cherubini accosted the elated composer in the lobby of the theatre with the words 'Malheureux! are you not ashamed of such undeserved success?' Boieldieu's answer to this brusque admonition was a request for further musical instruction, a request immediately granted by Cherubini, and leading to a severe course of contrapuntal training under the great Italian master. The anecdote rests on good evidence, and is in perfect keeping with the characters of the two men. Fétis strongly denies the fact of Boieldieu having received any kind of instruction or even advice from Cherubini—on what grounds it is not easy to perceive. Intrinsic evidence goes far to confirm the story. For after the 'Caliph of Bagdad' Boieldieu did not produce another opera for three years, and the first work brought out by him after this interval shows an enormous progress upon the compositions of his earlier period. This work, called 'Ma tante Aurore,' was first performed at the Théâtre Feydeau, Jan. 13, 1803, and met with great success. In June of the same year the composer left France for St. Petersburg. His reasons for this somewhat sudden step have been stated in various ways. Russia at that time was the El Dorado of French artists, and several of Boieldieu's friends had already found lucrative employment in the Emperor's service. But Boieldieu left Paris without any engagement or even invitation from the Russian court, and only on his reaching the Russian frontier was agreeably surprised by his appointment as conductor of the Imperial Opera, with a liberal salary. It is very improbable that he should have abandoned his chances of further success in France, together with his professorship at the Conservatoire, without some cause sufficient to make change at any price desirable. Domestic troubles are named by most biographers as this additional reason. Boieldieu had in 1802 contracted an ill-advised marriage with Clotilde Mafleuroy, a dancer; the union proved anything but happy, and it has been asserted that Boieldieu in his despair took to sudden flight. This anecdote, however, is sufficiently disproved by the fact, recently discovered, of his impending departure being duly announced in a theatrical journal of the time. Most likely domestic misery and the hope of fame and gain conjointly drove the composer to a step which, all things considered, one cannot but deplore. Artistically speaking the eight years spent by Boieldieu in Russia must be called all but total eclipse. By his agreement he was bound to compose three operas a year, besides marches for military bands, the libretti for the former to be found by the Emperor. But these were not forthcoming, and Boieldieu was obliged to have recourse to books already set to music by other composers. The titles of numerous vaudevilles and operas belonging to the Russian period might be cited, such as 'La jeune femme colère' (1805), 'Télémaque' (1807), 'Aline, reine de Golconde' (1808) (to words previously set by Berton), 'Rien de trop' (originally a vaudeville, 'Les Deux Paravents') (1810), 'Les voitures versées,' also the choral portions of Racine's 'Athalie.' Only three of these were reproduced by Boieldieu in Paris; the others he consigned to oblivion. 'Télémaque' ought to be mentioned as containing the charming air to the words 'Quel plaisir d'être en voyage,' afterwards transferred to 'Jean de Paris.'

In 1811 Boieldieu returned to Paris, where great changes had taken place in the meantime. Dalayrac was dead; Méhul and Cherubini, disgusted with the fickleness of public taste, kept silence; Nicolo Isouard was the only rival to be feared. But Boieldieu had not been forgotten by his old admirers. The revival of 'Ma tante Aurore' and the first performance in Paris of an improved version of 'Rien de trop' were received with applause, which increased to a storm of enthusiasm when in 1812 one of the composer's most charming operas, 'Jean de Paris,' saw the light. This is one of the two masterpieces on which Boieldieu's claim to immortality must mainly rest. As regards refined humour and the gift of musically delineating a character in a few masterly touches, this work remains unsurpassed even by Boieldieu himself; in abundance of charming melodies it is perhaps inferior, and inferior only, to the 'Dame Blanche.' No other production of the French school can rival either of the two in the sustained development of the excellences most characteristic of that school. After the effort in 'Jean de Paris' Boieldieu's genius seemed to be exhausted: nearly fourteen years elapsed before he showed in the 'Dame Blanche' that his dormant power was capable of still higher flights. We will not here encumber the reader's memory with a list of names belonging to the intervening period (see list below). Many of these operas were composed in collaboration with Cherubini, Catel, Isouard, and others; only 'Le nouveau seigneur de village' (1813) and 'Le petit Chaperon rouge' (1818), both by Boieldieu alone, may be mentioned here. After the successful production of the last-named opera, Boieldieu, who had been appointed in 1817 to succeed Méhul as professor of composition in the Conservatoire, did not bring out a new entire work for seven years. In December 1825 the long-expected 'Dame Blanche' saw the light, and was received with unprecedented applause. Boieldieu modestly ascribes part of this success to the national reaction against the Rossini-worship of the preceding years. Other temporary causes have been cited, but the first verdict has been confirmed by many subsequent audiences. Up till June 1875 the opera was performed at one and the same theatre 1340 times, and yet its melodies sound as fresh and are even now received with as much enthusiasm as on that eventful night of Dec. 10, 1825, so graphically described by Boieldieu's pupil Adam. Such pieces as the cavatina 'Viens gentille dame,' the song 'D'ici voyez ce beau domaine,' or the trio at the end of the first act, will never fail of their effect as long as the feeling for true grace remains.

The 'Dame Blanche' is the finest work of Boieldieu, and Boieldieu the greatest master of the French school of comic opera. It is therefore difficult to speak of the composer, and of the work most characteristic of his style, without repeating to some extent, in a higher key of eulogy, what has already been said in these pages of other masters of the same school. With Auber, Boieldieu shares verve of dramatic utterance, with Adam piquancy of rhythmical structure, while he avoids almost entirely that bane of modern music, the dance-rhythm, which in the two other composers marks the beginning of the decline and fall of the school. Peculiar to Boieldieu is a certain homely sweetness of melody, which proves its kinship to that source of all truly national music, the popular song. The 'Dame Blanche' might indeed be considered as the artistic continuation of the *chanson*, in the same sense as Weber's 'Der Freischütz' has been called a dramatised Volkslied. With regard to Boieldieu's work this remark indicates at the same time a strong development of what in a previous article has been described as the 'amalgamating force of French art and culture'; for it must be borne in mind that the subject treated is Scotch. The plot is a compound of two of Scott's novels, *The Monastery* and *Guy Mannering*. The Scotch airs, also, introduced by Boieldieu, although correctly transcribed, appear, in their harmonic and rhythmical treatment, thoroughly French. The tune of 'Robin Adair,' described as 'le chant ordinaire de la tribu d'Avenel,' would perhaps hardly be recognised by a genuine North Briton; but what it has lost in raciness it has gained in sweetness. In the finale of the second act we have a large ensemble of seven solo voices and chorus. All these comment upon one and the same event with sentiments as widely different as can well be imagined. We hear the disappointed growl of baffled vice, the triumph of loyal attachment, and the subdued note of tender love—all mingling with each other and yet arranged in separate groups of graphic distinctness. This ensemble, and indeed the whole auction scene, deserve the appellation 'classical' in the highest sense of the word.

The remainder of Boieldieu's life is sad to relate. He produced another opera, called 'Les Deux Nuits,' in 1829, but it proved a failure, owing chiefly to the dull libretto by Bouilly, which the composer had accepted out of good nature. This disappointment may have fostered the pulmonary disease, the germs of which Boieldieu had brought back from Russia. In vain he sought recovery in the mild climate of Southern France. Pecuniary difficulties increased the discomforts of his failing health. The bankruptcy of the Opéra Comique and the expulsion of Charles X., from whom he had received a pension, deprived Boieldieu of his chief sources of income. At last M. Thiers, the minister of Louis Philippe, relieved the master's anxieties by a Government pension of 6000 francs. [For some time about 1833, Boieldieu lived at Geneva; see an interesting article in the *Rivista Musicale Italiana*, vii. 269.] Boieldieu died Oct. 8, 1834, at Jarcy, his country house, near Paris. The troubles of his last years were shared and softened by his second wife, a singer named Phillis, to whom the composer was united in 1827 after a long and tender attachment. By her he had a son, Adrien Louis Victor, born Nov. 3, 1815, and educated at the Conservatoire under his father. He wrote several comic operas, some of which have been successfully performed at the Opéra Comique and other theatres. It was perhaps chiefly the burden of his name which prevented him from taking a more distinguished position amongst contemporary French composers. At the centenary celebration of his father's birthday at Rouen in 1875, a mass, and a comic opera by the younger Boieldieu, called 'La Halte du Roi,' were performed with great success.

The following titles complete the list of Boieldieu's works:—

'L'heureuse nouvelle,' 1797; 'Le Pari, ou Mombreuil et Merville,' 1797; 'La dot de Suzette,' 1797; 'Les Méprises espagnoles,' 1799; 'Emma, ou La Prisonnière' (with Cherubini), 1799; 'Beniowski' 1799; 'Le Baiser et la Quittance' (with Méhul, Kreutzer, and Nicolo), 1803. Produced at St. Petersburg—'Amour et Mystère,' 'Abderkhan,' 'Un Tour de Soubrette,' 'La Dame invisible,' 1808. After his return to Paris—'Bayard à Mézières' (with Cherubini, Catel, and Nicolo), 1814; 'Les Béarnais, ou Henri IV. en voyage' (with Kreutzer), 1814; 'Angéla, ou l'Atelier de Jean Cousin' (with Mme. Gail), 1814; 'La Fête du Village voisin,' 1816; 'Charles de France, ou Amour et Gloire' (with Hérold), 1816; 'Blanche de Provence, ou La Cour des Fées' (with Berton, Cherubini, Kreutzer, and Paër), 1821; 'La France et l'Espagne,' 1823; 'Les Trois Genres' (with Auber), 1824; 'Pharamond' (with Berton and Kreutzer), 1825; and 'La Marquise de Brinvilliers' (with Auber, Batton, Berton, Blangini, Carafa, Cherubini, Hérold, and Paër), 1831. (Pougin's Supplement to Fétis's Dictionary.) 'Marguerite' was produced after Boieldieu's death in 1838; and 'L'Aieule,' another posthumous work, in 1841. (*Quellen-Lexikon.*)

F. H.

BOISDEFFRE, René de, French composer, born at Vesoul, April 3, 1838, has lived since 1843 in Paris. He has been favourably known as a composer since 1864; in 1883 he gained the Prix Chartier with his chamber compositions, among which may be mentioned, pianoforte sonatas, two trios, a piano quartet, two piano quintets, and a piano sestet, op. 43. He has written 'Scènes champêtres,' a symphony in A minor, and other works for orchestra, a 'Messe solennelle,' and a cantata setting of the 'Cantique des Cantiques.' Boisdeffre writes with great elegance of style, but lacks the qualities of invention required in composers of the highest rank. (See the sketch by Hugues Imbert in *Nouveaux Profils de Musiciens*, 1892.) G. F.

BOITO, Arrigo, Italian poet and composer, born at Padua, Feb. 24, 1842. His father was an Italian painter, and his mother a Polish lady, Countess Josephine Radolinska, which to a great extent accounts for the blending of northern and southern inspiration that is the characteristic of all Arrigo Boito's poetical and musical works. From an elder brother, Camillo, an eminent architect, critic and novelist, Arrigo acquired from his early years a taste for poetry. It may be said here that it was Camillo Boito who directed his brother's attention to Goethe's *Faust* as the proper subject for a grand opera, and this years before Gounod's masterpiece was written.

In 1856 Boito's mother left Padua and settled in Milan so that he might study at the Conservatorio there. Arrigo was admitted as a pupil in the composition class of Alberto Mazzucato. It is asserted on excellent authority that during the first two years at the school, he showed so little aptitude for music, that more than once the director, Lauro Rossi, and the examiners were on the point of dismissing him, and it was only owing to the determinate and steady opposition of his professor that the decisive measure was not carried out. This fact, compared with a similar incident in the career of Verdi, who at a comparatively advanced age was refused admission to the same institution on the ground that he had no aptitude for the study of music, will not fail to strike the reflective mind, and to show how in some cases genius may be latent, and may reveal itself only after years of well-directed industry.

The musical lessons at the Conservatorio being over before noon, the young Arrigo would regularly spend his afternoons and evenings in the library of the Brera studying literature. The time thus spent was soon productive of excellent fruit: before he had reached his eighteenth year, he was familiar with the Greek and Latin classics, had acquired a perfect mastery of the

Italian and French languages, and his first essays in the Italian and French press at once attracted the attention of scholars in both countries to him. Some articles in a French review were the cause of Victor Hugo's writing a most flattering letter to the unknown author, while in Italy Andrea Maffei and others publicly complimented him on his early poems.

It is a custom at the Conservatorio of Milan that the most successful pupils of composition on leaving school should write either an operetta or a cantata to be performed on the occasion of the annual distribution of prizes. Boito's work was 'Il 4 Giugno' (1860); and on leaving the Conservatorio, Arrigo Boito and Franco Faccio set to work together and produced a cantata, 'Le Sorelle d'Italia' (The Sisters of Italy), the poem by Boito, the music of the first part by Faccio, the music of the second part by Boito. By the time this cantata was performed in 1862, musical circles were greatly interested in the two pupils, as it was known that Faccio was already far advanced in his opera 'I profughi Fiamminghi,' and that Boito had already written and composed several numbers of his 'Faust,'—the garden scene, just as it now stands in 'Mefistofele,' belongs entirely to that period.

'Le Sorelle d'Italia' was an enormous success, so much that the Italian Government, which is perhaps the least musical in Europe, and the least inclined to patronise art, found itself almost forced by the current of public opinion to award the two *maestri* a sum of money, besides the gold medal, to enable them to reside for two years in various capitals of Europe.

As some forty years ago the staple, and we may almost say, the only paying article in the music market in Italy was operatic music, there was not the remotest thought of publishing the cantata, successful as it had been, and only two short duets for female voices, the one by Faccio and the other by Boito were printed. Unluckily the manuscript score, which ought to have been deposited at the library of the Conservatorio, through the carelessness of the keeper of the library and of the director Lauro Rossi, was lent and never returned, so that, unless chance throws the manuscript in the way of some musician, no hope can be entertained of ever hearing again that interesting work, the authors themselves having kept no copy.

During his residence abroad, Boito spent most of his time in Paris, and a considerable part of the rest in Germany. Strange as it may seem, Wagner's operas, which he had now an occasion of hearing for the first time, did not alter in the least his musical opinions and feelings: a change came over his mind many years after, when he began the critical study of the works of Sebastian Bach. He left Milan holding Marcello, Beethoven, Verdi, and Meyerbeer as the greatest composers in their respective fields, and when he came back he was even strengthened in his belief, though he had had many opportunities of hearing excellent performances of the best music. Yet—perhaps unconsciously—he did not feel at one on musical subjects with the majority of his countrymen. His genius, his keen appreciation of the beautiful, his devotion to Beethoven and Marcello, had enlarged his ideas beyond the limits that were imposed upon an operatic composer, and whilst leisurely working at his 'Faust' he could not bring himself to give it the fashionable and only accepted form of the Italian opera. He was too modest to preach a new faith, too honest to demolish before knowing how and what to build, and too noble to write with the sole end of amusing his fellow creatures. This, and the success of Gounod's 'Faust' in Milan, a success that obliged him to give up any idea of having his own 'Faust' performed, gave gradually a different turn to his mind, and he eventually found himself more busy with literature than with music. All his lyrics bear the date from 1861 to 1867 (they were afterwards published, with the anagram 'Tobia Gorrio' as the author's name, at Turin in 1877): his novel, 'L' Alfier Meno,' was also written in these years. He started, together with Emilio Praga and other friends, a lively, brilliant, but short-lived newspaper, *Figaro;* he contributed critical essays to Italian and French reviews, and was one of the most active and valuable contributors to the *Giornale della Società del Quartetto di Milano*, a musical paper edited by Alberto Mazzucato, whose aim was to excite an interest in, and spread a taste for, the study of instrumental music.

Englishmen, accustomed to numberless concerts where music of the great composers may be heard, will hardly realise what the condition of Milan—by far the most advanced musical town in Italy—was in the sixties. *Music* and *opera* were synonymous words, and no one cared for anything that had not been or could not be performed with success at the Scala. Bach, Beethoven, Mozart, Mendelssohn, Schumann, were as much unknown as if they had never been born. Even as late as 1876, the only copy of Beethoven's Symphonies to be had at the library of the Conservatorio, was a cheap edition printed at Mendrisio, and so full of mistakes as to be in some parts unintelligible. This state of things was absolutely alarming, and several more enlightened persons, amongst them the publisher Ricordi, Mazzucato, Boito, Filippi, etc., decided to start a Society of Concerts and a newspaper, in order to improve the public taste, and make it at least possible for the new composers to have a chance of being heard and appreciated.

Boito did much useful work in this direction: his articles were full of enthusiasm, and were interesting and readable. Amongst various miscellaneous articles he contributed one essay on 'Mendelssohn in Italy,' published in instalments, in which he spoke of his hero in such a manner that it was considered disrespectful towards Italian composers and the Italians at large, and led to a duel, wherein the ardent musician was worsted, and in consequence of which he had to carry his right arm in a sling for several weeks afterwards.

In 1866 the war with Austria put a stop to all musical business, and Boito, Faccio, Tagliabue, Emilio Praga, and others, joined the volunteer corps under the command of Garibaldi. During the campaign they fought bravely, some of them even receiving a special mention for military valour. When the campaign was over, Boito decided to leave Italy and take up his residence in Paris: Victor Hugo encouraged him to do so, and exhorted him to join the Parisian press, and gave him the warmest and most affectionate introduction to Emile de Girardin. Accordingly Boito went to Paris in the spring of 1867, fully determined to give up music and throw in his lot with French journalists.

Thus Boito's career as a musician would have been absolutely over for ever, but for a succession of unforeseen and trifling incidents. When he arrived in Paris, Émile de Girardin, who was to act as his sponsor on his entering the Parisian press, was the hero of a political *cause célèbre* attracting for the moment the interest of all France, and the introduction had no practical consequences. After some time spent in vain suspense, Boito went to visit a sister in Poland, where the monotonous, tranquil, humdrum country life, and the many forced leisure hours he had there, put him again in mind of 'Faust,' and just to please his own fancy he sketched a musical setting of an arrangement of the entire poem, from the Prologue in Heaven to Faust's Death, and also completed some of the principal scenes.

While he was waiting for the autumn to go back to Paris and try his fortune again, Signori Bonola and Brunello, the managers of the Scala, who were making arrangements for the operas to be produced in the ensuing winter season of 1867-68, and had already secured two novelties, Gounod's 'Giulietta e Romeo' and Verdi's 'Don Carlos,' heard that 'Faust' was again occupying Boito, and they managed to obtain the opera, so that when the general public was thinking that Boito was on the staff of some Paris newspaper, unexpectedly the advertisements announced 'Mefistofele' as the new *opera d'obbligo* for the next season.

No doubt in the interest of art it was well that Boito entered into the engagement, but it was nevertheless a very rash step on his part, of which the effects were demonstrated by the memorable first performance of the original 'Mefistofele' which took place at the Scala on March 5, 1868. It must be fairly owned that the public was not ready to understand the new language he intended to speak, nor did the poet and composer know clearly what he was going to say to them. There is no denying that the original 'Mefistofele,' though poetically and philosophically admirable, was, taken as an opera, both incongruous and amorphous. It was an interminable work, with very deficient and feeble orchestration, no dramatic interest, and composed without the most distant thought of pleasing the taste of opera-goers. The conception was sublime and the outline bold and startling; but it was little more than a sketch, or a cartoon for a *fresco*, and the real work was absolutely wanting. It would have taken at least a year to get it properly ready, if the author had chosen to follow up the original scheme; but Boito found himself with very few months before him, barely sufficient to put the materials together.

The process of rehearsing at La Scala is a very long one, as it is done in the most conscientious manner: in the case of Mefistofele it was extraordinarily long, owing to the enormous difficulties the chorus and the orchestra had to grapple with; partial and general rehearsals amounted, if we remember right, to fifty-two, and during the many weeks spent in this way, all the interpreters had grown so accustomed to Boito's style, and his music had become so clear and familiar to them, that their heart warmed toward the young composer, they thought him the greatest composer in Italy, and answered to the numerous questions directed to them by known and unknown persons about the merit of the new opera, 'a second Guglielmo Tell.' 'Mefistofele' had absorbed the attention of all Milan, and of all musicians and amateurs of Italy: all seats and standing places had been sold weeks before the performance, and never after or before has been witnessed such an interest taken in the production of a young composer's first opera. In order to centre entirely the public interest in Boito, it was decided to make a breach of custom and let the composer conduct his own work; and another breach of custom was made by publishing and selling the libretto a few days before the performance. The first edition was bought up in a few hours, and eagerly, almost savagely, read, commented on, dissected, submitted to the most minute analysis.

The long-expected day came at length, and though the performance was to begin at 7.30, shortly after 2 o'clock the fortunate possessors of unnumbered seats could already be seen to gather near the large doors, in order to secure the best places. Boito's appearance was the signal for an applause as spontaneous as it was unanimous, that began simultaneously in all quarters of the house, and lasted several minutes. During all the prologue perfect silence was maintained, and an attempt to applaud the 'vocal scherzo' was instantly suppressed; the chorus and orchestra sang and played magnificently, and the effect seemed irresistible, and yet even towards the very end not the slightest guess could be given as to the result, so that the nervousness of all the admirers and friends of Boito was increasing every minute; but when the choir gave out the last chord of E major, there came such a sudden thunder of applause that the last bars were perfectly inaudible, though played *fortissimo* by the full orchestra and military band. Six times Boito had to bow his acknowledgment, and yet the sound of applause still rang for minutes through the house; the cheering was taken up in the piazza outside the theatre, and it even reached the surrounding *caffès*, where hundreds of musicians had gathered with their friends to be in advance of any intelligence.

The friends of Boito were wild with excitement, and prophesied the triumph of the opera; but these prophecies were not destined to be realised. We have already alluded to the intrinsic reasons that made the original 'Mefistofele' unfit for the stage; in addition to these there was a very powerful accidental one that hastened the fall of the work, *i.e.* the utter inadequacy of the interpreters of the chief characters.

The first act did not produce any impression, in fact it went a good way to cool down the enthusiasm: the garden scene in the second act displeased the public, who contrasted it with the parallel scene in Gounod's third act, and found Boito's music decidedly inferior: the 'Sabba Romantico' turned the scale altogether. At the moment of Mefistofele's coronation the wizards, witches, and all the infernal crews knelt down, and satirising the ceremonies of the Roman Church, sang the plainsong of the *Tantum ergo*. From a poetical and musical point of view it was a splendid effect, but it was unquestionably in very bad taste to parody one of the most popular hymns of the Church. The audience considered it as irreverent, lost all patience, and began to hiss as lustily and heartily as they had applauded before. Boito's partisans stood him in good stead, and kept up to the very end of the opera a strong opposition to the majority, but this of course served only to increase the disturbance. Challenges were exchanged, resulting in duels the next morning, the confusion and clamour in the theatre reached such a pitch that during the fourth and fifth acts it was at times utterly impossible to hear either chorus or orchestra. When the curtain fell for the last time, all the members of the orchestra rose to their feet like one man and enthusiastically cheered the unfortunate composer; a rush was made from the pit into the stalls, and a shrieking and howling crowd hissing and applauding wildly rushed forward toward the orchestra. The house was cleared and the frantic audience fought it out in the streets until the next morning. The performance had lasted nearly six hours.

During the week another performance took place: one night the prologue, 1st, 2nd, and 3rd acts were given; on the following night prologue, 4th and 5th acts; but the conflicting parties could not agree, and at last the chief of the police thought wise to interfere, and 'Mefistofele' had to be withdrawn *by order*.

The idea of having the score of the original 'Mefistofele' printed, has been unfortunately abandoned, yet it may be hoped that in time the scheme may be carried out. For even if the thought of having the original opera performed in its entirety were to be dismissed, it would be a matter of regret that musicians should not have the opportunity of becoming acquainted with that grand conception, either by reading it or by partial performances. The 'Mefistofele' in its present form bears the same relation to the original work as W. G. Wills's 'Faust' to Goethe's masterpiece: it is an adaptation for the stage, of more practical use than the original, but of far less artistic import.

The only decided improvement in the rearrangement is the assignment of the part of Faust to a tenor instead of a baritone: the absence of a tenor makes an opera acoustically dull and engenders monotony, especially in a long work. The parts that have suffered more by the alterations are the scene at Frankfort in the first act, and the 'Sabba Romantico' in the second act. These two parts were much more freely developed, and might nowadays be performed by themselves as cantatas; and the same applies to the grand scene at the Emperor's Palace, now entirely abandoned. A strikingly original 'intermezzo sinfonico' (a clever arrangement of which by Marco Sala, for piano duet, has been published by Messrs. Ricordi of Milan) stood between the fourth and fifth acts; it was meant to illustrate the battle of the Emperor against the pseudo-Emperor, supported by the infernal legions led by Faust and Mefistopheles—the incident which in Goethe's poem leads to the last period of Faust's life. The three themes—that is, the *Fanfare* of the Emperor, the *Fanfare* of the pseudo-Emperor, and the *Fanfare infernale*, were beautiful in conception and interwoven in a masterly manner, and the scene was brought to a close by Mefistofele leading off with 'Te Deum laudamus' after the victory.

From the spring of 1868 to Oct. 4, 1875, when the revised Mefistofele was for the first time performed at the Teatro Comunale of Bologna, Boito worked hard and in good earnest, yet of the two grand operas which took up most of his time at that period none but a few privileged friends have heard anything. They are 'Ero e Leandro' and 'Nerone.' 'Ero e Leandro' when finished, did not please its author; at one time he contemplated the idea of having the libretto performed as a poetical idyll with musical intermezzos and choruses, then he dismissed the subject altogether, and gave the libretto to Bottesini, who set it not unsuccessfully to music. More recently it was again set by Mancinelli and performed with success. Of Boito's music nothing remains except four themes; two he made use of in his 'Mefistofele,' one he had printed as a *barcarola* for four voices, and the other he adapted to an ode he had to write for the opening of the National Exhibition of Turin in the spring of 1882 (unpublished). 'Nerone,' so far, seems to be the *opus magnum* of the artist's life, but no one can say positively when or if it will be performed. For a long time the work has been so far advanced that if the author chooses it may be got ready in a few weeks, but there are excellent reasons for not giving the finishing touches to it; these reasons of course are not made public, but it is not difficult to give a guess at them in the right direction. Another work, of no less importance than 'Nerone,' on which Signor Boito was engaged later, is 'Orestiade,' but this is surrounded by a still deeper mystery than that in which 'Nerone' is wrapped, though it is perhaps more likely that 'Orestiade' may be submitted to the public earlier than the other.

It is rather early days to pronounce *ex cathedra* an opinion as to the place which Arrigo Boito will take amongst the great masters; yet one thing is beyond doubt, and that is, that Boito has a right to a conspicuous place amongst the greatest living artists. It remains still to be seen whether, when 'Nerone' is brought within reach of criticism, it will not ultimately be accepted among the greatest musical dramas of the day. This is not a groundless supposition; the greatest part of the poem of 'Nerone' is not unknown to the present writer, who is supported by the opinion of an indisputable authority, the Italian dramatist Cossa. Signor Cossa, who had won his fame by his tragedy 'Nerone,' was allowed by Boito to read his libretto. His opinion was as follows: 'Vi sono dei momenti degni di Shakspeare; il mio Nerone, in confronto al suo, è roba da ragazzi.' (There are conceptions worthy of Shakspeare himself: my Nerone compared to his is mere child's-play). [It is not possible to assert with any confidence that the published tragedy of 'Nerone' (1901) is the libretto here alluded to, but that it is a magnificent literary work is beyond question.]

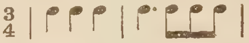
In later years Boito became a fervent admirer of Wagner, and particularly of 'Lohengrin' and the 'Meistersinger,' but he was not in the least influenced by the German master's work: he admired but did not follow him. The only influences that acted strongly on him were those of Beethoven and Marcello, and a careful and diligent study of 'Mefistofele' will corroborate this assertion. About the time when 'Mefistofele' was given in Bologna, he began to devote himself to the works of Sebastian Bach, who has since then reigned supreme in his estimation. Only the future will show what influence this study has brought to bear on his musical conceptions.

As we said above, all Boito's best poems are to be found in *Il libro dei Versi*, a little book of less than two hundred pages. With the exception of 'Rè Orso' they are short poems, full of originality and character. Opinions differed widely on their merit, but admirers and detractors agreed that either as an ornament or as a blemish they stand by themselves in Italian literature, and that he is no imitator. 'La mummia,' 'George Pfecher' and 'Ad Emilio Praga' have always been considered the best, and 'King Orso' a *fiaba,* in two legends, an intermezzo and a moral, stands like a sphinx in the way of learned critics. What the poet meant by it no one knows, but leaving apart the drift of the poem there are in it flashes of light, dazzling, wild, and sweet. The fifth number of the second legend, where the author narrates the thirty years' wandering of the worm that by fate had to enter the sepulchre of King Orso, is a marvel in its kind, and the troubadour's song (legend 1, no. 7) is unsurpassed in gentleness of thought and sweetness of expression, so much so that it is a wonder that song-writers have not yet seized upon it.

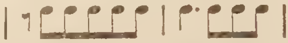
Boito is the author of several librettos or, rather, dramas for music, for it would be unfair to rank these literary gems on a line with the old-fashioned librettos of Italian operas. They are:—'Mefistofele,' 'Nerone,' 'Orestiade,' set to music by himself: 'Ero e Leandro' (Bottesini and Mancinelli), 'Amleto' (Faccio), 'Gioconda' (Ponchielli), 'Alessandro Farnese' (Palumbo), 'Tram' (Dominiceto), 'Otello' (Verdi), and 'Falstaff' (Verdi), the last a work which must rank as his masterpiece. Each of those that have been published constitutes a perfect work of art by itself, independently of the musical setting. He is likewise the author of several translations, which include Wagner's 'Tristano ed Isolta,' 'Rienzi,' and 'Cena degli Apostoli,' Beethoven's Ninth Symphony, and some smaller works by Schumann and Rubinstein.

Arrigo Boito has, since 1867, resided in Milan, where he lives with his brother Camillo. He does not occupy any official position, and leads a quiet and retired life. Though he is good-humoured, a pleasant companion, and of a kind and cheerful disposition, he carefully shuns fashionable society. The Italian Government has conferred upon him first the title of 'Cavaliere,' then of 'Ufficiale,' and lately of 'Commendatore'; but though he does not make a cheap show of pompous independence in refusing these titles, he does not like to be addressed otherwise than by his simple name, and even on state occasions he is never known to have worn the decoration to which he is entitled. In 1892 he was appointed inspector-general of technical instruction in the conservatori of Italy, and in 1895 he was made Chevalier of the Legion of Honour. G. M.

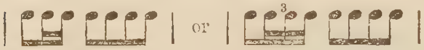
BOLERO. A brisk Spanish dance in 3-4 time. The earliest form of its rhythm was



which later became



while to the longer notes of the accompaniment shorter melody notes were given, and *vice versâ*. Gradually the rhythm of the castanets, which were used as an accompaniment to the dance by the dancers themselves, was introduced into the music, which now assumed this form:—



The bolero usually consists of two chief parts, each repeated, and a trio. The castanet rhythm above referred to mostly commences at least one bar before the melody. Good examples of the bolero may be found in Méhul's 'Les deux Aveugles,' Weber's 'Preciosa' (gipsy-ballet), and Auber's 'Masaniello,' as well as Chopin's bolero for piano solo, op. 19. E. P.

BOLLA, Signora, an Italian prima buffa, who sang in London at the opera in 1794. She was a very pretty woman, and a 'pleasing, genteel actress,' who with a better voice would have been an excellent singer. She was very successful in Paisiello's 'Zingari,' and in 'Nina,' which latter she chose for her benefit, with spoken dialogue instead of recitative; but this was considered an infringement of the rights of the English theatres, and after a few nights it was stopped 'by authority.' In 1802 she was singing at Paris in opera buffa with Lazzarini and Strinasacchi. J. M.

BOLOGNA. The first school for instruction in music in Italy was founded at Bologna in 1482 by Pope Nicholas V., when Bartolommeo Ramis Pereja, a Spaniard, was summoned from Salamanca to preside over it. Spataro (so called because he was by trade a maker of scabbards), one of the early Italian writers on music in the 15th century, was a disciple of Pereja.

In the 16th and 17th centuries Bologna had as many as thirty academies for the promotion of various sciences and arts. Four out of this number were musical, not including that of the 'Gelati' (founded 1588), which comprehended every science and art, and flourished throughout the 16th century. One of its members, Girolamo Desideri, wrote a valuable treatise on music. The four are as follows:—

1. 'Dei Concordi,' founded in 1615. The arms chosen by this institution were—three timepieces, a clock, an hour-glass, and a dial. The motto—'Tendimus una.'

2. 'Dei Filomusi,' founded in 1622 by Girolamo Giacobbi, a learned classical composer of the Bolognese school, and maestro di cappella of San Petronio. This academy was entirely devoted to the study of musical science. Device—a bush of reeds, with the motto 'Vocis dulcedine captant.'

3. 'Dei Filaschici,' opened in 1633. Device—David's harp: motto—'Orbem demulcet attactu.' The object of this institution was to inquire into the science of sound.

4. 'Dei Filarmonici,' instituted in 1675 by Vincenzo Carrati entirely for music. Burney, in his *Present State, etc.* (France and Italy) 1773 (p. 230), speaks of this academy as still in existence. He was present at a kind of trial of skill amongst the academicians, which took place annually in the church of San Giovanni in Monte. The members of this society each composed portions of the service, and Burney, whose opinion of the performance was asked, praises highly the variety of style and masterly compositions of the members. 'At this performance,' he says, 'were present Mr. Mozart and his son, the little German whose premature and almost supernatural talents so much astonished us in London a few years ago when he had scarce quitted his infant state. He has been much admired at Rome and Naples, and has been honoured with the order of the Speron d'Oro by His Holiness, and was engaged to compose an opera at Milan for the next carnival.'

Orlov (*Traité de Musique*, 1822) speaks of the performance of the sixteen hundred members of the Philharmonic Society at Bologna, in the cathedral of San Petronio, to celebrate the festival of the patron saint. But there is no mention of this society in the report of 1866 as to the state of musical education in Italy.

In the 16th century there were but few practical musicians of the Bolognese school, though in the next, owing to these musical academies, the masters of the cathedral of San Petronio and other professors of the city were equal to those of the first class in any other part of Europe.

The result of these societies also appears in the series of musical dramas performed in Bologna since the year 1600. There seems to have been no public theatre in this city till 1680, when four operas were performed there 'nel Teatro Publico.' After this the music, which had previously been written by Venetian masters, was supplied by members of the Bolognese academies. Among these were Petronio Franceschelli, who set the prologue to the opera of 'Caligula'; Giuseppe Felice Tosi, who composed ten operas between the years 1679 and 1691; Giacomo Antonio Perti, a composer of church music, but also employed in operas for Bologna and Venice; Giovanni Paolo Colonna, maestro di cappella di San Petronio; Aldobrandini Albergati; Pistocchi, who founded a famous Bolognese school of singing; and the renowned composers, Clari, Bononcini, and Padre Martini.

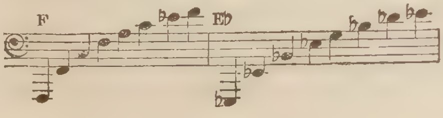
[In the latter part of the 19th century, when an interest in serious music revived and the modern theories of dramatic music were beginning to make their way in Italy, Bologna was in the van of progress. There some of Wagner's operas, notably 'Lohengrin,' were performed for the first time in Italy; and the musical culture of the city has been greater than that of any other Italian town, with the sole exception of Milan.] C. M. P.

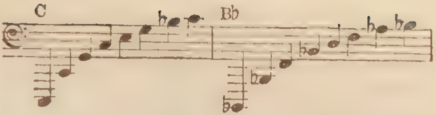
BOLT, John, born in 1564, was a famous player on the virginals, and lived at the English court for three years. He joined the Roman Church in 1588, and was organist to Sir John Petre. He was arrested as a papist in 1594, and went to Louvain, where he was organist of St. Monica's convent for twenty-eight years. He became a secular priest, and died August 3, 1640. Queen Elizabeth thought highly of him for his voice and skill in music. W. H. G. F.

BOMBARDON, BOMBARD, BASS-POMMER or BRUMMER, were originally names of the deeper varieties of the oboe or bassoon family; the bombardon, or contra-bass pommer, the largest instrument, reaching to FFF. These large instruments differed from the bassoon in being in one length without bend (the crook only excepted), and in having a much more limited compass. There are examples of 16th century date in the Hochschule für Musik at Berlin, and in the Conservatoire Royal de Musique, Brussels (see Pommer). From these the name was transferred to a bass reed stop on the organ, with 16-foot tone. In the *Traité de l'Orgue*, by Dom Bedos, it appears that the stop was sometimes carried down to 32-foot F. It was mainly employed in accompanying plain-chant.

The name is now applied to the lowest pitched of the brass valved instruments, as made with large calibre and broad quality of tone. As valves were applied to instruments of this type before the date of Sax's improvements, the bombardons may be considered as a group by themselves, apart from the saxhorns, which are more particularly a series of instruments of the bugle type, ranging from soprano to baritone in compass. The bass and contra-bass valve instruments, including the euphonium (*q.v.*), are the natural development of the old bass-horns and ophicleides, the distinctive feature by which they stand differentiated from the bugle type being the free use of the pedal octave lying between the first and second harmonics. The name bombardon or bass-tuba is usually given to an instrument having for its prime or pedal note the F or E♭ of the 16-foot octave, and contra-bass to an instrument in C or B♭, a fifth lower. The open notes of these four instruments are therefore as follows:—

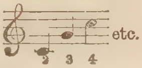
Bombardon in





Wagner has written as low as E♭, the pedal note in the second example, which can be taken as a valve note on the F instrument, the most usual one in the orchestra; lower notes, although possible to some lips, are not to be depended upon. The upward limit of compass is one or two notes above the eighth harmonic. The seventh harmonic, as on all brass instruments, is rather flat, but this is of no practical consequence, as the note can be taken with the valves, which give a complete chromatic scale.

The instrument is built in two forms: upright, like the euphonium, but larger; and circular, passing over the performer's shoulder, with the bell directed forwards. It is usually written for as a non-transposing instrument in the bass clef, but for brass-band purposes it is sometimes written for as a transposing instrument in the treble clef, in which case the second harmonic, whatever its actual pitch, is always placed on the middle C line thus:—



The tone is broad and open, but does not blend very well in the orchestra, except when in combination with other brass instruments. In military and brass bands, however, the bombardons in E♭ and B♭ contribute the mass of the bass tone. D. J. B.

BOMTEMPO, João Domingos, important Portuguese musician and composer, born about 1775 at Lisbon, settled in Paris 1795, visited London, returned to Paris, and finally went back to Lisbon in 1820 and founded a philharmonic society which lasted till 1823; in 1833 he became head of the Conservatoire. As instructor of the royal family he was made Knight of the Order of Christ, and chief director of the court band. He died August 13, 1842. Amongst his works the following deserve mention —'Varições sobre o fandango'; 'Messe de Requiem à la mémoire de Camoens'; Responsorii for Queen Carlotta Joaquina (1822); Missa solenne for the promulgation of the Constitution (1821); Requiems for Maria I. and Pedro IV.; 'Methodo de Piano' (London, 1816); 'Alessandro in Efeso,' opera seria. His style is clear and dignified, obviously formed on Handel and Haydn. F. G.

BOND, Hugh, appointed lay-vicar of Exeter Cathedral in 1762, was also organist of the church of St. Mary Arches in that city. He published 'Twelve Hymns and Four Anthems for four voices' of his composition. Many of his pupils rose to eminence in the profession. He died in 1792. W. H. H.

BONNO or BONO, Giuseppe, son of one of the imperial running footmen, born at Vienna 1710. Studied composition at Naples at the Emperor's cost, and in 1738 was taken into the

Imperial Hof-kapelle as Hof-scholar, from which he rose to be Hof-compositeur (1739), and, on Gassmann's death, Hof-kapellmeister (1774). He was essentially a court-musician. His oratorios were executed after Lent at the court chapel, and his 'festi teatrali,' or occasional cantatas, were mostly performed by archduchesses before their imperial parents. Bonno was for many years vice-president of the Tonkünstler Societät, and the society executed his oratorio of 'Il Giuseppe riconosciuto' (1774). The scores of twenty-five other pieces, serenatas, pastorales, oratorios, masses, and hymns, are preserved in the Imperial Library and the Musik-Verein at Vienna, and they show a very moderate amount of invention, sufficient to meet the wants of the time and the society in which he lived, but no more. He must, however, have had some qualities to make up for these defects, for Mozart (writing April 11, 1781, of the performances of one of his symphonies under Bonno's direction) calls him 'der alte ehrliche brave Mann.' He died April 15, 1788. A fine Amen by him, in the grand Italian style, is engraved in the Fitzwilliam music from an unfinished mass in the collection at Cambridge. C. F. P.

BONONCINI or BUONONCINI, a family of musicians in the 17th and 18th centuries. The father, Giovanni Maria, was born at Modena about 1640, and was chief musician to the Duke, maestro di cappella of the church of San Giovanni in Monte there, afterwards (about 1675) of the cathedral, and a member of the Accademia dei Filarmonici of Bologna. He was a competent and productive artist, who left compositions in many classes, vocal and instrumental, and a treatise on *Musico prattico* (Bologna, 1673, 1688), which was translated into German, and is a clear and sensible work, still of use to the student. Five MS. operas are in the royal collection at Dresden, and many masses, cantatas, sonatas, etc., are in Eitner's list (*Quellen-Lexikon*). He died Nov. 19, 1678. His son, Marc Antonio, was born at Modena 1675. He appears to have travelled much, and to have been for some years in Germany—though this may be merely a confusion with his brother. In 1714 he was at Rome, in 1721 maestro di cappella to the Duke of Modena, where he died July 8, 1726. Six operas of his are mentioned as remaining in MS. His 'Camilla,' which has been published, had an extraordinary popularity abroad, and in England ran sixty-four nights in four years (Burney, iv. 210). For list of works see *Quellen-Lexikon*. He was apparently the best of the family, though his light is considerably obscured by his brother, Giovanni Battista, who for the most part spelt his name Buononcini, and on whom, rightly or wrongly, the fame of the family rests. He was born at Modena 1672 (but according to Eitner, his op. 2 appeared in 1678), and instructed by his father and by Colonna. He was a musician of undoubted merit, though not of marked originality, who suffered from too close comparison with Handel—as talent must always suffer when brought into collision with genius—and from a proud and difficult disposition very damaging to his interests. His first entrance into the musical world was as his father's successor at San Giovanni in Monte; afterwards he was attached to the court of Vienna at or about 1692. His earliest operas, 'Tullo Ostilio' and 'Serse,' were given at Rome 1694. In 1696 we find him and Ariosti at the court of Berlin, when Handel, then a lad of twelve, was there too for a time (Chrysander's *Händel*, i. 52). At Vienna he was court composer from 1700 to 1711, and a very prominent personage; but from 1706 to 1720 his time seems to have been divided between Vienna and Italy. In the latter year he received a call to London. A great impulse had recently been given to Italian opera by the establishment of the Royal Academy of Music. Handel was director, and Buononcini and Ariosti were invited over to place the new institution on the broadest possible basis. Buononcini was received with extraordinary favour, and there are perhaps few subscription-lists so remarkable as that to his 'Cantate e Duetti' (1721), for the large number of copies taken by individuals of rank. In England at that time everything was more or less political, and while Handel was supported by the Hanoverian King, Buononcini was taken up by the great houses of Rutland, Queensberry, Sunderland, and Marlborough. From the Marlborough family he enjoyed for many years an income of £500, and a home and an agreeable position in their house. His connection with the Academy continued for seven or eight years, during which he produced the operas of 'Astarto' (originally given in Rome, 1714, revived in 1720), 'Crispo' (1722), 'Erminia' (1723), 'Farnace' (1723), 'Calfurnia' (1724), 'Astyanax' (1727), and 'Griselda' (1722)—though that was suspected to be really his brother's [see Burney's *Hist.* iv. 284]. All these pieces were well received, and 'Astarto' ran for thirty nights. An episode of his operatic career was the joint composition of the three acts of 'Muzio Scevola,' in 1721, by Ariosti—or according to Chrysander (ii. 56) Filippo Mattei, or Pippo—Buononcini, and Handel. Buononcini's act was superior to Mattei's, but the judgment of the public was so unmistakably in favour of Handel's as to allow of no appeal. On the death of Marlborough, June 16, 1722, Buononcini was commissioned to write the anthem for his funeral in Henry VII.'s Chapel (August 9), to the words 'When Saul was king over us.' It was afterwards published in score, and has fine portions, though it is very unequal. About the year 1731 the discovery that a madrigal to the words 'In una siepe ombrosa,' which had been submitted to the Academy some years previously as his composition, was a mere transcript of one by Lotti, led to a long correspondence, and caused a great deal of excitement and much irritation against Buononcini, and was the first step in his fall. It is difficult to understand why a man of his abilities, whose own madrigals were well known and highly thought of (see Hawkins's testimony) should have borrowed from another composer, if indeed he did borrow Lotti's music at all—which is by no means certain (Hawkins, ch. 185). The pride and haughty temper of the man, which closed his lips during the whole contest, was probably a chief reason for the feeling against him. It is certain that it led to the severance of his connection with the Marlborough family, which took place shortly after this affair. He then attached himself to a certain Count Ughi, who professed to have the secret of making gold, went to France, and remained there for some years. There we catch sight of him once more, playing the violoncello to a motet of his own in the Chapel of Louis XV. In 1748 he was sent for to Vienna to compose the music for the Peace of Aix-la-Chapelle (Oct. 7), and soon after left Vienna to be composer to the Opera at Venice, where we leave him.

Besides the operas ascribed to him—22 in all—and the other works mentioned above, before leaving Bologna he published 4 masses for 8 voices each, duetti di camera, and an oratorio, 'Il Giosuè.' Four other oratorios, a Te Deum, etc. etc., remain in MS. at Vienna and elsewhere. 'S. Nicola di Bari,' and a Psalm, 'Laudate pueri,' are in the Royal College of Music; the Fitzwilliam Collection, Cambridge, contains an act of the opera, 'Etearco,' madrigals, and motets, a mass, and many cantatas, duets, and divertimenti. Novello, in his *Fitzwilliam Music*, published four movements, of which the Sanctus and Pleni sunt, from a mass, are the finest, and they are very fine. [See the complete list of works in the *Quellen-Lexikon.*] G.

BONPORTI, Francesco Antonio, born about 1660 at Trient, was an Imperial Counsellor of Austria, and occupied himself with music, in which he was one of the earliest instrumental composers of importance. His first work—Sonatas for 2 Violins and Bass—appeared in 1696 at Venice. These were followed by many others, among which the most remarkable are 'Le triomphe de la grande Alliance,' op. 8, and 100 minuets for Violins and Bass. His 'Concertini e Serenate,' etc., op. 12, were printed at Augsburg in 1741. F. G.

BONTEMPI, Giovanni Andrea Angelini, the son of a citizen of Perugia, named Angelini, adopted the name of Bontempi from a rich citizen, Cesare Bontempi, who was, according to one account, his godfather. He must have been born about 1630, is said to have been an artificial soprano, and sang in the choir of St. Mark's, Venice, from 1643 to the middle of the century, when he went to Dresden, either in 1647 or 1650 (Fürstenau, in various books on the music at Dresden, gives contradictory information, and in one, *Beiträge*, etc., says that he was at the court of Brandenburg in 1644). At Dresden he was befriended by Heinrich Schütz, and in 1666 was appointed capellmeister as coadjutor to Schütz. After a year he gave this up, and devoted himself to science, architecture, etc. He went in 1669 to Italy, and after a final visit to Dresden in 1671, settled down in his native city, and died there June 1, 1705. He wrote three theoretical works: *Nova quatuor vocibus componendi methodus* (Dresden, 1660, dedicated to Schütz); *Tractatus in quo demonstrantur convenientiæ sonorum systematis participati* (1690); and *Historia musica*, etc. (Perugia, 1695). His operas were 'Paride' (1662), published in Dresden with Italian and German words; 'Dafne,' written with Peranda (1672); and 'Jupiter and Io' (1673). (Eitner's *Quellen-Lexikon*; Riemann's *Lexikon.*) M.

BOOM, Jan van, flute-player, born at Rotterdam April 17, 1783, belonged to the band of King Louis Bonaparte, settled at Utrecht, and made many successful tours in Germany. His works chiefly consist of bravura pieces for the flute. His son Jan, born at Utrecht, Oct. 15, 1807, was brought up as a pianist, and after a tour in Sweden and Denmark in 1825 settled at Stockholm, where in 1849 he became Professor in the Academy and Music School. In 1862 he visited the chief capitals of Europe to examine the systems of musical education. He gave up his post in 1865, and died in April 1872. He composed symphonies, quartets, trios, and pianoforte pieces of every description. Another son, Hermann, born Feb. 9, 1809, was an excellent flautist, a pupil of Tulou's, settled in Amsterdam in 1830, and died there Jan. 6, 1883 (Riemann's *Lexikon*). F. G.

BOOSEY & CO., music publishers and musical instrument manufacturers. This house was established in 1816 by Thomas Boosey. He commenced business as an importer of foreign music, and was one of the very few persons then engaged in that trade. Subsequently he became the English publisher for Hummel, Romberg, De Beriot, Rossini, Vaccaj, Mercadante, and other well-known composers. The house was afterwards identified with the Italian operas of Bellini, Donizetti, and Verdi, until 1854, when a decision of the House of Lords deprived it of all its foreign copyrights. This judgment caused the firm to lose 'La Sonnambula,' 'La Traviata,' 'Il Trovatore,' and 'Rigoletto,' four of the most valuable properties that have existed in the music trade.

This serious loss of copyrights caused the firm to change its character, and it has since devoted its attention to the publication of popular English music, and to the production of cheap and standard musical works. G.

In addition to their original business of music-publishing, Boosey & Co. carry on an important business in the manufacture of wind instruments. This originated about the middle of last century, and has been gradually developed and extended. The first extension was in 1856, when the firm entered into arrangements with the late R. S. Pratten, the flautist, to work out his ideas in flutes, and to manufacture the instruments. In 1868 they purchased the business of Mr. Henry Distin, the acquisition of whose factory and plant enabled them to largely develop their brass instrument manufacture. In 1874, when the firm removed from Holles Street, Cavendish Square, to their present premises in 295 Regent Street, the name of Distin & Co., which had been used in connection with the section of the business formerly Henry Distin's, was given up, and the whole has been carried on since that date under the name of Boosey & Co. only. In 1876 the present manufactory at Stanhope Place, Marble Arch, was installed, and in 1879 the manufacture of clarinets and other reed instruments was added to the brass and flute departments. In addition to the Pratten model flutes, Boosey & Co. have another speciality in the patent compensating pistons for brass instruments (see VALVE), and have worked continuously at the improvement of the models of all wind instruments. D. J. B.

BORD, ANTOINE, piano-maker in Paris, was born at Toulouse in 1814. He learned his craft in Marseilles, then at Lyons, and when nineteen years old settled in Paris. He died in March 1888. His claims to special notice as a piano-maker are founded upon his invention, in 1843, of the pressure, or Capo Tasto, bar; his introduction in 1857 of the 'Bibi'—the French name of the ungrammatical English 'Pianette,'—a very small upright piano, and of a spiral hopper spring first employed in those instruments. A. J. H.

BORDES, CHARLES, born at Vouvray-sur-Loire, May 12, 1863, a pupil of César Franck, has devoted himself to the revival of the best church music in France ever since his appointment in 1887 as maître de chapelle at Nogent-sur-Marne; in 1890 he went to Paris to act in the same capacity at St. Gervais, and he was not long in making the choir of the church pre-eminent in the music of the finest schools. He gave Schumann's mass, op. 147, as well as Palestrina's 'Stabat Mater,' and in 1892 arranged a series of musical services, the 'Semaines saintes de Saint-Gervais,' which attracted so much attention that he founded an 'Association des Chanteurs de Saint-Gervais,' a society for the exclusive study of old church music of the 15th, 16th, and 17th centuries. A large number of concerts have been given by this society, notably a series during the Paris Exhibition of 1900; its success and popularity have not decreased since its rupture with the church from which it took its name, owing to the prohibition of the employment of female voices. For the society's use Bordes has published an *Anthologie des Maîtres religieux primitifs*; this, and a remarkable work, *Archives de la Tradition Basque*, undertaken under the authority of the Minister of Education in 1889 and 1890, made his name widely known. Bordes has also written orchestral pieces, given at the Société Nationale in Paris, chamber music, choral compositions, and a three-act musical drama, 'Les Trois Vagues,' not yet performed. He was the founder of the new 'Schola Cantorum,' in 1894, 'for the restoration of church music in France,' and its professor at the school established by this institution in 1896. G. F.

BORDOGNI, GIULIO MARCO, born in 1788 at Gazzaniga near Bergamo, pupil of Simone Mayr, appeared with great success as tenor at Milan from 1813 to 1815, and was engaged at the Théâtre Italiens, Paris, from 1819 to 1833. His chief claim to remembrance is based on his great renown as a teacher of singing; he was engaged from 1820 to 1823 at the Paris Conservatoire, and after an interval again appointed, retaining his place for many years. He wrote a large number of 'vocalises' of great practical use. He died in Paris, July 31, 1856 (Riemann's *Lexikon*).

BORDONI, FAUSTINA. [See HASSE.]

BORGHI, ADELAIDE, formerly a celebrated mezzo-soprano singer, well known as Borghi-Mamo, was born in 1829 at Bologna. She showed as a child great aptitude for singing, and received instruction or advice from Pasta, and was also later advised by Rossini to adopt a musical career. She made a successful début in 1846 at Urbino in 'Il Giuramento' of Mercadante, and was engaged there. She sang next at Malta, where in 1849 she married Signor Mamo, a native of that place; she sang also at Naples, Florence, Leghorn, etc.

Madame Borghi-Mamo appeared in Italian opera in 1854-56, at Vienna in the spring, and in the winter at Paris, and was highly successful. In Paris, on Dec. 23, 1854, she played Azucena, on the production there of 'Il Trovatore,' Leodato on revival of Pacini's 'Gli Arabi nelle Gallie,' Jan. 24, 1855, Edoardo ('Matilde di Shabran'), Arsace, Rosina, La Cenerentola, etc. From 1856 to 1859 she sang with the same success at the Grand Opera, among other parts Azucena on production of 'Trovatore' in French, Jan. 12, 1857, Melusine (Halévy's 'Magicienne'), March 17, 1858, Olympia (Félicien David's 'Herculanum'), March 4, 1859, in the production of those operas; and as Fidès, Leonora, and Catarina on the respective revivals of 'Le Prophète,' 'La Favourite,' and 'La Reine de Chypre' (Lajarte, *Bibliothèque de l'Opéra*). She went back to the 'Italiens' and played the title part in the production of Braga's 'Margherita la Mendicante,' Dec. 20, 1859, Desdemona, etc.

On April 12, 1860, Madame Borghi-Mamo first appeared in England at Her Majesty's as Leonora ('La Favorita'); she sang during the season as Desdemona, Rosina, Azucena, Maffio Orsini, Zerlina ('Don Giovanni'), and Urbano ('Les Huguenots'), and was generally well received both by press and public. 'She is not only one of the most accomplished singers, but also one of the finest actresses of the lyric stage' (*Musical World*, May 5, 1860). She also sang with great success at the Philharmonic, New Philharmonic, at the Norwich Festival, and in opera in the provinces. She never reappeared in England, but returned to Italy and sang at Milan, afterwards at Paris, Lisbon, etc. She is now living in retirement at Florence.

A daughter Erminia, a soprano, has sung with success in Italian opera in Italy, Paris, Madrid, and Lisbon, and in 1875 played Margaret and Helen of Troy in the reproduction of Boito's 'Mefistofele' at Bologna. A. C.

BORGHI, Luigi, a violinist and composer; pupil of Pugnani; appeared in London as a violinist in 1774, as a viola-player in 1777, and settled here in about 1780; he was leader of the second violins at the Handel Commemoration in 1784. He published 'Litanies de la Vierge à 4 voix' in Paris; violin solos; duos for violins, violin and alto, violin and cello; violin-concertos; symphonies for orchestra, and a set of Italian canzonets. P. D.

BORJON, Charles Emmanuel (incorrectly Bourgeon), de Scellery, advocate in the Parlement of Paris, author of many law-books, and an eminent amateur, born about 1633, died in Paris May 4, 1691. He was a remarkable performer on the musette, and author of a *Traité de la Musette* (Lyons, 1672), which contains a method of instruction, plates, and airs collected by him in various parts of France. Borjon was evidently a man of culture. He excelled in cutting out figures in parchment, some of which were noticed and valued by Louis XIV. M. C. C.

BORODIN, Alexander Porphyrievich, born at St. Petersburg, Nov. 12, 1834, was the illegitimate son of a Prince of Imeretia. He was brought up by his mother, who gave him every educational advantage. In boyhood he showed great love of music, and still more marked aptitude for science. He chose the medical profession, and served two years in a military hospital. From 1859 to 1862 he studied abroad at the Government's expense, and soon after his return, at the early age of twenty-eight, was appointed assistant professor of chemistry at the Academy of Medicine, St. Petersburg. In 1862 Borodin met Balakirev, whose enthusiasm rekindled his own former love of music and gave it a more serious intention. He now became one of Balakirev's most fervent disciples, and devoted all his leisure to the study of harmony and composition. Henceforward, he engaged in that strenuous endeavour to serve two masters, which probably accounted for his comparatively early death. He made his mark in the world of science no less clearly than in that of art, leaving not only numerous important treatises on chemistry, but taking an active part in founding the School of Medicine for Women, where he lectured from 1872 until the day of his death. In 1877 Borodin, with two of his pupils, made a kind of scientific and musical pilgrimage across Germany, with Weimar for its final goal. Liszt was at that time the reigning monarch there, and it is his court and school which Borodin describes in the series of delightful letters to his wife, afterwards published by his friend and biographer Vladimir Stassov. These letters present an incomparable portrait of the great virtuoso, and reveal his intimate views upon the music of the New Russian School. Between 1885 and 1886, Borodin and Cui, at the suggestion of Countess Mercy Argenteau, paid two visits to Belgium. In Brussels, Liège, and Antwerp, Borodin's two symphonies and his symphonic sketch 'In the Steppes of Central Asia' were most cordially received. Borodin married in 1863 Mlle. Catharine Protopopova, an accomplished amateur, who initiated him into the styles of Chopin and Schumann. In winter, Madame Borodin's health compelled her to seek the drier climate of Moscow, and it was during one of these enforced separations that Borodin died suddenly in St. Petersburg, on Feb. 28, 1887. On the previous day he wrote to his wife: 'To-morrow we have a musical party here. It will be very grand—"il y aura de la bougie," as Mürger says in *La Vie de Bohême* . . . I must not unveil the mysteries!' The party took place. Borodin, who was strikingly handsome, after the oriental type inherited from his father, wore the Russian national dress. While conversing gaily with his guests, he was seen to stagger, and succumbed instantaneously to a ruptured aneurism. He was sincerely regretted by his friends and students, for his modesty, benevolence, and single-heartedness left an ineffaceable impression on all who came in contact with him.

Borodin joined Balakirev's circle with a purely amateur equipment. He played the piano and violoncello tolerably well; adored Mendelssohn's chamber-music; knew little of Beethoven; nothing of Schumann; and—having spent his life in the capital—was not versed in the folk-music as were Rimsky-Korsakov and Moussorgsky. Intercourse with Balakirev revolutionised his views and aims. Like Glinka, he realised his powers and his nationality simultaneously. 'Borodin,' says Stassov, 'is a national poet in the highest sense of the word.' His First Symphony, in E flat major, begun in 1862, is conventional as regards form, and shows a wonderful command of technical resources for the work of a mere amateur. The national element is already discernible, especially in the trio of the Scherzo and the Adagio. But it was not until he undertook, at Stassov's suggestion, to compose an opera on the subject of 'The Epic of the Army of Igor,' that he began to feel his way to complete independence. This rhapsody, or prose-poem, is the most interesting of all the mediæval Russian chronicles. Its historical significance may, perhaps, be compared with that of the Arthurian legends. It was an inspiring theme for a composer of patriotic proclivities; moreover, it offered an oriental element, which, contrasted with the Russian style, gave scope for great variety of musical colouring. 'Prince Igor' is rather a melodic than a declamatory opera. Borodin had more gift for cantilena than for recitative, and clung to the old operatic divisions; therefore 'Prince Igor' approaches more closely in form and style to Glinka's 'Rousslan and Lioudmilla' than to Dargomijsky's 'Stone Guest'; while in its racy humour and robust realism it claims some affinity with Moussorgsky's national music-dramas. 'Prince Igor' contains scenes—such as the orgy in the camp of the Polovtsi—which seem barbaric to western taste, but its wealth of contrasting character, skilful combination of tragedy and comedy and its impassioned love-music, entitle it to rank as one of the finest of national operas. The spirit of pessimism which overshadows Russian poetry and fiction has also found its way into opera: the cheerful major colouring and healthy popular optimism of 'Prince Igor' form an agreeable exception to the rule. 'Borodin,' says Cheshikhin, in his *Russian Opera*, 'is an admirable foil to Tchaikovsky.' This opera, left unfinished at Borodin's death, was completed by Rimsky-Korsakov and Glazounov, and published by Belaiev in 1889. The Second Symphony, in B minor, and the symphonic sketch 'In the Steppes,' both owe their origin to patriotic sentiment. Borodin was not strongly attracted to the innovating principles of the New School, but the Second Symphony has something like a definite programme. Speaking of this work, M. Stassov says: 'It owes its strength chiefly to the national character of its subject. The old heroic Russian sentiment predominates as in 'Prince Igor.' 'In the Steppes,' composed for a representation of *tableaux vivants* in honour of the twenty-fifth anniversary of the reign of Alexander II., is the most generally popular of all the composer's works. It has been frequently heard in London. Borodin left a few beautiful songs—about twelve in all—to some of which he wrote his own words. In these we find the same distinction of style and poetical feeling which characterise his orchestral and operatic music. From the technical side, his songs are remarkable for certain peculiarities of harmony, such as the frequent use of the augmented second and sequences of whole tones. They are like the folk-songs in their characteristic changes of rhythm.

The following is a complete list of Borodin's works:—

1. First Symphony in E flat major. (1862-67.)
2. Four Songs. (Jurgenson, Moscow.)
3. Four Songs. (Bessel and Co., St. Petersburg.)
4. First String Quartet, in A major, on a theme from the finale of Beethoven's quartet, p. 130. (Finished 1878.)
5. Second Symphony in B minor. (1871-77.)
6. The Paraphrases, twenty-four variations and fourteen pieces for piano, 'on a favourite theme' (*i.e.* the childish tune known in Germany as the 'Coteletten Polka,' and in England as the 'Chopsticks Waltz'). The Polka, Marche Funèbre, and Requiem are by Borodin, the other members of the new Russian school, and Liszt, being among the contributors.
7. In the Steppes of Central Asia. Symphonic Sketch. (1880.)
8. Petite Suite for pianoforte, dedicated to Countess Mercy Argenteau. (1885.)
9. Scherzo in A flat major, for orchestra.
10. Septains: verses for voice and pianoforte, dedicated to Countess Mercy Argenteau. (1886.)
11. Quartet on the name B-la-f, by Borodin, Rimsky-Korsakov, Liadov, and Glazounov.
12. Serenata Espagnola; for the pianoforte (four hands).

POSTHUMOUS WORKS.

13. Second Quartet, in D minor.
14. Prince Igor: opera in four acts with a prologue.
15. Arab Melody, for voice and piano.
16. Song to words by Poushkin. (Composed in 1881 on the death of Moussorgsky.)
17. Sérénade de quatre galants à une Dame. Humorous quartet for male voices.
18. Song, words translated from Count A. Tolstoi: 'La Vanité marche en se gonflant.'
19. 'Chez Ceux-là et Chez Nous.' Song with orchestral accompaniment. Words translated from Nekrassov.
20. Two movements of a Third Symphony in A minor, orchestrated by A. Glazounov.
21. Finale of 'Mlada,' an unfinished opera-ballet, orchestrated by Rimsky-Korsakov.

R. N.

BOROSINI, Francesco. This admirable tenor singer was born at Bologna, according to Fétis, about 1695; and in 1723 was one of the principal singers at the Grand Opera at Prague. Very little more of his history is known; but we have evidence that he came, with his wife, to London in 1724, and sang in operas; as in 'Artaserse' by Ariosti, and Handel's 'Tamerlane.' In 1725 he appeared in 'Rodelinda' and 'Giulio Cesare' by Handel, in Ariosti's 'Dario,' and the pasticcio 'Elpidia' given by the former master, with recitatives of his own. The names of Borosini and his wife are not found again in England after 1725. His wife, Leonora, née D'Ambreville, was originally French, and was a very remarkable contralto singer. In 1714, according to Fétis, she sang at the Palatine Court, and was engaged in 1723 for the Grand Opera at Prague, with her husband. When they were married is not known, but that they came to England together in 1724 is certain, for her name is found in the casts of the same operas in which he also performed. In 'Dario' and 'Elpidia' she is called Signora Sorosini, but this is a mere misprint. It is only curious that it should occur in two different works. J. M.

BORTNIANSKY, Dimitri Stepanovich, was born at Gloukoff, a village of the Ukraine, in 1752, and early showed remarkable ability. He studied in Moscow and in Petersburg under Galuppi, at that time capellmeister there. Galuppi soon left Russia, but the Empress Catherine supplied Bortniansky with funds to follow him to Venice (1768). He afterwards studied in Bologna, Rome, and Naples. The motets he composed at this period are not remarkable except for richness of harmony. Pälschlich counts him among the opera-composers then in Italy. His 'Creonte' was given in Venice in 1776, and his 'Quinto Fabio' at Modena in 1778. In 1779 he returned to Russia, and became director of the Empress's church-choir (later—1796—called the 'Imperial Kapelle'), which he thoroughly reformed, and for which he composed 35 sacred concertos in 4 parts, 10 concertos for double choir, and a mass for 3 voices. It was this choir which was placed at the disposal of Boieldieu when, as chapel-master at Petersburg, he was commissioned to compose the music for Racine's 'Athalie.' Bortniansky has the merit of reducing Russian church music to a system. His works were edited by Tchaikovsky and published at St. Petersburg in 10 volumes. He died Sept. 28 (Oct. 9), 1825. F. G.

BORWICK, Leonard, born at Walthamstow, Essex, Feb. 26, 1868, the son of an eminent amateur violoncellist, Alfred Borwick, an ardent lover of the best music, and a great friend of Piatti and many other musicians. His son's first pianoforte lessons were taken at the age of five from an organist at Tottenham named King, and when he was eleven he had lessons from Henry Bird at a school at Blackheath. In 1883 he went to Frankfort and was a pupil of Frl. Marie Schumann for a year, after which he was promoted to learn from Mme. Clara Schumann. His début took place at one of the 'Museum' concerts at Frankfort in Nov. 1889 in Beethoven's E flat concerto; in the following May he made his first appearance in London at a Philharmonic Concert of May 8 in Schumann's concerto; and a year after he played Brahms's D minor concerto under Richter at one of the Vienna Philharmonic Society's concerts. Thus he was early identified with three of the greatest pianoforte concertos in existence, works of which his interpretation is especially admirable. Since that time his career has been uniformly successful, and he has always upheld the dignity of his art; he is perhaps the typical representative of Mme. Schumann's school, although in later years he has acquired some characteristics that are not generally associated with her. No one but the composer himself can play Saint-Saëns's music better than Borwick, and in the best things of Liszt he is remarkably successful. Still his deepest affections are given to the classical masterpieces, and of them there are few interpreters so completely satisfactory. For many years his chief appearances in London were in the recitals he gave jointly with Mr. Plunket Greene; he has very often played in Germany, in Paris, and in Norway and Sweden, and some of his most memorable performances have been in association with Joachim and his quartet. M.

BOSCHI, Giuseppe, said to have been a native of Viterbo, was the most celebrated basso of the 18th century. Of his early life, his teacher, or of his first appearance, absolutely nothing is known. To Fétis his very name is unknown. Chrysander (*Händel*, i. 244) believes him to be the singer of the extraordinary part of Polifeme in Handel's early cantata at Naples in 1709, a portion of which was transferred to 'Rinaldo.' It is at any rate certain that on Feb. 24, 1711, he sang for the first time in London the part of Argante in that opera (Handel's first in London) at the Haymarket Theatre. It is strange enough that Argante was afterwards sung in 1717 by Berenstadt, a German alto, and in 1731 by Francesca Bertolli, a contralto. After this there is a blank in Boschi's history until Handel's return to London. In 1720 we find him again supporting with his magnificent voice the 'Radamisto' of Handel, and Bononcini's 'Astartus.' It is very probable, but not certain, that he was the original Polyphemus of 'Acis and Galatea,' performed privately at Cannons, the seat of the Duke of Chandos; there was then no other basso here capable of singing that part, and Boschi was already singing for Handel. In 1721 he was in the cast of 'Muzio Scevola,' the third act of which was Handel's, as also in those of 'Arsace' by Orlandini and Amadei, 'L' Odio e l' Amore' (anonymous), and Bononcini's 'Crispo.' On Dec. 9, 1721, he took part in the first representation of Handel's 'Floridante,' and on Jan. 12, 1723, in that of 'Ottone,' and of 'Flavio' on May 14; besides which he sang in the 'Coriolano' of Ariosti, and 'Farnace' of Bononcini, and in 1724 in Handel's 'Giulio Cesare' and 'Tamerlane,' Ariosti's 'Artaserse' and 'Vespasiano,' and Bononcini's 'Calfurnia.' From this date he sang for Handel in all the operas during 1725, 1726, 1727, and 1728. In 1728 he sang in 'Siroe,' 'Tolomeo,' and a revival of 'Radamisto.' Then came the break-up of the company, and Boschi's name appears no more. After he died, or retired to his native country, he was succeeded in 1729 by J. G. Riemschneider. It was unfortunate for Boschi, with his fine voice and execution, that he appeared in Handel's early time, when the operas were written chiefly for women and evirati; when tenors were rarely employed, and the basso only recognised as a disagreeable necessity. Towards the end of this period Handel began to write more freely for basses, and some fine airs fell to the share of Boschi, such, for example, as 'Finche lo strale' in 'Floridante,' 'Nò, non temere' and 'Del minacciar' in 'Ottone,' 'Tu di pietà' in 'Siroe,' and 'Respira almen' in 'Tolomeo.' His voice was very powerful, and he could hold his own against Handel's accompaniments, which appeared very noisy to critics of those days. In a satire called 'Harlequin Horace, or the Art of Modern Poetry,' 1735, this line occurs,—

> And Boschi-like be always in a rage,

to which the following note is appended: 'A useful performer for several years in the *Italian* operas, for if any of the audience chanced unhappily to be lulled to sleep by these soothing entertainments, he never failed of rousing them up again, and by the extraordinary fury both of his voice and action, made it manifest that, though only a tailor by profession, he was *nine* times more a *man* than any of his fellow-warblers.' His wife, FRANCESCA VANINI, a contralto, had been a great singer, but came to London when much past her prime and her voice failing. She sang in 1711 as Goffredo in Handel's 'Rinaldo'; but in 1712 this part was given to Margarita de l'Épine, and Boschi's wife appeared no more. J. M.

BOSIO, ANGIOLINA, born at Turin August 22, 1830, belonged to a family of artists, both musical and dramatic. She was educated at Milan, and learned singing under Cataneo. She made her first appearance at the age of sixteen, July 1846, in 'I Due Foscari' at Milan. After a short time she went to Verona, and thence to Copenhagen, confirming at each place the promise of excellence which she had already given. At Copenhagen no effort was spared to retain her for a prolonged engagement, but the climate was intolerable to her. She next appeared at Madrid, where she was enthusiastically applauded, and her re-engagement demanded unanimously. In 1848 she appeared in Paris in 'I Due Foscari,' but this time without effect. She went immediately to the Havana, and thence to New York, Philadelphia, and Boston. At all these places she was much admired. In 1851 she returned to Europe, and married a Greek gentleman named Xindavelonis. She was engaged for the next season by Mr. Gye at Covent Garden, and made her début in 'L'Elisir d'Amore,' July 15, 1852. Of her person all could judge; but her voice seemed wiry, strange, perpetually out of tune, and her execution wild and ambitious. Never was a first appearance more scant in musical promise of one who was destined during her short career to become so deservedly great a favourite. But Madame Bosio was curiously made up of contradictions. Her features were irregular and ill-formed; yet on the stage she was so pleasing as to be known by the sobriquet of 'Beaux yeux.' 'Next to Madame Sontag, she was the most ladylike person whom I,' says Mr. Chorley, 'have seen on the stage of the Italian Opera. She had a certain condescending gracefulness, which made up for coldness. This demeanour, and her happy taste in dress, had no small influence on the rapid growth of her popularity, which grew to exceed that of Madame Persiani, whom she replaced, and whom by many she was thought to surpass, though in no respect her equal as a singer.' At the end of this season she made her first hit in 'I Puritani,' taking the place of Grisi, who had declined to sing. This was the turning-point of Bosio's fortune. During the winter she was the prima donna at Paris, and reappeared in the next spring in London in 'Matilda di Shabran,' 'Jessonda,' and 'Rigoletto.' The latter was produced May 14. 'Her gay handsome face, her winning *mezzosoprano* voice, not without a *Cremona* tone in it, redeeming the voice from lusciousness, and her neat, lively execution, were all displayed in this part, short as it is.' From this date Bosio met with nothing but most brilliant success. In 1854 she reappeared in 'Il Barbiere,' and the critics had no words too glowing to express their admiration. In 'I Puritani' she was, with the exception of course of Grisi, the best Elvira that had been seen. The winter season found her again in Paris, and the spring of 1855 in London at the Royal Italian Opera,—in 'Ernani' and 'Le Comte Ory.' She sang at the Norwich Festival, receiving £300 for four days. That same year she accepted an engagement at St. Petersburg, the terms being 100,000 francs for four months, with a guaranteed benefit of 15,000 francs and a permission to sing at private concerts. Her success was extraordinary. Thence she went to Moscow. In 1856 she returned to Covent Garden. Her most remarkable performance was in 'La Traviata,' in which she presented a very different reading of the character from that of Mlle. Piccolomini at the other house. In 1857 she reappeared in 'La Traviata, and in 'Fra Diavolo' with Gardoni and Ronconi. In 1858, after again singing at St. Petersburg with the greatest success, she returned to London in May and reappeared at the new theatre, Covent Garden. Returning again to St. Petersburg she was nominated première cantatrice, an honour never bestowed before. On April 12, 1859, she suddenly died. Her delicate constitution could not endure the rigorous climate of Russia. Never was the loss of an admired singer and charming artist more acutely felt by the whole musical public. She was buried with public ceremonial, April 15, in the cathedral vaults at St. Petersburg. J. M.

BOSSI, MARCO ENRICO, born at Salò near Brescia, April 25, 1861, the son of the organist of Morbegno. He was at the Liceo Musicale, Bologna, in 1871-73, and from the latter year to 1881 at the Conservatorio of Milan under Ponchielli for composition and Fumagalli for organ. On leaving the school he became organist and maestro di cappella at Como Cathedral, and from 1891, when he gave up that post, until 1895, was professor of the organ and theory at the Conservatorio of Naples. On Jan. 1, 1896, he was appointed director of the Liceo Benedetto Marcello, Venice. He was also professor of composition in the same school, and conductor of the 'Benedetto Marcello' concerts in Venice. In 1902 he became director of the Liceo Musicale, Bologna. As an organist he maintained the highest and best traditions of the Italian school of the past, and his *Metodo di Studio per l'Organo moderno*, written in conjunction with G. Tebaldini (Milan, 1893), is a standard work. His compositions are marked by great boldness of harmonic treatment, much originality of design and a certain severity of style. It was no doubt this last quality (well illustrated in a suite, inscribed 'Res severa magnum gaudium,' op. 54), which induced him to give up operatic composition, in which he made three attempts in early life ('Paquita,' 1 act, Milan, 1881; 'Il Veggente,' 1 act, Milan, 1890; and 'L' Angelo della Notte,' 4 acts, Como). A great number of motets, cantatas, masses, and other sacred works were composed and performed at Como; a symphonic poem, 'Il Cieco,' for tenor solo, choir, and orchestra, was written in 1897, an 'Inno di Gloria,' for choir and organ, has been performed twice by the Riedel'sche Verein, Leipzig, a society which brought out his 'Cantico dei Cantici,' on March 14, 1900 (see the *Rivista Musicale*, vol. vii. p. 780). In instrumental music, an orchestral overture is numbered op. 1; and an impromptu for orchestra, op. 55. An organ concerto is op. 100, and a great number of organ pieces of different kinds are in his list; in chamber music, a very fine violin sonata in E minor, two trios for piano and strings, in D minor and D major respectively, are to be mentioned, and many pianoforte pieces and songs testify to the fertility of his genius. His most ambitious work, so far, is a cantata or oratorio, 'Il Paradiso Perduto' (op. 125), on a poem after Milton by L. A. Villanis, performed at Augsburg, Dec. 6, 1903. M.

BOSTON MUSICAL SOCIETIES. The following societies, which give, or have given, concerts regularly for the edification of the public in Boston (U.S.A.), are described in the order of their age.

THE HANDEL AND HAYDN SOCIETY is the largest, and, with one[1] exception, the oldest living musical organisation in the United States. It dates from March 30, 1815, when sixteen gentlemen met in answer to an invitation dated six days before, signed by Gottlieb Graupner, Thomas Smith Webb, and Asa Peabody, to consider 'the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers.' At a second meeting a fortnight later, a set of rules was adopted, and Matthew S. Parker was elected Secretary. The first board of government was completed at the third meeting, April 20, 1815, by the election of Thomas Smith Webb as president, Amasa Winchester vice-president, and Nathaniel Tucker treasurer, and nine others as trustees.

The state of music in Boston was at this time very low. The 'Massachusetts Musical Society,' formed in 1807, was extinct. The Philharmonic Society—for orchestral music only—was still in existence; but of professional musicians there were probably not a score in the town. The society's first musical utterances were from the 'Lock Hospital' and other collections of hymn tunes then in general use in New England. By degrees, and as its numbers grew, music of a higher order was rehearsed. Early in September, 1815, the project of a 'public exhibition' assumed importance. And on the night of the following Christmas, at the Stone Chapel, in the presence of a thousand auditors, the society gave to the public the first taste of its quality. The chorus numbered about a hundred, of which perhaps ten were ladies; an orchestra of less than a dozen and an organ furnished the accompaniments; the programme was long and varied, and included selections from the 'Creation' and the 'Messiah,' and other works by Handel. An enthusiastic journalist declared that there was 'nothing to compare with it,' and that the society was 'now the wonder of the nation.' The concert was repeated on Jan. 18, following.

The State legislature having granted, Feb. 9, 1816, a special charter, wherein the purpose of the society 'to extend the knowledge and improve the style of church musick' was recognised, a new code of rules was framed, and other means adopted to strengthen the efficiency of the organisation. The records of the first decade furnish abundant evidence of the poverty of the musical resources of Boston. With the hope of securing better organists than were available at home, liberal offers were made to musicians in New York and Philadelphia. On one occasion there was an undisguised fear that a certain concert must be postponed 'in consequence of the want of an organist.' In the early concerts the solos were sung by members of the choir. The first engagement of a professional vocalist was that of Mr. Thomas Phillips, in April, 1818, to whom was paid the extraordinary sum of 400 dollars for two concerts. The following list presents the names of eminent artists who have appeared at the society's concerts: English—Mmes. Anna Bishop, Patey, Parepa-Rosa, Catherine Hayes, and Edith Wynne; Messrs. Braham, Cummings, Hatton, Incledon, Edward Lloyd, Patey, Henry Phillips, and Santley; Continental—Mmes. Alboni, Caradori-Allan, Grisi, Lilli Lehmann, Nilsson, Rudersdorff, Sontag, and Tietjens (whose last appearance in America was at a concert by the society); Messrs. Formes, Stigelli, Mario, etc.; American—Mmes. Clara Louise Kellogg, Nordica, Antoinette Sterling, etc.; Messrs. Charles R. Adams, Thomas Ball (the eminent sculptor), Myron W. Whitney—and many others.

It was not until the 17th concert, Dec. 25, 1818, that a complete oratorio was performed. This was 'The Messiah.' Liberal selections from the work had however been given at the previous concerts. The following list of works, with the year of first performance, contains the most important choral compositions produced in the course of the 88 seasons which have passed (1815-1903). Of the compositions named few had been heard in Boston, or even in America, before their performance by the society.

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[1] *The Stoughton Musical Society*, formed Nov. 7, 1786. Stoughton is an inland town about twenty miles from Boston.

Handel's Messiah (1818), Dettingen Te Deum (1819), Samson (1845), Judas (1847), Solomon (1855), Israel (1859), St. Cecilia (1863), Jephthah (1867), Joshua (1876); Haydn's Creation (1819), Mass in B♭ (1829), Seasons (1875); Bach's Passion (1874), Christmas Oratorio, Parts 1 and 2 (1877); Mozart's Mass in C (1829), Requiem (1857); Beethoven's Mount of Olives (1833), Ninth Symphony (1853); Spohr's Last Judgment (1842); Mendelssohn's St. Paul (1843), Elijah (1848), Lobgesang (1858), Psalm xlii. (1866), do. xcv. (1868), Hear my Prayer (1874), Christus (1874); Rossini's Stabat (1843), Moses in Egypt (1845); Bennett's Woman of Samaria (1871); Costa's Eli (1857), Naaman (1869); Verdi's Requiem (1878); Berlioz's Flight into Egypt (1879); Sullivan's Prodigal Son (1879); Handel's Utrecht Jubilate (1880); Mendelssohn's Psalm xliii. (1880); Saint-Saëns' Deluge (1880); Graun's Death of Jesus (1882); Gounod's Redemption (1883); Rubinstein's Tower of Babel (1883); Paine's Nativity (1883); Cherubini's D minor Mass (1883); Bruch's Arminius (1883); Bach's Ein' feste Burg (1883); Gounod's Mors et Vita (1886); Bach's B minor Mass (1887); Berlioz's Te Deum (1888); J. C. D. Parker's St. John (1890); Dvořák's Stabat Mater (1891); Mrs. Beach's Mass in E flat (1892); Chadwick's Phœnix expirans (1893); H. W. Parker's Hora Novissima (1894); J. C. D. Parker's Life of Man (1895); Schumann's Paradise and Peri (1899); Gounod's Gallia (1902); Th. Dubois's Paradise Lost (1903).

Excluded from this enumeration are those occasions when selections only were sung; as well as numerous concerts at which the society formed only a part of the choir, or which were not given under its own direction; the most important of these have been ceremonies of public rejoicing or mourning, dedicatory exercises, musical festivals at New York, and the Peace Jubilees at Boston in 1869 and 1872. The number of concerts given during a season has varied in accordance with the public demand: it has been as low as one and as high as twenty-three. The support of the society is nearly all derived from the profits of its concerts. New members pay an initiation fee of five dollars, and it has sometimes been necessary to levy a special assessment to pay off outstanding debts. There is a permanent trust fund, the nucleus of which was formed from the earnings of the festival of 1865, and which, by subsequent earnings, interest, bequests, and donations, amounted in 1878 to 12,000 dollars; the income is available at the discretion of the board of government.

Festivals, modelled on those of Birmingham, have been held. The first occurred in 1857. The fiftieth anniversary was celebrated in May 1865, by a week's performances. Triennial festivals were regularly held, beginning in 1868. On each of these occasions, excepting that of 1877, a guarantee fund has been subscribed by the friends of the society.

The fifth triennial festival was given in May 1880, and the sixth in May 1883. The bicentenary of Handel's birth was celebrated on Feb. 22, 1885, by a concert of selections from several of Handel's oratorios. Since that time only one festival has been given. That was in 1890 to celebrate the seventy-fifth anniversary of the founding of the society. At this festival were sung 'Elijah,' the first two parts of Bach's 'Christmas Oratorio,' J. C. D. Parker's 'St. John' (composed for the occasion), 'The Redemption,' and 'Israel in Egypt.'

In pursuance of its avowed purpose to improve the style of church-music, the society, in its earlier days, published several volumes of anthems and hymn-tunes, established lectures on musical topics, and formed singing classes. The publications quickly became standard, and large profits were realised from their sale. Oratorios were also published under its supervision. By these means, and by the generally high standard of its concerts, the society has largely contributed to the elevation of musical taste in Boston, and has prompted the formation of similar associations all over the Union.

The number of members, active and retired (the latter a voluntary condition, after twenty years' service), at present is about 300. The active choral force is 600 strong. The female choristers have never been members, technically, the system of annually inviting the aid of their voices having obtained *ab initio*. Mr. Chas. E. Horn was the first regularly chosen musical director (1847), the president having until then performed the duties of a conductor, in accordance with a provision in the by-laws. In 1850, Mr. Charles C. Perkins, being president, assumed the baton. Since then, a conductor has been appointed by the board of government as follows: J. E. Goodson, 1851; G. J. Webb, 1852; Carl Bergmann, 1852; Carl Zerrahn, 1854. Mr. Zerrahn continued in the post of conductor till 1895. He was then succeeded by Mr. B. J. Lang, who was elected for the seasons of 1895-96 and 1896-97. Mr. Zerrahn returned for the season 1897-98, but gave way to Mr. Reinhold L. Herman in the season 1898-99. Next season Mr. Emil Mollenhauer was made conductor, and has held the position ever since. The following have been appointed organists:—Samuel Stockwell; S. P. Taylor; S. A. Cooper; J. B. Taylor; Miss Sarah Hewitt; Charles Zeuner; A. U. Hayter; G. F. Hayter; F. F. Mueller; J. C. D. Parker; B. J. Lang; H. G. Tucker. In 1887 Mr. George H. Chickering succeeded Charles C. Perkins, who died after serving the society as president for twelve years. Mr. Chickering was followed by Mr. A. Parker Browne a year later; George F. Daniels is president at the present time, and William F. Bradbury secretary.

Rehearsals are regularly held on Sunday nights during the season (October to April inclusive), and the majority of the concerts also occur on Sundays.

HARVARD MUSICAL ASSOCIATION, THE, sprang in 1837 from a half-social, half-musical club formed in 1808 among the undergraduates in Harvard University, and known as the 'Pierian Sodality.' Besides strengthening the ties of friendship, it was the hope of the founders to raise the standard of musical taste in the college; to prepare the way for a musical professorship there; and to collect a library which should contain both music and musical literature in all its branches. These hopes have all been fulfilled. Furthermore, by means of its public concerts, the taste of music-lovers in Boston has been elevated, and a marked influence exercised on the composition of concert-programmes throughout a large part of the Union. Seventeen series of concerts, of from six to ten each, were

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given from 1865 to 1882, all, with a few exceptions, under the direction of Mr. Carl Zerrahn. The programmes have included the standard orchestral compositions of the great masters, varied by instrumental and vocal solos and choral performances. The library of the Association, selected with great care, and with special attention to the collection of complete sets, in the best editions, of the works of the greatest composers, now numbers about 2500 volumes. Since 1882 the Association has withdrawn from the concert-field, it being found that the Boston Symphony Orchestra furnished all the high-class orchestral music that the public demanded. Mr. Carl Zerrahn remained as conductor until the end.

APOLLO CLUB. Formed in July 1871; incorporated in March 1873. It is composed of male voices, and is supported by assessments levied on associate members, among whom the tickets for the concerts are divided, none being sold to the public. Mr. B. J. Lang was conductor from the beginning till 1902, when Mr. Emil Mollenhauer succeeded him.

THE CECILIA. Formed in 1874, under the patronage of the Harvard Musical Association, for the purpose of presenting choral works for mixed voices at the symphony concerts. In 1876 it became an independent organisation and has been supported on the associate system. Mr. B. J. Lang has been conductor since the formation of the club. F. H. J.

BOSTON SYMPHONY ORCHESTRA. See SYMPHONY CONCERTS.

THE KNEISEL QUARTET. An organisation formed in 1885 by Franz Kneisel (see KNEISEL) for the cultivation of chamber music. The original members were Franz Kneisel, first violin, E. Fiedler, second violin, Louis Svecenski, viola, and Fritz Giese, violoncello. Otto Roth succeeded Mr. Fiedler in 1887, Anton Hekking Mr. Giese in 1889, Alwin Schroeder Mr. Hekking in 1891, Karl Ondriček Mr. Roth in 1899, and J. Theodorowicz Mr. Ondriček in 1902. The Kneisel quartet must be ranked with the finest organisations of its kind in existence, and has spread appreciation for chamber music of the highest type throughout the United States from ocean to ocean.

CHORAL ART SOCIETY. Founded in 1901 for the production of those works which are best fitted for performance by a small but highly efficient chorus of trained singers amid the most appropriate surroundings. The conductor is Mr. Wallace Goodrich, and the choir numbers forty-five professional singers who are paid for their services. The repertory has been selected mainly from *a cappella* works of the 16th, 17th, and 18th centuries, from the works of J. S. Bach, and from those of modern writers that demand for their adequate performance such resources as the society affords. Its first concert was given Feb. 28, 1902. Performances devoted to sacred music are given in churches, those devoted to secular music in Chickering Hall. It is supported by associate and subscription memberships. Among the works produced have been motets and other ecclesiastical pieces by Palestrina, Vittoria, Lotti, Corsi, Lasso, Sweelinck, Eccard, J. S. Bach, Michael Haydn, Brahms, Widor, Charles Martin Loeffler, and H. W. Parker, and madrigals and part songs by Palestrina, Orlando Gibbons, and modern composers.

BOSTON SINGING CLUB. Founded in Sept. 1901 by members of the H. G. Tucker chorus of the previous year, and conducted by H. G. Tucker. It is a mixed chorus for the performance of music of all schools, including modern choral works, oratorios, and *a cappella* music of the 16th and 17th centuries, but without attempt to reproduce conditions of older times. It is supported by associate memberships, and the sale of single tickets, and gives three concerts annually, each preceded by public rehearsals for music students. R. A.

BOTE UND BOCK, a firm of music publishers in Berlin, founded by Eduard Bote and Gustav Bock, Jan. 27, 1838. The former retired at the beginning of 1847, leaving Gustav Bock alone in the business until his death, April 27, 1863. His widow became the proprietor, and his brother, Emil Bock, undertook to direct the affairs of the firm. On his death, March 31, 1871, Gustav's son, Hugo, became the possessor of the business.

Among the music issued by the house, the works of Neithardt, Hoffmann, Rebeling, von Hertzberg, etc., and in particular the collection of *Musica Sacra*, edited for the use of the Domchor, deserve mention. The latter is a compilation of the most prominent compositions *a cappella*, by Italian, Netherlandish, and especially German masters of past time. The firm has done much to disseminate a knowledge of the masterpieces of Handel, Gluck, Bach, Haydn, Mozart, and Beethoven, by the publication of cheap editions; attention has also been given to modern operatic music.

Gustav Bock established the *Neue Berline Musikzeitung*, and succeeded in obtaining the help of all the more eminent writers on music, and in maintaining practical relations with them. In 1861 his brother, Emil Bock, became editor. It now appears weekly, and contains, besides a leading article on the science, theory, or history of music, numerous notices from all important towns; but in recent times its importance has become somewhat lessened. A. D.

BOTTESINI, GIOVANNI, a very celebrated virtuoso on the double bass, also an excellent conductor and composer, was born on Dec. 24, 1822, at Crema in Lombardy. He was the son of a good musician and clarinet-player of his native town, and as a boy sang in the chapel choir. He early displayed such a remarkable talent for music that at the age of eleven application was made for him to be admitted into the Conservatorio at Milan. It so happened that there was only one vacant place, and that for a contrabassist. Bottesini accordingly commenced the study of the double bass, was admitted at the Conservatorio, and, it is said, before long played almost as well as he did afterwards, when his marvellous command over this unwieldy instrument excited the admiration of the whole musical world of Europe. His masters were Rossi for the double bass, Basili and Vaccaj for harmony and composition. On leaving the Conservatorio he travelled with his fellow-pupil Signor Arditi (then a violin-player), and afterwards went to America. Eventually he accepted a lucrative engagement at the Havana as principal double bass in the orchestra, which he retained for many years. Here his first opera, 'Christophe Colombe,' was given in 1847.

His first appearance in England was on June 26, 1849, at the Musical Union, where he played the violoncello part of one of Onslow's quintets, which, it will be remembered, contain prominent solo passages for that instrument. By his performance of this and of a solo he astonished all present, and at once won for himself the reputation which he ever after enjoyed, of being the most accomplished virtuoso on the double bass in the annals of musical history. Those alone who have heard him play can realise the beauty of the performance. It was not only marvellous as a *tour de force*, but the consummate skill of this great artist enabled him to produce a result delightful even for the most fastidious musician to listen to. Extraordinary agility and strength of hand, dexterous use of the harmonics, purity of tone and intonation, perfect taste in phrasing —in fact all the requisites of a great solo player —were exhibited by Bottesini on this cumbrous instrument. It can only be regretted that such exceptional powers should not have been devoted to an instrument more worthy of them. It may be mentioned that Bottesini played upon a three-stringed bass, which he preferred as being more sonorous, and with a bow made and held somewhat like that of the violoncello (see Bow, p. 377). The instrument, which was the work of Carlo Giuseppe Testore of Milan, was of somewhat smaller size than the ordinary orchestral double bass, being of the type called *basso da camera*. Bottesini was also distinguished as composer and conductor. In this latter capacity he presided over the orchestra of the Italian Opera in Paris from 1855 to 1857. From 1861 to 1863 he was director of the Teatro Bellini at Palermo, and in 1863 went for a time to Barcelona in a similar capacity, becoming afterwards director of the Italian Opera at Cairo. He conducted a season of opera at the Lyceum Theatre in London in 1871. He composed many pieces for his instrument, among which his fantasia on 'Sonnambula,' the Carnival of Venice, and duets which he played with Sivori and Piatti, will long be remembered—also the operas of 'L' Assedio di Firenze' produced in Paris in 1856, 'Il Diavolo della Notte' (1858), 'Marion Delorme' (1862), 'Vinciguerra' (1870), 'Ali Baba,' written for and performed in London with considerable success in 1871, 'Ero e Leandro' (produced successfully at Turin in 1879), 'La Regina di Nepal' (Turin, 1880), and one or two quartets. For some time he paid, with more or less regularity, an annual visit to England. At the Norwich Festival of 1887 an oratorio by him, to words by Mr. Joseph Bennett, entitled 'The Garden of Olivet,' was performed for the first time. It only remains to be added that Bottesini was as amiable as a man as he was excellent as an artist, and that he enjoyed the universal goodwill of the musical profession. He died July 7, 1889, at Parma. T. P. H.

BOTTOMLEY, Joseph, born at Halifax, Yorkshire, in 1786, at a very early age evinced a strong predilection for music, and so quickly profited by the instruction he received as to be able at seven years of age to perform a violin concerto in public. At twelve years of age he was removed to Manchester, where he studied under Grimshaw, organist of St. John's Church, and Watts, leader of the concerts. By the advice of the latter he took lessons on the violin from Yaniewicz, then in Manchester. At fifteen he was articled to Lawton, organist of St. Peter's, Leeds. On the expiration of his term he went to London, and studied pianoforte-playing under Woelfl. In 1807 he was appointed organist of the parish church of Bradford, Yorkshire, but resided and taught chiefly in Halifax. In 1820 he was chosen organist of the parish church, Sheffield. He was alive in 1850. Bottomley published several of his compositions for the pianoforte, and, in 1816, a small dictionary of music. W. H. H.

BOUCHE FERMÉE, À—*i.e.* 'with shut mouth'—vocalisation without words, with the teeth closed and the lips nearly so; a trick occasionally adopted by composers. Examples may be found amongst the German part-songs, and also in Gounod's works. There have been singing-masters who recommended the practice to their pupils, under an idea that it strengthened the breathing power without distressing the vocal organs. Beethoven alludes to the practice in a droll letter (Sept. 23, 1824) to Hauschka, conferring on him the 'Intendanz,' of all 'Sing- und Brumm-Vereine.' W. H. C.

BOUCHER, Alexandre Jean, a well-known violinist, was born at Paris, April 11, 1778. It is related that he played at the court when only six, and at the Concert Spirituel when eight years of age. In 1787 he went to Madrid, where he was appointed solo-violinist to the king, and associated as a quartet-player with Boccherini. In 1806 he returned to Paris, and in 1820 began to travel over Europe, exciting everywhere, if not the unconditional approbation of artists and critics, at any rate the admiration and curiosity of the general public by his extraordinary performances. In 1844 he returned to France, settled at Orleans, and died at Paris, Dec. 29, 1861.

Possessed undoubtedly of an exceptional talent for execution, Boucher was not a little of a musical charlatan. Spohr made his personal acquaintance at Brussels in 1819, and speaks of him as follows: 'His face bore a remarkable likeness to Napoleon Bonaparte's, and he had evidently carefully studied the banished emperor's way of bearing himself, lifting his hat, taking snuff,' etc. (*Selbstbiog.* ii. 73). As soon as he came to a town where he intended giving a concert, he practised these tricks on the public walks and in the theatre, in order to attract the curiosity of the public; he even managed to spread a rumour that he was persecuted by existing governments on account of his likeness to Napoleon, because his appearance was likely to revive the sympathies of the masses for that great man. He certainly advertised a concert at Lille in these terms: 'Une malheureuse ressemblance me force de m'expatrier; je donnerai donc, avant de quitter ma belle patrie, un concert d'adieu,' etc. He also styled himself 'L'Alexandre des Violons.'

In his proficiency in the execution of double stops, the staccato, and other technical difficulties, he appears to have been only surpassed by Paganini, and we are assured by competent contemporary critics that he now and then played a slow movement with ravishing, if somewhat extravagant, expression. But whatever powers of execution his performances may have shown, if, as Spohr states, he altogether spoiled a quartet of Haydn by tasteless additions, we must conclude that he was but an indifferent musician. After what we know of his general character as an artist, it is not surprising to learn that he not unfrequently wound up a furious passage by intentionally upsetting the bridge of his violin as a climax, and that he used to perform quite as much by the action of the face and legs as of the bow.

Boucher's wife was a clever player on the harp, but seems to have adopted her husband's doubtful means of winning the applause of the public. She used to play duets for piano and harp, with one hand on each instrument. P. D.

BOUFFONS, LES. See MATASSINS.

BOUHY, JACQUES, distinguished baritone singer and teacher, was born at Pepinster in Belgium in 1848, and was at first pupil at the Conservatoire of Liège, and subsequently at that of Paris. He appeared at the Paris Opéra in 1871, and won great success as Mephistopheles in 'Faust,' afterwards in Reyer's 'Érostrate,' when that work was revived for two performances. In 1872 he went to the Opéra Comique, and created the part of Don César de Bazan in Massenet's opera of that name, on Nov. 30; he was the first Escamillo in 'Carmen,' and soon afterwards joined the company of the Théâtre lyrique de la Gaieté, where he sang in important works, such as Massé's 'Paul et Virginie.' On April 22, 1882, he appeared at Covent Garden as Mephistopheles, and made a decided success. In 1885 he was appointed director of the Conservatorium at New York; he remained there till 1889, when he returned to Paris, and sang, for the first time in Paris, the part of the high priest in Saint-Saëns' 'Samson et Dalila' at the Théâtre Eden, a part of which he had sung the first act at a Colonne concert, March 26, 1875. After a new engagement at the Grand Opéra, and a second sojourn in America, Bouhy finally settled in Paris, where he has ever since devoted himself to teaching; he has won a unique position as a voice-trainer, and among his best pupils are to be numbered many of the most successful English and American singers. He has written many songs that have gained popularity. G. F.

BOULANGER, MME. MARIE JULIE (*née* Hallігner), born 1786, died 1850; a dramatic singer. She studied in the Conservatoire under Plantade and Garat, and made her début with immense success at the Opéra Comique in 1811. Her voice was fine, her execution brilliant, and her acting full of character and intelligence. Her most successful rôles were those of soubrettes and maid-servants. She remained on the stage till 1845, but her voice had failed some time previously. M. C. C.

BOURDON. A pedal or manual stop of wood, of the stopped diapason family, and of 16 ft. *tone*. The insertion of the stopper causes the pipe to speak the octave below; consequently they are only of half the true speaking length as compared with open pipes of the same pitch; it is therefore usual, in speaking of the pitch of all kinds of stopped pipes, to make use of the term *tone*, as referring to pipes of only half true speaking length.

The tone of the bourdon is soft, full, and penetrating in character, thickening up and blending well with almost every other quality of tone. Frequently the tone is 'fifthy,' or strictly speaking 'twelfthy,' and it is said that, if large pipes of this description are planted in semitonal or chromatic order, they spoil the tone of each other. It is likewise a peculiarity that in some parts of a building the tone appears to be round and full, whilst in another part it is lost.

As a manual stop of 16 ft. *tone* it is met with under the names of bourdon, lieblich bourdon, and double diapason, and as a pedal stop of 16 ft. *tone* it is sometimes called sub-bass.

By extension of the 16 ft. compass upwards and downwards the pedal stop is now frequently made to be available as a bass flute or octave of 8 ft. *tone*, and as a sub-bourdon, contra-bass, or sub-bass of 32 ft. *tone*. In connection with this latter capacity the tone of these pipes appears to deteriorate rapidly below the G of 24 ft. *tone*; therefore, for this and pressing economical reasons (both of cost and space), the lower notes of the 32 ft. *tone* or pitch are now generally obtained acoustically, *i.e.* by coupling notes a fifth apart. The speech of bourdons is apparently much improved by the addition of octave flue-work, or other combination. Occasionally they are made in metal or zinc, but some difficulty is experienced by reason of the tompions or stoppers dropping down and upsetting the speech, tone, and pitch; this, however, could be remedied by mitring the tops of the pipes to a right angle, which would not apparently affect the tone, and would allow the stoppers to rest upon their edges.

Occasionally the bourdon is made to speak in two powers, but the variation of the pressure of wind required to accomplish this necessitates some compensating device to keep the pitch constant at both powers. It is scarcely necessary to add that the pipes of the manual bourdon are of smaller scale than those of the pedal stop. T. E.

BOURGAULT-DUCOUDRAY, LOUIS ALBERT, French composer, born at Nantes Feb. 2, 1840, is a member of a family in easy circumstances, and is nephew of Billault, the famous minister of the Second Empire. Having gone through a complete course of classical studies, and entered the legal profession in 1859, he was received into Ambroise Thomas's class at the Conservatoire, and in 1862 he carried off the first prize for composition [with a cantata, 'Louise de Mézières.' A comic opera, 'L'Atelier de Prague,' had been represented at Nantes in 1858]. Though devoted to his art, Bourgault-Ducoudray has not produced much. His chief works are a Stabat Mater, performed at St. Eustache, April 5, 1868, and at the Concerts Populaires, Good Friday, April 3, 1874, a work written in an archaic style, having in it something of the manner and the vague tonality of plain chant without being restricted to its rules; an orchestral suite in four movements, entitled 'Fantaisie en Ut mineur' (Concerts Populaires, Dec. 27, 1874), a well-orchestrated composition, but too long, and built on subjects of no interest; and finally, a little 'satiric' drama, 'La Conjuration des Fleurs,' of which he also wrote the words, and which was produced under his own direction at the Salle Herz, Jan. 27, 1883. [Mention must also be made of his 'Michel Colomb' (Paris, 1887), and 'Thamara,' a three-act opera (Grand Opéra, Dec. 28, 1891), which failed to obtain the success which the oriental charm of its poetic style deserved; a 'Carnaval d'Athènes'; a 'Rhapsodie Cambodgienne' in two movements; and 'L'Enterrement d'Ophélie' for orchestra, a work full of originality and life; a 'Symphonie religieuse' in five movements for mixed chorus without accompaniment, and other choral works.] Bourgault-Ducoudray has turned his attention towards the works of the older masters of the 'primitive' school, and towards the popular songs of all countries. In 1869 he founded in Paris an amateur choral society, and gave in a most excellent manner such works as Handel's 'Alexander's Feast' and 'Acis and Galatea,' cantatas by Bach, Clément Jannequin's 'Bataille de Marignan,' selections from Rameau, choruses by Palestrina, Orlando Lasso, etc. A nervous disorder obliged him to give up the direction of this society, which soon came to an end. Ordered to a warmer climate on account of his health, he went to Greece on a kind of musical mission, and brought back some interesting notes on the music of that country, which he published in a pamphlet entitled *Souvenirs d'une mission musicale en Grèce et en Orient* (1876). He published an important collection of songs, 'Trente Mélodies populaires de la Grèce et de l'Orient,' collected and harmonised with Greek, Italian, and French words. [To the number of his writings must be added *Conférence sur la modalité dans la musique grecque, Études sur la musique ecclésiastique grecque*, etc., etc.] Since 1878 he has lectured on the history of music at the Conservatoire. He undertook a musical journey into Brittany, and published on his return 'Trente Mélodies populaires de la Basse Bretagne,' collected and harmonised with a French translation in verse by F. Coppée (1885). Though little known to the public, and having produced little original work, Bourgault-Ducoudray occupies an honourable position in the musical world, and is an enthusiastic musician, with ardent convictions and a constant and earnest devotion to art. A. J.

BOURGEOIS, LOUIS, the son of Guillaume Bourgeois, was born in Paris at the beginning of the 16th century. In 1541 he was invited to Geneva, about the time of Calvin's return from Strasburg. On the removal of Guillaume Franc to Lausanne in 1545 [see FRANC] his place was given to Bourgeois, jointly with a Genevan named Guillaume Fabri, the former receiving 60, the latter 40 florins, of the salary of 100 florins which had been paid to Franc. Of the personal history of Bourgeois we know nothing beyond what may be gathered from some notices of him in the registers of the Council of Geneva. These are curious as illustrative of the place and the time. In 1547 the Council admitted him gratuitously to the rights of citizenship 'in consideration of his being a respectable man and willing to teach children.' Shortly afterwards, to enable him the better to pursue his studies, they exempted him from duties connected with the town guard and the works of the fortifications, and presented him with a small china stove for his apartment. Before long his salary was for some reason reduced to 50 florins. On his petitioning that it should be restored to its former amount, or even slightly increased in consequence of his poverty, the parsimonious Council gave him two measures of corn 'for that once, and in consideration of an expected addition to his family.' To a second petition, even though supported by Calvin, they turned a deaf ear. On Dec. 3, 1551, Bourgeois was thrown into prison for having 'without leave' altered the tunes of some of the psalms, but through the intervention of Calvin obtained his release on the following day. The alterations, however, were sanctioned and adopted. Another innovation proposed by Bourgeois fared better with the Council. His recommendation to suspend a printed table in the churches to show what psalm was to be sung was approved of, and rewarded by a donation of sixty sols.

In 1557 Bourgeois returned to Paris, and was still living in 1561. His chief claim to notice at the present day arises from his connection with the Genevan Psalter. The authorship of the melodies in this remarkable collection has been long a subject of controversy. It has been attributed, wholly or in part, to several musicians of the time, to Bourgeois, Franc, Goudimel, Claudin Le Jeune, and others. The claims set up for Goudimel and Le Jeune are easily disposed of. Neither of these composers ever visited Geneva or had any direct relations with Calvin. In 1557, when the greater part of the Genevan Psalter had been already published, Goudimel was still a member of the Church of Rome. The Genevan Psalter was completed in 1562, and it was not until that year that Goudimel published his 'Seize Pseaumes mis en musique à quatre parties, en forme de motets.' This was followed by the entire psalter, first in 1564 harmonised in double counterpoint, then in 1565 in simple counterpoint (generally note against note), and lastly in 1565-66, when Goudimel produced another arrangement of the psalms for three, four, or more voices in the form of motets.

Le Jeune was but twelve years of age in 1542, when the first edition of the Genevan Psalter was published, and not above twenty-one in 1551, when the whole of Marot's and the first portion of Beza's translations had already appeared. In 1564 he published 'Dix Pseaumes de Dauid nouuellement composés à quatre parties, en forme de motets . . .' reprinted in 1580. The psalms are Marot's, but the music is entirely original. Le Jeune died in 1600, and his harmonised arrangements in four and five parts of the Genevan melodies were not printed until the following year, nor that in three parts (Book I.) until 1602.[1] But long before the psalms of Goudimel and Le Jeune appeared, Bourgeois had himself harmonised the tunes up to that time included in the Genevan Psalter. In 1547 he published 'Pseaulmes cinquante de Dauid . . . traduictz . . . par Clement Marot, et mis en musique par Loys Bovrgeoys, à quatre parties, à voix de contrepoinct egal consonnante au verbe. Lyon, 1547.' In the same year he also published 'Le premier liure des Pseaulmes de Dauid, contenant xxiv. pseaulmes.[2] Composé par Loys Bovrgeois. En diuersité de Musique: à scauoir familiere ou vaudeuille; aultres plus musicales . . . Lyon.' In the latter the words of the psalms are those of Marot, but the melodies are original and wholly different from those of the former work. All these harmonised psalters were intended only for private use. Down to the 19th century nothing beyond the melody of the psalms was tolerated in the worship of the Reformed Churches, and it was not improbably the aversion of Calvin to the use of harmony that compelled Bourgeois to print his psalters at Lyons instead of Geneva.[3]

Before we consider more particularly the authorship of the melodies in the Genevan Psalter, a brief account of the origin and development of that important collection must be given.

When Calvin, expelled from Geneva, went to Strasburg in 1538 he resolved, after the example of the Lutherans in Germany, to compile a psalter for the use of his own church. This, of which the only known copy was discovered in the royal library at Munich, contains eighteen psalms, the Song of Simeon, the Decalogue, and the Creed, to each of which a melody is prefixed. Of the psalms the words of twelve are by Marot (1, 2, 3, 15, 19, 32, 51,[4] 103, 114, 130, 137, and 143); of five (25, 36, 46, 91, and 138), with the Song of Simeon and the Decalogue, by Calvin himself, and of one (113) in prose. These psalms of Marot exhibit variations from the text first published by the author three years later, and must therefore have been obtained by Calvin in MS. from some private source. Calvin and Marot certainly met in 1536 at the court of Ferrara, but there is no evidence that any intimacy was then formed, or that any communication passed between them, until Marot fled to Geneva in 1542. The first translation made by Marot was Psalm 6, written and published in 1533 in 'Le Miroir de tres chretienne Princesse Marguerite.' By 1539 he had completed his first instalment of thirty psalms, but up to that time they circulated in manuscript only. They are all found in a psalter published at Antwerp in 1541, and their text is there the same as that published by Calvin. Douen thinks that the varied readings are due to Pierre Alexandre, editor of the Antwerp Psalter, but it seems equally if not more probable that they represent, largely or wholly, the original text of Marot's manuscripts, revised by him when he published the 'Trente Pseaulmes,' about the beginning of 1542. The tunes to Calvin's own translations are German, four by M. Greiter and one by W. Dachstein. Calvin returned to Geneva in Sept. 1541, and shortly afterwards, in Feb. 1542, a psalter (professedly printed at Rome by the command of the Pope[1]) was published at Strasburg, containing, besides the psalms and other pieces of the collection of 1539, together with four psalms by other writers, the eighteen remaining psalms of those which Marot had translated up to that time (4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 22, 24, 37, 38, 104, 113, and 115) and his Paternoster. To the Paternoster and to eight of the psalms (4, 6, 9, 22, 24, 38, 104, and 113) new melodies were added. On these two collections the first edition of the Genevan Psalter was based, and was published at Geneva in 1542. It contains the thirty psalms of Marot, with his Pater and Credo (a different one from that in the Strasburg edition of 1539, which is in prose), the five psalms of Calvin, and his Song of Simeon and Decalogue. Of the tunes, seventeen (1, 2, 3, 15, 25, 36, 46, 91, 103, 104, 114, 130, 137, 138, 143, the Song of Simeon and the Paternoster) are taken from the preceding Psalters, but all except three (36, 103, and 137) are more or less modified; twenty-two tunes are new, thirteen of them (4, 6, 8, 9, 13, 19, 22, 24, 32, 38, 51, 113, and the Decalogue) are substituted for the former melodies, eight (5, 7, 10, 11, 12, 14, 37, and 115) are set to the psalms left with music in the pseudo-Roman Psalter, and one is adapted to Marot's Credo. In Nov. 1542 Marot arrived at Geneva, and there translated nineteen other psalms (18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, and 138) and the Song of Simeon, which, with the thirty previously published, make up what are commonly spoken of as the 'Cinquante Pseaumes.' These, with Marot's Decalogue, Ave, and Graces before and after meat, all with music, were added to the psalter in a new edition published at the end of 1543.

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[1] Book I. was reprinted in 1607, and was followed by the Second and Third Books in 1608. The latter books apparently had not been published in 1601.

[2] In four parts.

[3] Specimens of the psalms as harmonised by Bourgeois, Goudimel, Le Jeune, and others, are given by Douen in his work cited below.

[4] Numbered L, after the numeration of the Vulgate.

In this edition the text of Marot's earlier psalms was corrected by the author, and Calvin's Song of Simeon and five psalms were replaced by Marot's new versions of the same.

In 1544 Marot died at Turin, and the Psalter remained unfinished until the work was resumed by the publication in 1551 of thirty-four additional translations by Beza, which were united in the following year to the forty-nine by Marot already in use. In 1554 six more psalms appeared, soon followed by another, and the Psalter was completed in 1562.

The following lists show the order in which the psalms were published in successive editions of the Genevan Psalter :—

1542. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, 143, the Pater, and Credo, by Marot. 25, 36, 46, 91, 138, Song of Simeon, and Decalogue, by Calvin.

1543. The seven versions by Calvin were omitted, and the following by Marot added—18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, 138, Song of Simeon, Decalogue, Ave, and Graces.

1551. 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, 134,[2] all by Beza.

To these psalms the tunes were almost certainly adapted at the same time, but no copy of the Psalter containing them is known of a date anterior to 1554.

1554. The six appendix psalms of this year (52, 57, 63, 64, 65, and 111), and the additional one of 1555 (67), appeared without tunes.

In 1562 the Psalter was completed by the addition of the remaining sixty psalms, proper tunes were assigned to thirty-eight of these, as also to psalms 52 and 57, while the others, as well as the remaining appendix psalms of 1554-55 (63, 64, 65, 67, and 111) were sung to the melodies of other psalms.

The psalms thus added in 1562, with tunes, were—48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150. Without tunes—53, 62, 66, 68, 69, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 116, 117, 139, 140, 142, 144. Including, therefore, the Song of Simeon and the Decalogue, the Genevan Psalter contains in all 125 tunes, of which eighty-five were selected or adapted between 1542 and 1554, the rest in 1562.

The story which ascribes to Franc the editorship of the Genevan Psalter will be noticed later (see FRANC and PSALTER), but recent investigations in the archives of Geneva have clearly shown that the task of selecting and arranging the tunes was entrusted to Bourgeois, and an entry in the registers of the Council, dated July 28, 1552, which will be found quoted at length in the notice of FRANC, distinctly states that Bourgeois had set to music the psalms of Beza, published the year before, and had arranged those already published in the earlier editions of the Psalter.

A minute collation which M. Douen has made of these earlier editions enables us to see what Bourgeois did. In 1542 he adopted, with modifications, seventeen tunes from the Strasburg Psalters and added twenty-two new ones. In or before 1549 seventeen tunes were more or less altered and eight replaced by others. In 1551 four were altered and twelve new melodies substituted, some for earlier ones of Bourgeois himself. In several instances, therefore, the tune is of later date than the psalm.

These last changes were final, and mark the time since which the tunes adopted before 1562 have remained unaltered. The old Strasburg tunes of 1539 which still survived were those to Psalms 1, 2, 15, 36, 91, 103, 104, 114, 130, 137 and 143, two of which (36 and 137) retained almost their primitive form, and one, 103, remained unaltered. M. Douen considers these

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[1] Hence known as the pseudo-Roman Psalter.

[2] The tune to this psalm is that known in England as the 'Old Hundredth.'

Strasburg melodies to possess more of a German than a French character, and according to Riggenbach 36 and 91 are by Matthäus Greiter, a member of the choir of Strasburg Cathedral.

How far the other tunes adapted by Bourgeois are original it is impossible to determine. A few can be traced to a German origin, some are constructed out of fragments of earlier melody, while others are adapted from secular songs popular at the time. It is not improbable that every tune in the Genevan Psalter belongs to one or other of the above categories.[1]

Bourgeois left Geneva in 1557, and undoubtedly had no connection with the Genevan Psalter after that time. The forty tunes of 1562 were added by another and a less skilful hand. In June 1561 an entry in the 'Comptes des recettes et depenses pour les pauvres' records the payment of 10 florins to 'Maître Pierre' for having set the psalms to music. This person is conjectured by Becker to be Pierre Dubuisson, a singer who in 1565 was admitted gratuitously to the rights of citizenship at Geneva, but nothing certain is known on the subject.

It only remains to add that in 1550 Bourgeois published 'Le droict chemin de musique, composé par Loys Bourgeois auec la manière de chanter les pseaumes par vsage ou par ruse, comme on cognoistra, au xxxiv,[2] de nouveau mis en chant, et aussi, le cantique de Siméon. Genève 1550.' This treatise, in twelve chapters, is the first in which a proposal is made to abandon the method of the Guidonian hand and to teach music by the employment of the solfeggio. An analysis of it will be found in Fétis, *Biogr. des Musiciens*, ii. 42. The last-known work of Bourgeois shows him still employed in working on the Genevan melodies. It is entitled 'Quatre-vingt-trois Psalmes de Dauid en musique . . . à quatre, cinq, et six parties, tant à voix pareilles qu'autrement, etc. Paris 1561.'

For full details respecting Bourgeois and the history of the Genevan Psalter see the exhaustive work of Douen, entitled *Clément Marot et le Psautier Huguenot*, 2 vols. Paris, 1878-79. The following works may also be consulted:—Bovet, *Histoire du Psautier des églises réformées*, Neuchâtel et Paris, 1872; G. Becker, *La Musique en Suisse*, Genève et Paris, 1874; Riggenbach, *Der Kirchengesang in Basel;* and six articles in the *Musical Times* (June to Nov. 1881) by the present writer. [Also an article in the *Rivista Musicale Italiana*, vi. 496.] G. A. C.

BOURGEOIS, Louis Thomas, dramatic composer, born at Fontaine l'Évêque, Oct. 24, 1676. He was counter-tenor at the Grand Opéra in Paris in 1708, but in 1711 devoted himself entirely to composing. In 1713 he produced 'Les Amours déguisés,' and in 1715 'Les plaisirs de la paix.' He was chapel-master at Toul in 1716, and afterwards at Strasbourg. He died in Paris in great poverty, Jan. 1750. He composed sixteen operas (for list see Fétis) and many cantatas. F. G.

BOURGES, Clementine de, eminent composer of the 16th century. Her husband was killed fighting against the Huguenots in 1560 and she died of grief Sept. 30 in the following year. Her compositions deserve to be ranked with those of the great composers of her time. A four-part chorus, 'Da bei rami,' by her is included in Paix's 'Orgel-tabulatur-Buch.' F. G.

BOURGES, Jean Maurice, distinguished musical critic, born at Bordeaux, Dec. 2, 1812; came early to Paris, and studied composition under Barbereau. In 1839 he became joint-editor of the *Revue et Gazette Musicale*, the high reputation of which paper is in great measure owing to him. In 1846 'Sultana,' an opera of his, was successfully produced at the Opéra Comique. He made an excellent translation of the words of Mendelssohn's 'Elijah.' He died in March 1881, after an illness of many years. F. G.

BOURRÉE. A dance of French origin, which is said to have come from the province of Auvergne. According to other authorities, however, it is a Spanish dance, from Biscay, where it is said to be still practised. The bourrée is often to be found in the older suites, especially in those of Bach, and is of a rapid tempo, in common (allabreve) time. In its general character it presents some features of analogy with the Gavotte, from which, however, it may readily be distinguished; first, because it is in allabreve time, that is, with only two beats in the bar, whereas the gavotte has four; and secondly, that the latter begins on the third crotchet in the bar, while the bourrée always commences on the fourth. Like most of the older dance-movements, it consists of two parts, each of which is repeated. In Bach's suites, a second bourrée frequently follows the first, in the same way as in a symphony or sonata, a trio follows a minuet, after which the first bourrée is repeated. There is a good modern example in Sullivan's music to the 'Merchant of Venice.' E. P.

BOUSQUET, Georges, composer and critic, born at Perpignan, March 12, 1818, died at St. Cloud, June 15, 1854; entered the Conservatoire as violin pupil; won the Grand Prix in 1838; and his compositions while he held the prize, particularly two masses (Rome, 1839-1840), excited hopes of a brilliant career. But his first operas, 'L'hôtesse de Lyon' and 'Le Mousquetaire,' both produced in 1844, were failures. 'Tabarin' (1852), met with better success. For three seasons Bousquet conducted the orchestra at the Théâtre Italien. He contributed articles to the *Revue et Gazette Musicale*. M. C. C.

BOVY, Charles Samuel. See Lysberg.

[1] A composer of that day employed his talents on harmony rather than on melody, and used for his subjects any material that suited his purpose. A difference in style between sacred and secular music hardly existed, and 'composing' was often literally 'compounding.'

[2] A misprint for xxiv.

BOW. The strings of the various instruments of the violin tribe are made to vibrate by friction with the hair of the bow. Like the violin, the bow went through many progressive phases, till, at the end of the 18th century, it acquired its present shape, which seems to leave no room for improvement. The bow with which the Rebec (the oldest stringed instrument played with the bow with which we are acquainted) was played, had the form of the weapon from which it derived its name. The stick was much bent, and a cord or string was tied from one end to the other (Fig. 1).

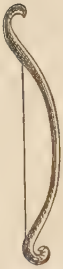


Fig. 1.

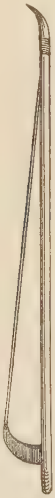


Fig. 2. (1620.)

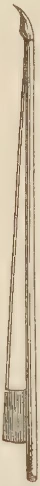


Fig. 3. (1640.)

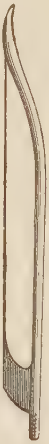


Fig. 4. (1660.)

In pictures of the 13th century we notice something like a nut and head, and hair was possibly used in place of the cord. The bow now gradually loses more and more the actual bow-shape (Figs. 2, 3, 4); the head is distinct from the stick, and the nut is no longer a portion of the stick, but is attached to it by a wire. On the top of the stick a narrow piece of indented iron is fixed, on which the wire is hooked, and thus the hair made tighter or looser at pleasure (Fig. 5). The next step consisted in the substitution of a screw for the wire and indented iron, by which the tension of the hair could be perfectly regulated. This was Corelli's bow (Fig. 6). It was made of light wood, the stick perfectly straight, hardly if at all elastic, and very short. Tartini's bow (Fig. 7) was considerably longer, the wood thinner, and more elastic.

Towards the end of the 18th century François Tourte brought the art of bow-making to perfection, and created a model on which no improvement has been yet made. In fact his bow combines all the qualities required to enable the player to follow out every conceivable *nuance* of tone and movement—lightness, firmness, and elasticity. The stick of the modern violin bow (Fig. 8) is made of Brazilian lance-wood (*Duguetia quitarensis*) or of Snake-wood (*Brosimum aubletii*); it is cut straight, following the grain of the wood, and afterwards slightly bent by exposure to heat. Although many trials have been made no wood has been found to possess the necessary qualities in the same degree as those mentioned.

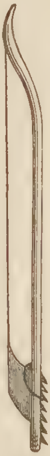


Fig. 5.

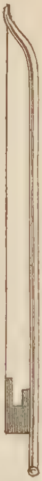


Fig. 6. (1700.)

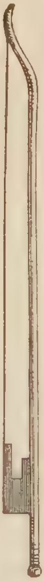


Fig. 7. (1740.)

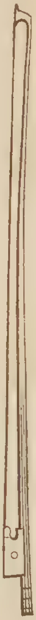


Fig. 8.

The nut (*c*, Fig. 9) is made of ebony, ivory, or tortoise-shell. For violin, tenor, and violoncello bows white horse-hair is used; for double-bass bows, black. The hair (*b*) is inserted in the head (*e*) and the nut of the bow, and can be made tighter or looser by turning the screw (*d*).

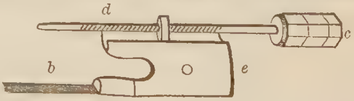


Fig. 9.

P. D.

The violoncello bow is a trifle shorter than those used for the violin and tenor, which are of the same length or nearly so, the tenor bow being rather heavier, and the nut and top of the bow slightly deeper. The top and nut of the violoncello bow are deeper still. The old double-bass bow was of a rude pattern, made of beech or other common wood, and having the primitive arched form. The tone was elicited less by pressure, as in the case of the smaller instruments, than by a sort of 'ripping' or sweeping touch, partaking of the nature of the pizzicato, the bow being held under-hand, *i.e.* with the wrist depressed and the hair inclined towards the nut. [The under-hand way of holding the bow is a survival of the method common to all instruments of the viol family.] Concurrently with the change from the old three-stringed double bass, tuned by fifths, to the modern orchestral one tuned by fourths, the Paris double-bass players resolved about 1830 on the adoption of a double-bass bow of the ordinary length, but made on the principle of the violoncello bow, and having a similar nut. This bow, which was employed by Dragonetti, is used over-hand, the hair being inclined towards the bridge, in the same way as a violoncello bow. It produces its effect by pressure rather than by 'ripping,' and is now very commonly used by orchestral players on the Continent. It has lately found some acceptance in England, but it has not yet come into use for the purpose of chamber music.

The bow is strung with horse-hair, which is specially adapted to this purpose by its numerous dentiform protuberances; these, aided by resin, act upon the string like the teeth of a saw. After much playing they wear away; the hair then becomes useless, and must be renewed. A bow used for four hours daily would require rehairing at least once a month. The task should only be entrusted to a competent workman, as no other is able to get a sufficient number of hairs into the bow (there ought to be about 120), or to wedge them evenly in the top and nut. Bow-making is now a manufacture rather than an art, as the bows of Tourte are everywhere more or less accurately copied. The best are of French manufacture, and serviceable ones may be bought at from £1 to £4, according to workmanship. The only bows now made are either cylindrical or octagonal in section; the old fluted bow may be seen in museums, but has entirely gone out of fashion. [A useful pamphlet by Henry Balfour, M.A., on *The Natural History of the Musical Bow*, was published at the Clarendon Press, Oxford, in 1899; it deals exclusively with the primitive types of bow.]

E. J. P.

BOWING. This term is used in a twofold sense, corresponding to the German terms 'Bogenführung' and 'Strichart' respectively. In the first it designates in a general way the action of the bow on stringed instruments, and in that sense we speak of a style and method of bowing, or of the bowing of a player. In the second it means the particular manner in which a phrase or passage is to be executed, and the signs by which such a manner is usually marked; and in that sense we speak of the bowing of a phrase or passage.

1. Bowing (*Bogenführung*). While the left hand of the violin-player fixes the tone, and thereby does that which for the piano-player is already done by the mechanism of the instrument,—and while his correctness of intonation (supposing his ear to be accurate) depends on the proficiency of his left hand, as with the piano-player it depends on the tuner's proficiency,—it is the action of the violinist's right hand, his *bowing*, which, like the pianist's touch, makes the sound spring into life; it is through the medium of the bow that the player realises his ideas and feelings. It is therefore evident that 'bowing' is one of the most important and difficult parts of the art of violin-playing, and that the excellence of a player, and even of a whole school of violin-playing, to a great extent depends on its method of bowing. The progress of the art of bowing closely followed the gradual perfection of the bow itself. As long as the stick of the bow was stiff and unpliable and the hair could not be made tighter or looser at pleasure, we can hardly speak of an art of bowing; for that art can only be practised with an elastic bow, which yields to the slightest pressure of the fingers. As long as the violin-player had merely to double the singers' part, no other *nuances* but piano and forte were required from him. These the stiff bow could produce, but nothing more. When at the beginning of the 18th century the violin began to emancipate itself from the position of a mere accompanist, and entered on its glorious career of a solo-instrument, under such masters as Corelli and Vivaldi, it was only by the use of an elastic bow that it could acquire the faculty of producing various *nuances* and shades of tone. Tartini was the first to make the stick at all elastic, and must therefore be considered the next great advancer of the art of bowing. His work, *L' Arte dell' Arco*, probably gives us a correct idea of the bowing of his time. A full broad tone, a variety of combinations of tied and detached notes, arpeggios with firm bow (no 'springing bow' as yet),—are the main features of his bowing. The full development, however, of all the powers of the violin was only possible with the modern bow, as first made by Tourte of Paris. The thin, bent, elastic stick of his bow enables the player to follow out the slightest gradations of tone from the fullest forte to the softest piano, to mark all kinds of strong and gentle accents, to execute staccato, legato, saltato, and arpeggio passages. It cannot be said that the classical Paris school of violin-playing availed itself of all these advantages of Tourte's invention; their bowing does not show very great progress beyond Tartini and his school, and even Spohr does not advance materially upon them. But with Paganini a new era opened in the art. He uses freely almost every imaginable movement of the bow—he adds to the firm slow staccato the quick staccato of many notes—he develops the movement of the wrist to the highest perfection, enabling him to execute all kinds of bowing with the utmost celerity.

2. Bowing (*Strichart*). To the correct and truthful rendering of a musical phrase or passage on a stringed instrument, it is essential that an appropriate bowing should be chosen, or, if already given by the composer, be strictly adhered to. This appears self-evident, if we consider how one and the same passage, bowed in two different ways, may produce two entirely different effects. A succession of notes, intended by the composer to be played as a legato passage, and therefore with as little changing of bow as possible, would, if played with detached strokes of the bow, entirely lose its character. And again, to give a well-known example, what would become of the light and sparkling passages of one of Mendelssohn's Scherzi, if the staccato notes were played legato? Its character would be destroyed so as to become almost unrecognisable. True, the old masters left it more or less to the discretion of the performer to choose an appropriate bowing for the different parts of their compositions, and trusted to their artistic feeling and tact in this respect. Nay, if we go back to Handel and Bach, we often find what can only be called a mere sketch of a passage. Bach in his celebrated Violin Solos repeatedly gives long successions of chords in three and four parts, merely adding the word 'arpeggio,' and leaving it to the player to execute them with a variety of bowings of his own choice and invention. However, the modern masters—partly since Mozart and Haydn, and absolutely since Beethoven—have given up this imperfect way of notation, just as they gave up writing figured basses instead of explicit accompaniments, and at the present time a composer very rarely omits to indicate the bowing with which he intends each passage to be executed. With the tendency of all modern composers since Beethoven and Schubert to bring the characteristic and descriptive power of music more and more into the foreground, it was but natural that the advanced technique of modern violin-playing should have developed a great number of new varieties of bowing, in order to do justice to all the subtle *nuances* which were to be rendered.

In orchestral performances and in the playing of chamber-music it is chiefly uniformity of bowing which is to be aimed at, and which alone ensures a well-balanced unanimous effect. The undeniable excellency of the orchestral performances at the concerts of the Paris Conservatoire, at the Gewandhaus-concerts in Leipzig, at the Crystal Palace Saturday Concerts, in the Queen's Hall orchestra and similar institutions elsewhere, is owing at least as much to the enforcement of uniform bowing on the part of the conductors and leaders of the bands as to the careful observance of the pianos, fortes, and other dynamic signs.

A number of signs are used in musical notation to indicate various ways of bowing: (1) a slur ⌒ indicates that all the notes under the slur are to be played in one stroke of the bow; legato. (2) a slur with dots, $\overset{\frown}{\cdot\cdot\cdot}$, means either staccato or saltato in one stroke; while the absence of a slur indicates that every note is to be done by a separate stroke. (3) Dots or dashes over the notes (· · · or ! ! !) mean sharp short strokes, either with firm bow (martelé) or with springing bows (spiccato or saltato). (4) ⊓ means a down-stroke, from the nut of the bow towards the head; ∧ an upstroke. P. D.

In the older bows (Figs. 2 and 3, art. Bow) the most manageable part of the hair was what is still distinguished in the practice of bowing as the 'middle third'; and as the tone of the instruments to which these bows were applied was not easily elicited, the early practice, both on the viols and the violin, was to begin the bar by an up-stroke commencing about a third of the distance from the top, being the place where the player had most command over the string, the mechanical principle employed being that of the saw, to which, so far as regards the distribution of force, these triangular bows are nearly analogous. The down-bow on the unaccented part of the measure enabled the player to recover his commanding position for another forcible up-stroke. This, it will be seen, is the principle of the modern 'martellato' bowing. Quavers in triplets, as in the *giga*, were invariably played with two slurred notes to the strong up-stroke, and one, the last, to the weak down-stroke. On the same principle long-sustained notes, often divided into demisemiquavers as 'grace' notes, were taken with the up-stroke, the down-stroke being chiefly used on notes of secondary value, to enable the player to recover the strong position. On the same principle arpeggios were commenced with the up-bow. The practice of using up- or down-strokes, at the option of the composer or player, for the accented notes of the bar, began with the improved bows of the early 18th century; the first use of marks indicating 'up-bow' or 'down-bow' noticed by the writer is in Veracini's *Sonate Accademiche*, 1744. Veracini uses the sign ∪ for 'up-bow,' and ∩ for 'down-bow.'

These principles still underlie the modern system of bowing, although the perfected bow of to-day can be commanded by the player with almost equal ease in all its parts. Tartini in his *Art of Bowing* carries the theory of the bow to its logical finish, and therefore much farther than it has ever been practically applied. The most copious modern account of the theory and practice of bowing is given in Baillot's *L'Art du Violon*, pp. 92-145. The bowings to be used in playing the compositions of the older masters of the violin should be sought in the old editions printed direct from the manuscripts of the composers. Editions of some of these works published by modern editors, such as Hellmesberger, in which the bowings are recklessly and tastelessly altered, should be avoided. E. J. P.

BOWMAN, Henry, published at Oxford in 1678 a thin folio volume bearing the title of 'Songs for one, two, and three voyces to the Thorow-Bass. With some Short Simphonies. Collected out of some of the Select Poems of the incomparable Mr. Cowley, and others, and composed by Henry Bowman, Philo-Musicus.' A second edition appeared at Oxford in 1679. A MS. Miserere is in the Christ Church library. W. H. H.

BOYCE, William, Mus.Doc., was born at Joiners' Hall, Upper Thames Street (of which company his father, a cabinet-maker, was afterwards beadle), Feb. 7, 1710. He became a chorister of St. Paul's Cathedral under Charles King, and, on quitting the choir, an articled pupil of Maurice Greene, then organist of the cathedral. On the expiration of his articles in 1734 he obtained the situation of organist of Oxford Chapel, Vere Street, Cavendish Square, and pursued his studies under Dr. Pepusch. While yet a young man Boyce's hearing became much impaired, a calamity the greatest that can befall a musician, but one which, in his case, did not lessen the ardour with which he pursued his studies. In 1734 he set Lord Lansdowne's masque of 'Peleus and Thetis,' and in 1736 composed the music for John Lockman's oratorio 'David's Lamentation over Saul and Jonathan,' which was first given by the Apollo Society, and subsequently, in 1740, at Covent Garden Theatre. About 1740 he set two odes for St. Cecilia's Day, one written by Lockman, the other by the Rev. Mr. Vidal, undermaster of Westminster School. In 1736 he had given up his appointment at Oxford Chapel upon obtaining the post of organist at St. Michael's, Cornhill, which had become vacant by the removal of Joseph Kelway to St. Martin's-in-the-Fields. On June 21 in the same year he was sworn into the place of Composer to the Chapel Royal in the room of John Weldon, then lately deceased. He most ably discharged the duties of this office by the composition of many fine anthems and services, several of which are still, and will long continue to be, in use 'in quires and places where they sing.' In 1737 he was appointed conductor of the meetings of the Three Choirs of Gloucester, Worcester, and Hereford, which office he held for several years. In 1743 he produced the serenata of 'Solomon,' written by Edward Moore, which was eminently successful, and one song in which ('Softly rise, O southern breeze,' for tenor voice with bassoon obbligato) retained its popularity for upwards of a century, and is still occasionally heard. In 1749, on the erection of an organ in the church of Allhallows the Great and Less, Thames Street, Boyce was chosen organist. In the same year he was selected to compose the music for the ode written by William Mason for the installation of Henry Pelham, Duke of Newcastle, as Chancellor of the University of Cambridge. The ode, with Boyce's music, was performed in the Senate House, July 1, 1749, and on the following day, being Commencement Sunday, an anthem with orchestral accompaniments, by Boyce, was performed in Great St. Mary's Church, as an exercise for the degree of Doctor of Music, which the University then conferred on him. Both these compositions were soon afterwards published together. In the same year Boyce appeared as a composer for the theatre by reviving the masque of 'Peleus and Thetis' (introduced into the author's alteration of 'The Merchant of Venice,' entitled 'The Jew of Venice'), added songs to another revived masque called 'Lethe,' and set Moses Mendez's musical entertainment, 'The Chaplet'; the last of which met with great success. In 1750 he added songs to Dryden's 'Secular Masque,' and in 1751 he set another piece by Mendez, called 'The Shepherd's Lottery.' On the death of Dr. Greene, in 1755, Dr. Boyce was nominated his successor as master of the king's band of music, and conductor of the annual festivals of the Sons of the Clergy at St. Paul's Cathedral. [He was not sworn in till June 1757.] In the former capacity he was required to compose music for the new year and birthday odes of the poet-laureate, and wrote about forty-three compositions, now among the Music School MSS. Oxford; in the latter he voluntarily composed two fine anthems with orchestral accompaniments, besides additional accompaniments and choruses for Purcell's Te Deum and Jubilate, written for St. Cecilia's Day, 1694. In 1758, on the death of John Travers, Boyce was appointed one of the organists of the Chapel Royal. He resigned his places at St. Michael's, Cornhill, in 1768, and was dismissed from that at Allhallows, Thames Street, in 1769; as his deafness still increased, he gave up teaching, and removed to Kensington, where he employed himself principally in the collection and editing of the materials for the work by which he is best known—'Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last two hundred years.' This work was projected by Dr. Greene, who had commenced collections for it, but, finding his health failing, bequeathed all his materials to Dr. Boyce, with a request that he would complete the work. The 'Cathedral Music' was published in three volumes, the first of which appeared in 1760 and the last in 1778. This valuable publication, which redounds so much to the credit of its editor for diligence, judgment, and scholarship, procured him little else than fame, its sale yielding but little beyond the expenses of production. On Feb. 7, 1779, the gout, from which Boyce had long suffered, terminated the blameless life of this most amiable man and excellent musician. He was buried on Feb. 16 with uncommon marks of respect, in the vault under the centre of the dome of

St. Paul's Cathedral. In the year following his death his widow published a volume containing 'Fifteen Anthems and a Te Deum and Jubilate' of her husband's composition; and in 1790 another volume containing twelve anthems and a service was published, under the editorship of Dr. Philip Hayes. These anthems and services (with others, to the extent in all of forty-six anthems and five services) were afterwards published in four volumes under the editorship of Vincent Novello. In 1788 John Ashley, who had purchased the plates of the 'Cathedral Music,' issued a reprint of it, with a memoir (by Sir John Hawkins) and a portrait (finely engraved by Sherwin) of Boyce prefixed. In 1849 a new edition, with additional services and anthems and new lives of the composers was issued under the care of Joseph Warren. Besides the compositions above mentioned, Boyce produced the following:—Dryden's 'Secular Masque,' 1745; twelve sonatas for two violins and bass, 1747; a concerto; eight symphonies; 'Ode to Charity,' composed for the Leicester Infirmary, containing the duet for tenor and bass, 'Here shall soft Charity repair,' which long remained an indispensable part of the programme of every concert given in aid of a charity; Rev. Walter Harte's paraphrase of part of Pindar's first Pythian ode, 1749; Masque in 'The Tempest'; dirge in 'Cymbeline'; dirge in 'Romeo and Juliet'; trio in 'The Winter's Tale'; two odes in Home's tragedy, 'Agis,' 1758; 'Harlequin's Invasion,' 1759, in which occurs the fine song, 'Heart of Oak.' Another important work was 'Noah,' an oratorio, but this seems to be no longer in existence. Many songs appeared in *The British Orpheus*, *The Vocal Musical Mask*, etc. A collection of his songs, duets, etc., entitled *Lyra Britannica*, appeared in several books. Boyce's only son, born March 25, 1764, long filled a respectable position in the best orchestras as a double-bass player. [See *Dict. of Nat. Biog.*, and the *Musical Times* for 1901, p. 441 ff., in which a complete list of the MS. compositions at Oxford and in the British Museum is given. Boyce's portrait by Hudson is in the Music School, Oxford.]

The following are the contents of the Cathedral Music:—

(Abbreviations:—M. and E.—Morning and Evening; F.A.—Full Anthem; V.A.—Verse Anthem.)

VOL. I.

Tallis. Preces, M. and E. Serv.
Morley. Burial Serv. G minor.
Farrant. M. and E. Serv. G minor.
Bevin. M. and E. Serv. D minor.
Gibbons. Do. F.
Child. Do. E minor.
Rogers. Do. D.
Blow. Do. A.
Aldrich. Do. G.
Blow. Do. G.
Do. Kyrie and Creed (triple measure). G.
14 Chants.

VOL. II.

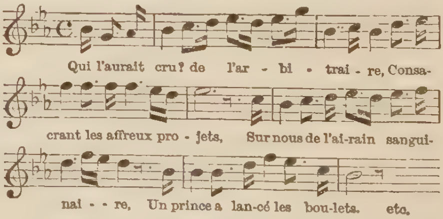
Henry VIII. Full Anth., O Lord the maker. 4 voices.
Tallis. F. A. I call and cry. 5 v.
Tye. F. A. I will exalt Thee. 4 v.
Tye. (2nd pt.) Sing unto the Lord. 4 v.
Farrant. F. A. Call to remembrance. 4 v.
Do. F. A. Hide not Thou. 4 v.
Byrd. F. A. O Lord, turn. 5 v.
Do. F. A. (2nd pt.) Bow Thine ear, O Lord. 5 v.
Do. F. A. Sing joyfully. 6 v.
Gibbons. F. A. Hosanna. 6 v.
Do. F. A. Lift up your heads. 6 v.
Do. F. A. Almighty and everlasting. 4. v.
Do. F. A. O clap your hands. 8 v.
Do. (2nd pt.) God is gone up. 8 v.
Batten. F. A. Hear my prayer. 5 v.
Do. F. A. O praise the Lord. 4 v.
Do. F. A. Deliver us, O Lord. 4 v.
Child. F. A. Praise the Lord. 4 v.
Child. F. A. O Lord, grant the King. 4 v.
Do. F. A. Sing we merrily. 7 v.
Rogers. F. A. Behold now. 4 v
Do. F. A. Teach me, O Lord. 4 v.
Blow. V. A. God is our hope. 8 v.
Do. V. A. O God, wherefore art Thou absent. 5 v.
Do. V. A. Save me, O God. 4 v.
Do. F. A. The Lord hear thee. 4 v.
Do. F. A. My God, my God. 4 v.
Aldrich. V. A. Out of the deep. 4 v.
Do. F. A. O give thanks. 6 v.
Creyghton. F. A. I will arise. 4 v.
Purcell. V. A. O God, Thou art. 4 v.
Do. V. A. O God, Thou hast. 6 v.
Do. V. A. O Lord God of Hosts. 8 v.
Goldwin. V. A. I have set God. 4 v.
Clarke. F. A. Praise the Lord, O Jerusalem. 4 v.
Croft. V. A. God is gone up. 4 v.
Do. V. A. Put me not to rebuke. 4 v.
Weldon. V. A. In Thee, O Lord. 4 v.
Do. V. A. Hear my crying. 6 v.
Lawes (Wm.) V. A. The Lord is my light. 4 v.
Lock. V. A. Lord let me know mine end. 5 v.
Humphrey. V. A. Have mercy upon me. 3 v.
Do. V. A. O Lord my God. 3 v.
Blow. V. A. I was in the Spirit. 4 v.
Wise V. A. Prepare ye the way of the Lord. 4 v.
Do. V. A. Awake, put on thy strength. 3 v.
Purcell. V. A. Thy way, O God. 4 v.
Purcell. V. A. Be merciful. 3 v.
Clarke. V. A. How long wilt Thou. 1 v.
Croft. V. A. O praise the Lord. 3 v.
Do. V. A. Give the King. 5 v.
5 Chants.

VOL. III.

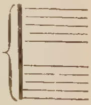
Byrd. M. and E Serv. D min.
Child. Do. D.
Blow. Do. E min.
Purcell. M. and E. Serv. (double), B flat.
Bull. V. A. O Lord my God. 5 v.
Humphrey. V. A. Thou art my King. 4 v.
Do. V. A. Like as the hart. 4 v.
Do. V. A. Hear, O Heavens. 3 v.
Do. V. A. Rejoice in the Lord. 4 v.
Do. V. A. Haste Thee, O God. 4 v.
Wise. V. A. The ways of Zion. 2 v.
Do. V. A. Thy beauty, O Israel. 4 v.
Do. V. A. Awake up, my glory. 3 v.
Do. V. A. Blessed is he. 3 v.
Blow. V. A. O Lord, I have sinned 4 v.
Do. V. A. O sing unto God. 3 v.
Do. V. A. O Lord Thou hast searched me out. 2 v.
Do. V. A. I beheld and lo! 4 v.
Turner. V. A. Lord, Thou hast been our refuge. 3 v.
Purcell. V. A. Behold, I bring you. 3 v.
Do. V. A. They that go down. 2 v.
Do. V. A. Thy word is a lantern. 3 v.
Do. V. A. O give thanks. 4 v.
Clarke. V. A. I will love Thee. 2 v.
Gibbons. Sanctus. 4 v. in F.
Child. Sanctus. 4 v. in E minor.
Rogers. Sanctus. 4 v. in D.
Creyghton. Sanctus. 4 v. in E flat.

W. H. H.

BRABANÇONNE, LA, the national air of the Belgians, dating from the revolution of 1830, when Belgium became an independent country. Both words and music were composed during the struggle; the former by a certain Jenneval, who was killed in one of the actions near Antwerp, the latter by Campenhout. The air is certainly unlike other 'national airs,' but it has taken a very firm hold in the country. The melody, and the words of the first stanza are subjoined:—


Qui l'aurait cru? de l'ar - bi - trai - re, Consa-
crant les affreux pro - jets, Sur nous de l'ai-rain sangui-
nai - - re, Un prince a lan-cé les bou-lets. etc.

BRACE (Ger. *Klammer;* Fr. *Accolade;* Ital. *Accolada*). A vertical line, usually with a double curve, used to couple together two or more staves, thus indicating that the music written therein is to be performed simultaneously, either by various instruments, or voices, or in pianoforte, harp, or organ-music, by the two hands of the performer.



In orchestral scores the whole of the staves forming the score are braced together by a vertical straight line, and curved braces are added to show the position in the score of certain instruments or groups of instruments, and so to facilitate the reading. These curved braces are usually employed to couple together the parts for the first and second violins, the two staves for the harp, pianoforte (if any), the violoncello and double bass, and the three trombones respectively, etc. In organ music with pedal obbligato three staves are required, the lowest being for the pedals; these three are braced by means of a straight line, with a curved brace in addition, to indicate the two staves which belong to the manuals. F. T.

BRADE, William, an English musician who flourished 1594-1622, and who held various continental court appointments. Nothing is known of his birth, but he calls himself an Englishman in various dedications. The order of his appointments, mainly deduced from these dedications, is as follows: he was at the court of Christian IV. of Denmark from 1594 to 1596, from 1599 to 1606, and 1620 to 1622; it seems probable that before the first date, and it is certain that in the intervals, he was in the service of the Margraves of Brandenburg. From 1606 to 1609 his movements are not known, but from the latter year to 1614 he was director of the 'Rathsmusik' at Hamburg, being appointed in 1614 violinist to the Duke Johann Adolph of Schleswig-Gottorp. He was capellmeister at Halle in 1618,[1] and in 1619 he went to Berlin as capellmeister to the elector of Brandenburg, and was again at Gottorp, as capellmeister, from 1622. The date and place of his death are unknown. His works are:—*Musikalische Concerten*, Hamburg, 1609; *Newe ausserlesene Paduanen, Galliarden, Cantzonen, Allmand vnd Coranten*, etc., Hamburg, 1609; *Newe ausserlesene Paduanen vnd Galliarden*, mit 6 Stim . . . etc., Hamburg, 1614; *Newe ausserlesene liebliche Branden, Intraden, Mascharaden, Balletten* . . . mit 5 Stim . . . Lübeck, 1617; *Melodiensis Paduanis* . . . a 5 Part . . . Antwerp, 1619; *Newe lustige Volten, Couranten, Balletten*, etc., mit 5 Stim . . . Berlin, 1621. A MS. 'Fancy' is in the Royal College of Music. His son, Christian, was in the Elector's band from 1619. (Eitner's *Quellen-Lexikon; Dict. of Nat. Biog.*).

BRAHAM, John, born in London of Jewish parents about 1774, was left an orphan at an early age, and in such humble circumstances that he is said to have sold pencils about the streets for a living. He was still very young when he became the pupil of Leoni, a Jewish singer of celebrity; and his first appearance in public was at Covent Garden Theatre, April 21, 1787, for the benefit of his master. In the bill it is announced—'At the end of Act i., "The soldier tired of war's alarms," by Master Braham, being his first appearance on any stage.' After the first act of the farce, he sang the favourite song of 'Ma chère amie.' At the opening of the Royalty Theatre in Wellclose Square, on June 20 in the same year, 'The soldier tired of war's alarms' 'was sung with great success by a little boy, Master *Abram*, the pupil of Leoni'; and another paper said, 'Yesterday evening we were surprised by a Master *Abraham*, a young pupil of Mr. Leoni. He promises fair to attain perfection; possessing every requisite necessary to form a capital singer.' [He sang at this theatre for about two years, being particularly successful as Cupid in Carter's 'Birthday,' and Hymen in Reeves's 'Hero and Leander.' He sang at Covent Garden in 'Poor Vulcan,' June 2, 1788.] When he lost his boyish voice the future prospects of young Braham appeared doubtful; Leoni had fallen into difficulties, and about that time left England; but he found a generous patron in Abraham Goldsmid, and became a professor of the piano. On his voice regaining its power he went to Bath, and in 1794 made his appearance at some concerts there under the direction of Rauzzini, who, appreciating his talent, gave him musical instruction for three years. In 1796 he was engaged by Storace for Drury Lane, and his début (in an opera called 'Mahmoud,' left unfinished by Storace, and finished by his sister Nancy Storace) was so successful that in the year following he was engaged for the Italian opera-house, where he appeared in Grétry's 'Azor et Zémire,' Sept. 26, 1796. He also sang in the Oratorios, and at the Three Choir Festival at Gloucester. Hoping, however, to achieve a more permanent reputation than could be obtained by any other course, he resolved to visit Italy, and there complete his musical education. [He and Nancy Storace, who shared his fortunes for some time, gave concerts in Paris, and reached Italy in 1798, Braham making his first appearance at the Pergola, Florence, in operas by Basili and Moneta. After an episode of rivalry and reconciliation with Mrs. Billington at Milan, where he stayed two years, Braham sang at Genoa, Leghorn, and Venice. Cimarosa wrote a part for him in an opera, 'Artemisia,' which he did not live to complete. Braham's last continental engagement was at Trieste.]

Taking leave of Italy in consequence of numerous solicitations from his own country, he reappeared at Covent Garden in 1801. From this point may be dated that triumphant career during which he created a constant furore. The opera in which he made his first appearance on Dec. 9, was a work by Mazzinghi and Reeve, entitled 'The Chains of the Heart.' The music, however, was so feeble in the serious, and so commonplace and vulgar in the comic parts, that it lived only a few nights, and was succeeded by 'The Cabinet,' on Feb. 9, 1802. In this opera Braham was the composer of all the music of his own part, a custom to which he continued for several years to adhere, and seldom has music been more universally popular. Among the operas with which he was thus connected we may name 'The Siege of Belgrade' and 'Family Quarrels,' 1802; 'The English Fleet in 1342,' 1803 (with the famous duet,

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[1] Opel, *Zeitschr. für allgem. Geschichte*, 1885, p. 68.

'All's Well' in it); 'Thirty Thousand,' 1804; 'Out of Place,' 1805; 'False Alarms,' 1807; 'Kais, or Love in a Desert,' 1808; 'The Devil's Bridge,' 1812; 'Narensky,' 1814, and 'Zuma' (with Bishop), 1818. He wrote also for the Lyceum portions of other operas, 'The American' (containing the famous 'Death of Nelson,') 1811; 'Isidore de Merida,' 1827; and 'The Taming of a Shrew,' 1828. To follow Braham in all his engagements would exceed the limits of this notice; it is sufficient to say that in the theatre, concert-room, or church, he had scarcely a rival. *Non c' è in Italia tenore come Braham* was the frequent exclamation of foreigners. His compass extended to about nineteen notes; and his falsetto, from D to A, was so entirely within his control that it was hardly possible to distinguish where his natural voice began and ended. After his voice had lost its natural power he was successively engaged at several theatres, on the mere strength of a reputation which seemed immortal; and his proficiency in singing Handel was universally acknowledged when his career as a popular vocalist had reached its termination. He sang the part of Max in the English version of 'Der Freischütz' in 1824, and when Weber composed his 'Oberon' for the English stage (1826), Braham was the original Sir Huon.

In 1831 however the tide of fortune changed. In that year he purchased, jointly with Yates, the Colosseum in the Regent's Park for the large sum of £40,000. Five years afterwards he opened the St. James' Theatre, which he had erected at a cost of £26,000. The large fortune which his genius and energy had gained him was lost by these unfortunate speculations. [He sang the part of William Tell at Drury Lane, Dec. 2, 1838, and of Don Giovanni in the following year, his voice having suffered and become lower. An American tour undertaken with his son Charles in 1840 was unsuccessful; his last appearance was at one of the Wednesday Concerts in March 1852.] He died Feb. 17, 1856.

In private life Braham was much respected. He moved in good society; and among his acquaintance his fame as a man of information, a humorist, and a raconteur was scarcely inferior to his reputation as a vocalist. As a composer he completely attained the object he aimed at in his numerous songs, duets, etc., many of which attained the highest popularity. As a national song his 'Death of Nelson' has pleased and continues to please a vast majority of the inhabitants of the British Isles; it has therefore accomplished its purpose. (*Dramatic Biography; Gentleman's Magazine;* etc. Additions from *Dict. of Nat. Biog.*) E. F. R.

BRAHMS, JOHANNES, the last of the great line of German masters, lived a quiet uneventful life unlike that of many of his predecessors. He affords an instance of the occurrence of musical genius in the second generation, for his father Johann Jacob Brahms (1806-72), had on two occasions run away from home to devote himself to music; his grandfather, Johann (1769-1839), was an innkeeper at Heide in Holstein, where various descendants, through an eldest son, Peter Hoeft Heinrich (born 1793) are to be found. As several varieties of the name occur in the church registers, such as Brams, Bramst, and Brahmst, it will be seen that an assumption that Brahms was of Jewish origin is extremely unlikely. The runaway, Johann Jacob, was at length permitted by his father to adopt the musical profession, and in due course he became contrabassist in the theatre orchestra at Hamburg, where he married in 1830 a lady no less than seventeen years older than himself, Johanna Henrika Christiane, whose maiden name was Nissen. She was born in 1789, and died in 1865, leaving three children. The eldest was a daughter, Elise (1831-92), Johannes was the second child, and the third, Fritz (1835-95), was for many years a successful music-teacher in Hamburg. A year after the death of his wife the double-bass player married again a widow who was as much his junior as his first wife had been his senior. At Hamburg, in a fine old six-storied house now called No. 60 Speckstrasse, Johannes Brahms was born on May 7, 1833. Luckily there lived at Hamburg a pupil of the famous Marxsen of Altona, named O. Cossel, with whom the boy studied music until his tenth year, when his teacher asked Marxsen to undertake his musical education. For a time Marxsen's lessons went on simultaneously with Cossel's, and the boy's diligence and earnestness were soon abundantly evident, as well as his possession of a great creative gift. At this time his chief study was the pianoforte, and it was only by stealth that he composed, although the theoretical side of his studies was duly superintended by Marxsen. In after life, the composer paid a graceful tribute to his teacher, by dedicating to him the second pianoforte concerto in B flat, op. 83. On Sept. 21, 1848, he gave a concert, and played two movements from a concerto by Rosenhain, a fugue of Bach, and other pieces. He appeared at a concert given by Theodor Wachtel on March 1, 1849, and in the following April gave a concert on his own account, at which he played the 'Waldstein' sonata of Beethoven and a 'Phantasie über einen beliebten Walzer' of his own. The next two or three years must have been spent in diligent study, and in the composition of some of the early pianoforte works, the first set of songs, and a sonata for piano and violin. The good fortune which had guided him to Marxsen followed him throughout his life, and never was more conspicuous than when he consented to accompany the gipsy violinist, Eduard Remenyi, on a tour through North Germany in 1853. While they were at Hanover, Remenyi took his young friend to visit Joachim, who had lately been appointed Concertmeister there.

JOHANNES BRAHMS

Joachim saw that a great future lay before the youth, and felt that the association with one who was little more than a virtuoso would not long satisfy the artistic cravings of such a nature; he suggested that if at any time Brahms should wish for more congenial work he should come to see him; soon afterwards things fell out as had been expected, and Brahms paid Joachim a visit of some weeks' duration at Göttingen, at the end of which Joachim gave him two letters of introduction.[1] One was to Liszt, and it had the strange result that on the strength of the scherzo, op. 4, Liszt adopted Brahms as an adherent of the most advanced school of modern music. The second introduction was to Schumann, in Düsseldorf, and was an event of the utmost importance in the life of Brahms and in the history of music. Schumann was so strongly impressed with the works that were then completed (apparently those now known as op. 1-6, together with a violin sonata, a trio, and a string quartet), that he not only wrote in the most enthusiastic terms to Dr. Härtel, recommending the new compositions to his notice with a view to publication, but inserted in the *Neue Zeitschr. für Musik* a memorable article entitled 'Neue Bahnen.' It is impossible to overestimate this emphatic recognition of the younger by the older composer, or to gauge its importance in Brahms's career. As a natural result of the article there was a paper war over Brahms àpropos of a performance of his sonata in C and the scherzo, which he played at Leipzig, Dec. 17, 1853. The publication of the music already referred to, which was soon followed by the appearance of op. 8, the B major trio, and opp. 9 and 10, piano pieces, was a more satisfactory consequence of the incident. From this time until the master's death every new composition of his was the subject of immediate discussion, of course not always friendly; and the history of Brahms's life is henceforth little but a chronicle of his works. Probably there was never a career less eventful than his, and the 'dunkle Stille' of which Schumann spoke in his article shrouded him, more or less closely, all his life.

Happier circumstances it would be difficult to imagine for a creative artist; just at the time when it was most desirable for him to have opportunities of obtaining experience in connection with orchestral and choral music, he was offered two official appointments, one from the Cologne Conservatorium, which he refused, and one from the Prince of Lippe-Detmold, which he accepted. He held for four years (1854-58) the post of director of the court concerts and of the choral society, and, as the court was a very quiet one, and its ceremonies unexacting, he had plenty of time to devote to composition and to the development of his artistic nature. On his resignation of this post he returned to Hamburg for a time. His public appearances at this period were very few; he played at Cologne in 1856 and appeared twice at the Leipzig Gewandhaus in Dec. 1857, but on neither occasion did he bring forward anything of his own. On Jan. 27, 1859, at the Gewandhaus, he introduced his piano concerto in D minor (op. 15), a work which immediately aroused a storm of opposition by the independence of its structure, and the absence of the usual traditional characteristics of concertos, such as bravura passages, etc. The performance itself was an indubitable failure, and it was not till 1878, when he played it again, that the Leipzig public received it with anything like enthusiasm; yet, in the interval, it had been played by Clara Schumann and others, and had enjoyed favour all over Germany. It is perhaps not altogether surprising that this work should have been longer than most of Brahms's music in finding general acceptance; it is uncompromising in its earnestness, and occasionally there occur passages which must have seemed uncouth when it was first heard. In spite of Brahms's close study of the piano his playing was scarcely of a kind to produce a great effect upon the general public independently of the composition; Schumann described it as turning the piano into a full orchestra, and the testimony of those who heard him most frequently shows that it was technically far more energetic than accurate, and that the grandeur of the conception impressed the hearers far more than any exhibitions of merely manual skill.

The next important works were the two serenades for orchestra, opp. 11 and 16, the latter of which employs no violins; both were written soon after the concerto, and as it is most unlikely that their easily apprehended style was adopted in deference to the opinions of the critics who were unfavourable to the concerto, we are probably justified in supposing that the change was a perfectly natural and normal one. In 1860, the year of their publication, Brahms went to stay at Winterthür, in order to be near Theodor Kirchner, and this was his headquarters until he finally took up his residence in Vienna in 1862. To the Austrian capital he was undoubtedly attracted by his increasing interest in Hungarian music, an interest probably awakened by Remenyi, and manifested not only in some early pianoforte variations, but in the adoption of distinctly Hungarian characteristics in the finale of his G minor quartet for piano and strings, one of the many fine compositions produced during the residence in Switzerland. Throughout the composer's career there is no more striking peculiarity than his fondness for using the same form in two (or sometimes more) works composed about the same time. The two serenades have been already referred to; two quartets for piano and strings follow one another immediately in the list, as opp. 25 and 26; two string quartets make up op. 51, and there are numerous other instances in his later life, such as the two pairs of symphonies, the 'Academic' and 'Tragic' overtures, etc.

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[1] The accounts of this episode differ considerably; compare Ehrlich's *Künstlerleben*, and an article by Schubring in the *Allgem. Mus. Zeitung*, with Moser's *Joseph Joachim*, and Reimann's biography of Brahms. The above account is from Dr. Joachim himself.

Hanslick has reprinted the programmes of the concerts at which Brahms made his first appearances in Vienna (see *Aus dem Concertsaal*, p. 287 ff., and *Aus meinem Leben*, p. 14). His greatest successes were, as pianist, his interpretation of Schumann's fantasia op. 17, and as composer, his variations on a theme of Handel and the B flat sextet. The only orchestral work of his given was the D major serenade, op. 11. He was soon afterwards appointed conductor of the Singakademie, and threw himself with characteristic devotion into the congenial work of giving fine performances of the choral works of Bach, Beethoven, Schumann, and others. Considering the opportunities of the position, we might have expected many choral compositions to date from this time, but there are only a very few, beside the two five-part motets, op. 29, and some arrangements of old German 'volkslieder'; it may be assumed, however, that the experience of choral conducting must have been of great value to him, although he gave up the post in the year after his appointment, and after that held no official appointment for the rest of his life, excepting only that of conductor to the Gesellschaft der Musikfreunde from 1872 to 1875. As regards the outward conditions of his life, there is little or nothing more to be said, for, beyond some occasional musical tours, such as a memorable series of concerts in German Switzerland, with Joachim, the record is one of peaceful, honoured work, in his apartment at Karlsgasse, No. 4 (third floor), varied by holiday journeys often to Italy, and in later years to such resorts as Thun, Ischl, Baden-Baden, or Carlsbad. At the German watering-places he spent much time with Mme. Schumann, whom he regarded with almost filial affection, while his compositions found in her an admirer gifted with rarest insight, and a most sympathetic interpreter. A chill caught at Mme. Schumann's funeral is supposed to have aggravated the disease (cancer of the liver) of which Brahms died at Vienna on April 3, 1897. He was buried in the same cemetery as Beethoven and Schubert, and not far from them. A 'Brahms Museum' was opened at Gmunden in 1901. A bust of the composer, by Fräulein Ilse Conrat, was unveiled at the Central Cemetery on May 7, 1903, when the master's beautiful part-song 'Nachtwache,' from op. 104, was sung. An account of Brahms's last moments was published, in connection with the ceremony, by Frau Celestina Truxa, the composer's faithful landlady, in the *Neue Freie Presse* of May 7, 1903.

Two of Brahms's compositions, and two only, were prompted by the events of outer life, the 'Deutsches Requiem' and the 'Triumphlied.' The former was suggested primarily by the death of his mother in 1865; at its first performance at a concert of the Gesellschaft der Musikfreunde in Vienna in 1867 it consisted of the first three numbers only, the consolatory 'Selig sind,' the impressive march, 'Denn alles Fleisch,' and the dramatic number which rises from the anxious mood of the opening baritone solo to the majesty of the pedal-fugue, 'Der Gerechten Seelen,' which strikes the hearer as forming a natural climax and close. For the second performance of the work, in Bremen Cathedral, April 10, 1868, three more movements were added, the work being virtually in its present shape, with the exception of the number with soprano solo, 'Ihr habt nun Traurigkeit.' The splendid 'Triumphlied' was composed to celebrate the German victories, and was written in 1871 and performed at Vienna in 1872. These two works, with the expressive 'Schicksalslied' set to Hölderlin's words, and the 'Rhapsodie' for alto solo and male chorus (to a fragment from Goethe's *Harzreise*) mark the culmination of Brahms's art as a choral writer. In one and all, he touches a point of sublimity that had not been reached since Beethoven. Written within a comparatively short period, they throw a strong light on the master's religious convictions. The dogmatism of the churches did not appeal to him, and he was a stranger to the devotional mysticism that was so characteristic of Bach; his mind dwelt willingly upon the mysterious problems of human destiny (he returned to the same subject in his last composition, the four 'ernste Gesänge'), and his knowledge of scripture suggested the choice of words which were not likely to occur to the ordinary purveyor of oratorio-books, and which gain a new meaning and beauty from his music. He was no pessimist, even if his hopes for the future life seem at times to be a little indefinite; in the 'Schicksalslied,' which is considered by many authorities to be his crowning achievement in choral music, he cannot rest contented to leave the mind of his hearers occupied with the brevity and uncertainty of human life, as contrasted with the serenity of the heavenly state, described in the opening words; he must bring back our thoughts to the tranquil mood again, by means of a long orchestral version of the lovely music of the beginning. To this period of the great choral works belongs also 'Rinaldo,' a cantata to Goethe's words for tenor solo and male chorus, a work of far less striking quality than the others, and the only specimen we have of what Brahms's operatic style might have been like, had he chosen to attempt composition for the stage. The composer's famous epigram in answer to a query of Hanslick's, to the effect that it would be as hard for him (Brahms) to marry as to write an opera; but that after the first experience, he would probably perpetrate a second, is of course not to be taken seriously, but Brahms may well have considered that opera lay outside the direct course of his own purely musical nature; he saw Germany divided into two classes by the music of Wagner, and while he no doubt felt that he could not bring his own creative powers into line with the new methods, he was fully conscious of the complete sterility which had fallen upon the stage-music of the ultra-conservative party. (On the whole question of Brahms's attitude to opera, see the *Recollections of Johannes Brahms*, by Dietrich and Widmann.)

In some of the shorter choral works Brahms adopts the simple manner of a part-song; in the early 'Marienlieder,' the songs for male chorus, op. 41, the set for mixed chorus, op. 93, and many of the rest, the structure is simply that of a harmonised melody; but in such things as the two motets, op. 29, the greater choral compositions already mentioned, or the 'Fest- und Gedenksprüche,' op. 109, he shows himself as the legitimate follower of Sebastian Bach, in his manner of attaining great effects by polyphonic means; of course the modern resources of harmony are freely used in all cases, whether part-songs or motets. In 'Nänie,' op. 82, and the 'Gesang der Parzen,' op. 89, he returns to the form of the short choral ballad, of which the 'Schicksalslied' set the pattern; and the subjects are markedly akin to those of the works already mentioned.

In the exquisite six-part 'Vineta,' from op. 42, the two solemn and suggestive compositions called 'Nachtwache,' from op. 104, and other songs for chorus, Brahms gets strange new effects, now by the use of wonderful changes of harmony, such as are only possible with unaccompanied voices, and now by means of a certain quiet sonority which is peculiar to him in this comparatively unknown branch of his work.

Brahms's compositions for orchestra alone bear but a small proportion to his other works in mere extent; he seems to have been conscious of the serious responsibility undertaken in approaching orchestral composition, for after the two serenades, he waited for a good many years before the composition of the beautiful variations on a theme of Haydn,[1] op. 56*a*. These were conceived in a twofold form, first for orchestra, and second as a duet for two pianofortes, neither being properly described as an arrangement of the other. Apart from this, there are a good many instances of his arranging compositions of his own for other combinations than that for which he originally intended them. As there can at no time have been any difficulty in finding publishers ready to issue his works in their proper form, we are entitled to assume that these arrangements, and the issue of such things as the 'horn' trio and the 'clarinet' trio and quintet with alternative string parts as substitutes for the wind instrument, were undertaken with complete satisfaction to the composer; and we may see here a sign of how very much more important the matter of his ideas was to him than the manner of their presentation; what he had to say was always far more important than how it was to be said. In other words, he was, as has often been said, a draughtsman rather than a colourist in his treatment of the orchestra. Symmetry of form, originality of design, the logical development of his themes, these appealed to him far more strongly than the desire to elicit from the orchestra new combinations of tones. To the orchestral virtuoso who is nothing more, his symphonies can never be as eloquent as they are to the musician who is capable of appreciating the process by which a theme which at first seems, perhaps, to possess no special eloquence, is made to speak things of unutterable beauty. The art which can extract from Haydn's charming little theme a means of playing on the deepest feelings of the hearer's nature, has no need of glaring contrasts of orchestral colour, or of subtle instrumental effects, to convey its message. Yet it would be misleading to allow it to be supposed that Brahms was deaf to the charm of orchestral colour-effects: the exquisite and individual 'colouring' of the early choruses for female voices accompanied by two horns and harp (op. 17), the famous horn-passage in the first symphony, the close of the first movement of the second, a well-known passage in the 'Tragic' overture, the humorous use of the various instruments in the 'Academic' overture, are quite enough to point the fatuity of such an assumption. No one, whether of the classical or modern masters, understood more perfectly than he the value of tone-quality as a means of arresting attention; and that he is not continually forcing his hearers to realise his skill in contrasts or transitions of tone, is simply because he wishes to fix their attention upon the actual material of the music, upon the themes and their transformations. By the time the first symphony was given at Carlsruhe (Nov. 6, 1876), Brahms had established his position in the eyes of the more conservative party among German musicians, and never can a first symphony have been awaited with such eager expectations. From Brahms's chamber music it was abundantly clear that while he was no despiser of the classical forms, yet he was no slave to them, and that from no one might legitimate innovations in regard to form and structure be more confidently expected. The theme of the finale of the symphony aroused an opposition and suggested a line of defence that afford a counterpart to the war over the piano concerto. It is beyond all question that it reminds the hearer of the great theme in the finale of the Ninth Symphony of Beethoven; this fact was pounced upon by one party, as a proof of Brahms's lack of originality, while his defenders made matters worse by calling the new work the 'tenth symphony,' and declaring that Brahms began at the point where Beethoven left off. In the present day such an observation seems not so very wide of the mark, but in 1876 it was both daring and impolitic. When in the following March the symphony was given for the first time in England by the Cambridge University Musical Society, another section of the work made the most profound impression, for the mysterious horn-call which is so marked a feature of the introduction to the last movement, seemed to contain an allusion to the familiar chimes which are known as the 'Cambridge Quarters.' Of course the resemblance was entirely fortuitous, but it was none the less striking on that account. Emotionally and artistically, this point, with the subsequent transition to the frank joy of the C major theme, is one for a parallel to which we have to look back to Beethoven. The coda of the first movement of the second symphony, in D, op. 73, is another of the passages that are rightly described as magical in their effect. In this symphony occurs one of the rare instances in which a theme is presented in two contrasting aspects, and the change from the suave 'allegretto grazioso' to the 'presto ma non assai,' a change not only of speed but of rhythm, is one of the most beguiling things in the whole of music. The symphonic form was laid aside after these two symphonies, and the next work for orchestra was a pair of overtures, the 'Academic Festival-Overture,' and the 'Tragic' overture, the first a work full of amusing quotations from the beautiful traditional students' songs of Germany, and the second weighty with some motive of deep tragedy into the secret of which the audience is happily not taken. The entrance of the trombones and tuba cannot fail to have a powerful effect upon the emotions, even though we may not be able to guess what exact form of tragedy suggested the idea. The other overture was first played at Breslau when the degree of Doctor of Philosophy was conferred upon Brahms.

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[1] The theme comes from a divertimento for wind instruments, still in MS. The statement of the theme in the orchestral version of Brahms's work seems to be an exact quotation from Haydn. The theme is called 'Chorale St. Antonii,' from what cause is not clear.

Like so many of the other works, the symphonies were produced in pairs; the third and fourth have only two years between them, dating respectively from 1884 and 1886. Op. 90, in F, has a touch of wonderful beauty at the end, in a tranquil coda to the finale, which has been well compared to a calm sunset after a stormy day; at the very end, the descending passage of the opening theme of the first movement reappears in a kind of delicate allusion above a swaying figure in the violins. The 'poco allegretto' which takes the place of scherzo is a fine specimen of a mood that occurs frequently in Brahms, a gently elegiac mood conveying the idea of something evanescent, elusive, the smile of a tearful fairy, or the sunshine of an April day. The tender melancholy of the Romantics seems to find its ultimate expression in this and other movements in Brahms's work, and the slow movement of the fourth symphony has the same feeling, though not to such a marked extent. In the fourth symphony the master made his boldest experiment in the matter of form, by reviving for the finale the passacaglia structure of old time, and applying it to modern ideas. Whether a form requiring such keen attention on the part of the hearer is the ideal form for the end of a long symphony may be doubted; it is very far from easy to thread the mazes of the *basso ostinato* through all the varieties of working-out to which it is subjected, and even students who are fairly familiar with the movement find themselves in danger of losing the theme, and thus becoming for a time unable to grasp the purport of the movement. When this is admitted, however, it has to be added that only two other symphonies, Mozart's 'Jupiter' symphony, and the Ninth of Beethoven, have last movements of such monumental grandeur. This movement is Brahms's last word for the orchestra alone, and a wonderful culmination of his work in this line.

There are four concertos, and in all of them we feel that Brahms inherited Schumann's horror of display for display's sake. The second pianoforte concerto in B flat, op. 83, has many of the uncompromising characteristics of the first, with a greatly increased amount of obvious beauty in the themes themselves and in their development; the violin concerto in D, op. 77, yields so far to convention that the cadenza is not written out, but left to the player's choice; the masterly cadenza by Joachim has been generally associated with the work in England and Germany, and it is to be desired that it should be printed as an integral part of the composition in future. Although the violin is not the only centre of interest in the composition, this concerto affords rare opportunities to a player who can cope with its difficulties. In the last concerto, for violin and violoncello op. 102, Brahms reverts to something like the older type of concerto, in which several instruments forming what was called the *concertino* were opposed to the full orchestra. The two solo instruments are used for the most part in this way, and the frequent use of double-stopping on both produces an effect as if a string quartet were alternating with the orchestra. The lovely slow movement is a worthy counterpart to that of the violin concerto, and affords a happy contrast to the extremely intricate character of the other movements.

Brahms's writing for the orchestra has often been unfavourably criticised; like Schumann, he is sometimes asserted to have sacrificed too little to effect, and, as has been said above, it is quite certain that he thought far more of what he had to say than of how he said it. But in the region of concerted chamber music, even those who may not wholly admire his orchestral compositions are bound to admit that he is without a rival in the manipulation of the instruments, and that he knows how to give to each and every one of them passages that seem to be suggested by the instrument itself. In the very first, the trio, op. 8, in B major, the opening themes in all four movements seem to have been so characteristic of the violoncello that the piece might well be the work of a player of that instrument. In the A major quartet for piano and strings, op. 26, the leading feature of the beautiful slow movement, the sweeping arpeggios, could not have produced exactly the effect they do on any instrument but the piano, and over and over again a kindred effect is produced by the same means. Compare the finale of the violin sonata, op. 100, the intermezzo in E flat from op. 117, that in E flat minor, op. 118, No. 6, and numbers of other instances, in all of which there is a sense of some threatening doom, something portentous, conveyed by the arpeggio figure, a figure which surely was never before turned to such account since it was invented. How fully the horn is understood and its characteristics considered in the trio, op. 40, is obvious to every one who hears it first as originally written, and then with the horn part transferred to viola or violoncello. Finally, in the last instances of Brahms's creative power in chamber music, with what wonderful eloquence is the clarinet employed in the four works in which it appears, opp. 114, 115, and 120. It is well known that the suggestion for the special use of the instrument in these works was due to the exquisite clarinet-playing of Herr Mühlfeld, the eminent clarinettist of the Meiningen orchestra, who is to his instrument what Joachim is to the violin. The string quartets, op. 51, belong to those compositions of Brahms which are comparatively slow in their appeal to the generality of musical people; but their vogue, and that of the beautiful work in B flat, op. 67, has steadily increased, and all three are now considered among the most valuable contributions to quartet literature. The third contains one of the experiments in designing his finales, of which mention has before been made. For the last of the variations on a beautiful theme apparently quite unconnected with the subject of the opening movement, that subject is worked in, thus unifying the whole work.

The trio, op. 8, is an interesting example of a self-criticism characteristic of the very greatest minds, and very rare amongst musicians. In the last years of the composer's life, he revised this, his first chamber composition, and a comparison of the two versions (the second was published in 1891) is in the highest degree instructive to students of his methods. One subject was evidently discarded for too close a resemblance to Schubert's song, 'Am Meer'; a new development of the finale is substituted for the old; and in the other movements many details are to be noticed, all of which are improvements in the direction of breadth and simplicity. Several of the best known of Brahms's compositions, of the earlier period, were not finally settled as to their outward form for some little time after their creation. The fact that the variations on a theme of Haydn were conceived in two different aspects, as a duet for two pianos, and as set for full orchestra, the guise in which they are more often heard, has been already mentioned; the splendid quintet in F minor seems to have undergone a double alteration, for it was first laid out as a quintet for strings alone (two violoncellos), and its present shape, for piano and strings, was an afterthought; it was also arranged as a duet for two pianos, the arrangement being promoted to the dignity of a separate opus-number in the list. The first of the sonatas for piano and violin, in G, op. 78, the work which heralded the mature productions of his later life, and showed Brahms in his most genial mood, received a suggestion from a song, or rather from two songs, 'Regenlied' and 'Nachklang,' a pair of lyrics meant to be sung together. The theme, —that of the finale of the sonata—is one of the very rare instances in which Brahms took suggestions from external phenomena; the musical picture of dropping rain would not be clear to any one who did not know that it came from a song of which rain is the theme. It is difficult to call to mind any other instance beyond the far more vivid picture of waves breaking on a stormy beach, in the accompaniment to the song, 'Verzagen.' In the second of the violin sonatas, op. 100, there is another interesting experiment in form, where the slow movement and scherzo are fused into one, or rather are made to alternate in one and the same movement. Finely as it succeeds in this instance, it evidently did not commend itself as an innovation of very general practical value, or it would surely have been used again. The third of the sonatas, op. 108, is distinguished by a wonderful treatment of a long pedal point in the first movement, and by a fairy-like intermezzo full of the tender melancholy already referred to. In the beautiful string quintet in G, op. 111, the prominence given to the first viola part will not escape attention; it may be almost considered as the leader of the party throughout the work, not merely in one movement, as is the case in Mozart's quintet in C for the same combination. The quintet for clarinet and strings, op. 115, is full of instances of the happy use of dialogue between the wind-instrument and the first violin, and the rhapsodical slow movement is perhaps the most effective thing ever written for the clarinet.

The first of the master's published works were for piano alone, and in his later days he wrote an abundance of solos for that instrument; the fact that between op. 39, the waltzes for four hands, and op. 76, the group of eight pieces, there is a long interval in the list, is not altogether easy to account for, but it seems possible to guess at the reason. In the beginnings of composition, the piano is the medium most generally and easily accessible; its practical utility makes young composers apt to ignore its essential characteristics; and, for all the skill with which Brahms treated it in combination with other instruments, we may doubt if the individual charm that belongs to it was fully realised by him until a comparatively late date. He was greatly interested in its technique throughout his life; but his chief anxiety, if we may judge from his works, was to get from it the utmost fulness of effect, to make it, as far as possible, represent an orchestra, rather than to allow its gentler characteristics full play. The several sets of variations, for two hands and four, are almost all polyphonal in design; upon the groundwork of a theme from one of Paganini's caprices he constructs a series of wonderful studies which have scarcely been surpassed in technical difficulty, and in which, as a rule, the main features are the interweaving of many parts, sometimes actually, sometimes in a kind of suggested polyphony, and the development of new and beautiful melodic ideas from the germ borrowed from Paganini. In all this earlier piano music it was felt that there were few effects that would not have been as well, or better, realised upon other instruments than the piano; on this account it was often said that this class of Brahms's work had one fault, that it was 'not piano music.' His love of Bach, and his marvellous power of interpreting that master, may have led him to attach the highest importance to the attainment of complete independence of finger, not the mere independence and flexibility for which the older writers for the pianoforte had striven, but the practical grasp, in which the brain rather than the hand is concerned, of two or three conflicting rhythms at once. The series of 51 'Uebungen' which were published not long before the master's death show how very prominent a place the higher development of this kind of independence held in his esteem throughout his life; and it is as often required in his later works as in his earlier. But in the later piano pieces, although many of the capriccios are polyphonic, we meet, for the first time, with things such as no instrument except the piano could attempt to convey. The capriccio in B minor and the intermezzo in A flat, from op. 76, are as purely piano music as anything of Chopin's. The second of these depends for its special charm upon the transient quality of the pianoforte tone, and technically upon a very judicious use of the pedal. Both the rhapsodies, op. 79, are grateful to the pianist as well as intensely interesting to the musician, and it is in the violin sonata, which came between these two publications for piano solo, that we find, almost for the first time in the concerted works, that feeling for special pianoforte effect which was afterwards so fully revealed in the splendid series of solos opp. 116-119, which are called, for the most part, 'capricci' if fast, and 'intermezzi' if slow, with what seems like indifference to ordinary nomenclature. In these a new world is revealed to the pianist; the intermezzo in E major (op. 116, no. 4) is not only intensely expressive, but it exhausts the possibilities of special piano effect in its own direction, and there is in it one point which shows the master's insight into the characteristics of the two hands. A very short introductory phrase is expanded, as the piece goes on, into short interludes, which are of course to have less emotional prominence than the exquisite principal melody; in order to ensure this Brahms makes the right hand, during these passages, cross over to play the bass notes, leaving the upper part to the left hand, in which there is usually less tendency to play with strong expression. The three intermezzi, op. 117, seem like chosen illustrations of three specially characteristic moods of the composer; the first, suggested by a German version of the Scottish 'Lady Anne Bothwell's Lament,' has his favourite device of a melody in an inner part, shrouded as it were by harmonies above as well as below, and its middle part contains instances of his use of an arpeggio with the suggestion of something ominous; the second piece, in B flat minor, has something of the tender, fairy-like melancholy of the slow movement of the third symphony; and the third intermezzo is clearly suggested by the form of an old ballad, a branch of musical art in which Brahms took an ardent interest throughout his life. The G minor 'Ballade' in op. 118 is another example of the same quality, and the same book contains a wonderful instance, before alluded to, of condensed tragedy in the piece in E flat minor, No. 6, where the arpeggio figure is again used with unmistakable emotional purpose. The last three of the pieces, Brahms's last published works for the piano alone, illustrate three very different characteristics: the intermezzo in E minor, with its surprising change of thematic aspect, tells of Brahms's well-known love of the waltz-form as treated by Strauss; the exquisitely dainty little piece in C is as characteristic of the master's tenderness as the final 'Rhapsodie' is of his vigour.

If the pianoforte pieces were formerly asserted to lack some of the essential features of genuine piano music, still more often were Brahms's songs pronounced to be 'unvocal,' and it is within the memory of many that the average English singer would not attempt to sing anything by him. As the accusation that the songs are unvocal has been practically disproved by the fact that there is hardly a singer in the present day who does not include some songs of Brahms in his or her repertory, it cannot be necessary to point out its absurd falsity further. The song-writing of Brahms is based, more closely than that of any other composer, on the folk-songs of Germany; his ardent love of these beautiful melodies was one of the most permanent characteristics of his nature, and it is significant that while one of his first publications was a set of 'Volkskinderlieder' arranged for the children of Robert and Clara Schumann (published without the arranger's name), one of his last productions in vocal music was a set of seven books of Volkslieder, published without opus-number in 1894. Apart from these arrangements, the songs number very nearly 200, and the proportion borne by lyrics either based on actual folk-songs, or in a style imitated from national music, is very large. Many of the sets of songs that were published at frequent intervals during Brahms's life contain one or more specimens labelled 'Volkslied,' sometimes implying that the words are taken from a traditional song, and sometimes that the style of writing is closely assimilated to that of the folk-song. Such things as 'Sonntag' or 'Wiegenlied' are so strongly akin to the popular songs of Germany that they might easily be mistaken for genuine specimens, and the beautiful 'Geistliches Wiegenlied' is based upon a traditional tune, expanded and developed with consummate art.

In some few instances Brahms set to music narrative poems dealing with exciting events, but as compared with Schubert's or Löwe's productions in this class, his are very few and unimportant. 'Entführung' has the peculiarity, rare in his narrative songs, of being set to the same music for each stanza, not 'durchcomponirt'; another, 'Verrath,' is almost the only instance of a ballad dealing with active dramatic action, and it is a superbly successful one. For the most part, the musical portrayal of a landscape appealed far more strongly to Brahms,—of landscape, that is to say, as influencing, or apparently influenced by, the mood of the individual. The early 'Mondnacht,' a song published by itself and without opus-number, 'Die Mainacht,' 'An die Nachtigall,' 'O komme, holde Sommernacht,' and 'Feldeinsamkeit,' are all typical specimens of this mental attitude towards nature, which tempts one to call Brahms the Wordsworth of music, were there not a warmer passion, a higher ecstasy, and a deeper insight, than Wordsworth ever could attain. In such songs as 'Gestillte Sehnsucht,' 'Verzagen,' and 'Auf dem Kirchhofe,' the human emotion is more prominent.

As with all the greatest lyrical writers, love-songs form by far the largest and most important section of Brahms's vocal works, and here his finest qualities come constantly into view. The set of fifteen romances from Tieck's *Magelone* exhaust every mood of the lover's emotion, and no one has ever given more sincere, sustained, or truly passionate expression to the rapture of crowned love than is to be found in these songs. It may be held that, for a song-cycle, some of them are too much alike in general structure, and they certainly are in many cases longer than the average of the songs which make up the great series of Schubert's or Schumann's masterpieces in this form. But, whatever difficulty there may be about the conditions under which they should be presented to the public, the fact remains that they are a monument of emotional eloquence such as has not been equalled in music. Before their date, only one song, 'Wie bist du, meine Königin,' reaches the same level of ardour; but after them, there come a large number of lyrics worthy of praise no less unqualified. 'Botschaft,' 'Von waldbekränzter Höhe,' the serenade from op. 58, 'Minnelied,' 'Wir wandelten,' and 'Ständchen,' are perfect love-songs, exquisite in melodic invention, intense in expression, deeply emotional, and admirably written for the voice. In 'Steig' auf, geliebter Schatten' there is the concentrated desire for a loved one departed; and 'Willst du, dass ich geh'' touches on a more physical aspect of emotion than Brahms generally prefers. A similar situation, viewed from a more humorous standpoint, is in 'Vergebliches Ständchen,' and a kindred mood of feminine nature is illustrated in the same way in 'Des Liebsten Schwur' and 'Mädchenfluch.' Not Schumann himself had the secret of giving expression to the most intimate emotions of woman's love with so certain a hand as Brahms, in whose first-issued book of songs there occurs the wonderful 'Liebestreu,' with its climax of passionate utterance to music that is repeated, almost identically, but with ever-increasing force and speed, for each verse. 'Der Schmied' paints the pride of a girl in her lover's strength, and 'Von ewiger Liebe' stands alone as a picture of a constancy that endures unimpaired even into the pathetic situation given so beautifully in 'Immer leiser wird mein Schlummer.'

In a loftier mood than that to which love-songs are appropriate, are the series of four 'Serious Songs' which make up Brahms's last-published composition. Again, as in the early choral works, the vanity and transitoriness of human life are taken as the starting-point for what may be called a series of meditations, in which the composer is led, as it were, by the authors of Ecclesiastes and Ecclesiasticus, to the conclusion that death is better than life, and to a wonderfully touching apostrophe to death; a climax is provided to the whole at the end in words taken from the First Epistle to the Corinthians, the famous definition of love. This is the most beautiful of the four songs, and the spiritual and emotional value of the set cannot be overestimated.

Of the concerted vocal works, such as the many series of quartets and the duets, there is not much need to speak at length. The type set in the first 'Liebeslieder-Walzer,' op. 52, had been foreshadowed in a quartet, 'Wechsellied zum Tanz,' from op. 31, and the idea of letting solo voices accompany waltzes played by two performers on the piano yielded such good results that a second set, 'Neue Liebeslieder,' op. 65, was not very long in following the first. These two sets of vocal quartets were among the first things that made for Brahms's real popularity with the English public, and since the date of the second set it has never declined. The 'Zigeunerlieder,' op. 103, and some of the six quartets, op. 112, are in similar mood, and in one and all, the use of the four voices must constantly remind musicians of the 'Liebeslieder.' One of the most beautiful of all the quartets not in waltz-rhythm, is the epilogue to the second set of 'Neue Liebeslieder,' a true lyric for four voices, with a gentler style of accompaniment than is provided for the rest.

It remains to speak of the single composition published after the master's death, a set of eleven 'Choral Vorspiele' for organ. They were composed at Ischl in May and June 1896, so that they represent the master's style in its fullest maturity. Some of them, such as 'Mein Jesu,' 'Schmücke dich, o liebe Seele,' and 'Herzlich thut mich verlangen' (No. 9), carry us back to Bach by their exquisite mastery of contrapuntal effect; some, like 'Herzliebster Jesu,' and 'O Gott, du frommer Gott,' have the poignant emotional intensity that is the supreme quality in Bach's work; 'Herzlich thut mich erfreuen,' with its occasional displacement of accent, may remind us of Brahms's own early days, 'O wie selig' is as characteristic of the composer as any of his songs, and 'Herzlich thut mich verlangen' (No. 10), with its strange disposition of parts, creating effects quite new to the organ, shows how untiring was the master's originality. The exquisite 'Es ist ein' Ros' entsprungen' has some of the artless charm of the folksongs which were so near Brahms's heart; and his love for making more than one experiment in the same form is again illustrated in several instances of double settings of the same chorale. The last of the collection, 'O Welt, ich muss dich lassen,' has an effect of a double echo, not a literal repetition, but a gradual fading away, as it were, of the last notes of each line; if it is safe to regard it as Brahms's last actual composition, it must be admitted that none of the great composers has given the world a final utterance of more exquisite and touching beauty. The last few bars have a cadence of such fresh and expressive beauty as even Brahms himself never surpassed, and once again we are reminded of Bach, whose last composition was a chorale-prelude on 'Wenn wir in höchsten Nothen sind.'

It may not be altogether vain to attempt to sum up a few of Brahms's more notable characteristics, those qualities which make his music what it is, and which distinguish him most conspicuously from all others. That he was fond of conflicting rhythms, and themes akin in style to folk-songs or national dance-tunes, is obvious to the most superficial hearer; in the first peculiarity he had been to some extent anticipated by Schumann and others, and in the second by Schubert. One of his most individual qualities is seen in his manner of handling his themes, for while adhering to the classical structure far more strictly than any of the great composers since Beethoven, he gave it new life by the ingenuity with which he presents his material in new aspects, and in particular by the kind of modulations he prefers. Instead of moving by gradual and definite steps to a remote key, he often leaves out one, or even more, of the sequence of steps by which the distant key would naturally be reached; and certain key-relationships, well known of course before his time, are used with evident affection, such as the transition to the mediant or sub-mediant of the key. In general his treatment of his subject is so instructive to the student and so delightful to the intelligent hearer, that Brahms must be considered supreme among the great masters in this respect.

Another peculiarity of his work is his fondness for themes built, not on the successive notes of the diatonic scale, but on the notes of the tonic chord. It is well known that Beethoven's most individual melodies are 'diatonic,' and while instances of this kind are to be found in great numbers in Brahms, so many of his most characteristic ideas are presented in the other form that we are justified in assuming his preference for it. It would be easy to multiply instances, but such phrases as those which begin the second symphony, the slow movements of the violin concerto and the double concerto, the 'Wiegenlied,' the 'Sapphische Ode,' will occur to every student of Brahms's works; while it would be a matter of some difficulty to adduce examples of diatonic melodies to equal the others in number or importance. The great exception is the theme of the finale of the first symphony, but that, as has often been said, is so closely akin to the finale of the Choral Symphony (one of Beethoven's most typical diatonic tunes) that it hardly counts; the first and third of the intermezzi, op. 117, are two exceptions, and here it may be noticed that in both there is a deliberate assumption of the style of an old ballad.

It is even yet early to attempt to define Brahms's position among the great masters; but as years go on, it is more and more generally realised that he is not only among them, but that he must be assigned a place with the very greatest of them all. In him the illustrious line of German composers of the first rank seems to have come to an end; and, whatever may be the future history of that nation's music, the last of her great masters is in no way unworthy of association with her most illustrious names.

The following is a list of Brahms's works:—

Op. 1. Sonata for PF. in C.
2. Do. do. F♯ minor.
3. Six Songs.
4. Scherzo for PF. in E♭ minor.
5. Sonata for PF. in F minor.
6. Six Songs.
7. Six Songs.
8. Trio in B, PF., Violin and Violoncello.
9. Variations for PF. on a theme of Schumann, F♯ minor.
10. Four Ballads for PF.
11. Serenade for Full Orchestra in D.
12. Ave Maria for female voices, Orch. and Organ.
13. Funeral hymn for Chorus and Wind.
14. Eight Songs and Romances.
15. Concerto in D for PF. and Orch.
16. Serenade for small orchestra in A.
17. Four songs for female Chorus, 2 Horns and Harp.
18. Sextet in B♭ for Strings.
19. Five songs.
20. Three duets for S. and A. with PF.
21. Variations for PF.:
  (1) On an original theme;
  (2) On a Hungarian melody.
22. Seven 'Marienlieder' for mixed choir.
23. Variations for PF., 4 hands, on a theme of Schumann, E♭.
24. Variations and Fugue for PF. on a theme of Handel.
25. Quartet in G minor for PF. and Strings.
26. Quartet in A for ditto.
27. Psalm xiii. for women's voices, with Organ or PF.
28. Four Duets for Alto and Baritone with PF.
29. Two Motets for five voices, a cappella.
30. Sacred Song by Paul Flemming. Mixed Choir and Organ.
31. Three Quartets for S.A.T.B.
32. Nine Songs.
33. Fifteen Romances from Tieck's 'Magelone,' for voice and PF.
34. Quintet for PF. and Strings in F minor.
34*. Sonata for two PFs. from the foregoing.
35. Twenty-eight Variations (Studien) for PF. solo on a theme of Paganini.
36. Sextet in G for Strings.
37. Three Sacred Choruses for female voices.
38. Sonata in E minor for PF. and Violoncello.
39. Sixteen Waltzes for PF.; four hands.
40. Trio in E flat for PF., Violin, and Horn (or Viola, or Violoncello).
41. Five Part Songs for four men's voices.
42. Three Songs for Chorus, a cappella, six voices.
43. Four Songs.
44. Twelve Songs and Romances for female chorus, a cappella.
45. German Requiem, Soli, Chorus, and Orch.
46. Four Songs.
47. Five Songs.
Op. 48. Seven Songs.
49. Five Songs.
50. Rinaldo; Cantata by Goethe, for Tenor Solo, Male Chorus, and Orch.
51. Two Quartets for Strings, C minor and A minor.
52. Liebeslieder-Walzer for PF., four hands, and four solo-voices.
53. Rhapsodie; fragments from Goethe's 'Harzreise' for Alto Solo, Male Chorus, and Orch.
54. Schicksalslied (Song of Destiny) for Chorus and Orch.
55. Triumphlied (Rev., chap. xix.) for 8-part Chorus and Orch.
56*a*. Variations on a theme of Haydn's for Orchestra.
56*b*. Ditto. ditto. for 2 Pianos.
57. Eight Songs.
58. Eight Songs.
59. Eight Songs.
60. Quartet (No. 3) in C minor for PF. and Strings.
61. Four Duets for Sopr. and Alto.
62. Seven Songs for mixed Choir.
63. Nine Songs.
64. Three Quartets for four solo voices and PF.
65. Neue Liebeslieder.
66. Five Duets. S. and A.
67. String Quartet, B♭.
68. Symphony, No. 1, C minor.
69. Nine Songs.
70. Four Songs.
71. Five Songs.
72. Five Songs.
73. Symphony, No. 2, in D.
74. Two Motets.
75. Two Ballads for two voices.
76. Eight Piano pieces (Capricci and Intermezzi).
77. Concerto in D for Violin.
78. Sonata in G for PF. and Violin.
79. Two Rhapsodies for PF.
80. Academic Festival Overture.
81. Tragic Overture.
82. 'Naenie,' for Chorus and Orchestra.
83. PF. Concerto in B♭.
84. Five Songs for one or two voices.
85. Six Songs.
86. Six Songs for low voice.
87. Trio in C for PF. and Strings.
88. Quintet in F for Strings.
89. Gesang der Parzen, for 6-Part Chorus and Orch.
90. Symphony in F, No. 3.
91. Two Songs for Alto with violin obbligato.
92. Four Vocal Quartets with PF.
93*a*. Songs and Romances for 4-part Chorus.
93*b*. Tafellied (Eichendorff).
94. Five Songs for low voice.
95. Seven Songs.
96. Four Songs.
97. Six Songs.
98. Symphony in E minor, No. 4.
99. Sonata in F for Violoncello and PF.
100. Sonata in A for Violin and PF.
101. Trio in C minor for PF. and Strings.
102. Concerto in C for Violin and Violoncello.
103. Zigeunerlieder, for vocal quartet and PF.
104. Five Songs for chorus.
105. Five Songs for low voice.
Op. 106. Five Songs.
107. Five Songs.
108. Sonata in D minor for PF. and Violin.
109. Fest- und Gedenksprüche for 8-part chorus, a cappella.
110. Three Motets, for 4- and 8-part chorus.
111. Quintet in G for Strings.
112. Six Vocal Quartets with PF.
113. Thirteen Canons for female chorus.
114. Trio in A minor for PF., Clarinet (or Viola), and Violoncello.
Op. 115. Quintet in D for Clarinet (or Viola) and Strings.
116. Seven Fantasias (Intermezzi and Capricci) for PF.
117. Three Intermezzi, PF.
118. Six Clavierstücke (Intermezzi, Ballade, and Romance) for PF.
119. Four Clavierstücke (Intermezzi and Rhapsodie) for PF.
120. Two Sonatas for PF. and Clarinet, F minor and E flat.
121. Four Serious Songs (Vier Ernste Gesänge) for bass.

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Mondnacht, Song.
Ungarische Tänze for PF., four hands. Four books.

Studien for PF. (No. 1, Chopin's F minor étude, arranged in sixths; No. 2, Weber's Moto perpetuo in C, with the prominent part in the left hand; Nos. 3 and 4, two arrangements of a presto by Bach; No. 5, Bach's chaconne, for left hand alone).

Deutsche Volkslieder, seven books. Fifty-one Uebungen for PF.
Revised version of the trio, op. 8.
Gluck's Gavotte in A, arranged for PF.
Joachim's overture 'Henry IV.' arranged for two PFs.

Brahms found time amidst his more important pursuits to edit the fine edition of Couperin's harpsichord pieces in four volumes, subsequently issued in two volumes. It is rumoured also that he it was who filled up the figured basses of two sonatas for PF. and Violin by C. P. E. Bach, published by Rieter-Biedermann.

The first volume of Max Kalbeck's *Johannes Brahms* (1833-1862) was published by the Wiener Verlag in 1904, after these pages were in type.

The other most trustworthy authorities for Brahms's life are as follows:—

i. *A Biography of Dr. Johannes Brahms*, a Biographical Sketch, by Dr. Hermann Deiters (translated by Rosa Newmarch and published by T. Fisher Unwin in 1888). A second edition of the original, continued up to the composer's death, appeared in 1898.

ii. *Johannes Brahms*, by Heinrich Reimann, one of a series of 'Berühmte Musiker,' published by *Harmonie*, Berlin.

iii. *Recollections of Johannes Brahms*, by Albert Dietrich and J. V. Widmann. Translated by Dora E. Hecht (Seeley and Co. 1899).

iv. *Letters of Dr. Billroth.*

v. '*Zum Gedächtnis des Meisters J. B.*' Oration at the dedication of the Brahms Monument at Meiningen, delivered on Oct. 7, 1899, by Dr. Joseph Joachim.

vi. 'A Few Personal Recollections of Johannes Brahms,' by Florence May (Joseph Williams's *Musical Gazette*, 1902, Nos. 8, 9, and 10).

vii. A special number of *Die Musik*, for May 1903, was devoted to Brahms; it contains contributions by Prof. G. Jenner, Dr. R. Hohenemser, Prof. Anton Door, A. Egidi, and Ludwig Kerpath, as well as five portraits, and eight other illustrations.

viii. For special studies on Brahms, see the following: *Studies in Modern Music*, by W. H. Hadow, second series, 1895. *Studies in Music* (reprinted from the *Musician*), 1901, a long and interesting study by Dr. Philipp Spitta; James Huneker, 'The Music of the Future,' in *Mezzotints in Modern Music* (W. Reeves); Daniel Gregory Mason, *From Grieg to Brahms* (New York, The Outlook Company 1902). M.

BRAMBILLA, MARIETTA, the eldest of five sisters, all distinguished singers, was born near Milan about 1807, and made her début in London as Arsace in 'Semiramide' in 1827. She was a pupil of the Conservatorio at Milan, and had never appeared on any stage; but, though her acting was indifferent, her lovely contralto voice, her excellent style, youth, and great beauty, ensured her success. 'She has the finest eyes, the sweetest voice, and the best disposition in the world,' said a certain cardinal; 'if she is discovered to possess any other merits, the safety of the Catholic Church will require her excommunication.' She sang in London for several years, as well as in Italy; at Vienna during four consecutive seasons, 1837-41; and at Paris, where she chose again Arsace for her début, and achieved a great success. Brambilla was distinguished as a teacher, and published (Ricordi) exercises and vocalizzi, beside other pieces. She died Nov. 6, 1875. J. M.

BRANDES, EMMA, born Jan. 20, 1854, near Schwerin, was taught music by Aloys Schmitt, court-capellmeister at Schwerin, and by Goltermann, and in 1866 made her first public appearance there, in Mendelssohn's G minor Concerto. In 1871-72 she visited England, and showed herself a pianist of considerable performance and of still greater promise, viz. March 20, 1871, at the Monday Popular Concert, when she first appeared in pieces by Scarlatti, Schumann ('Arabeske'), and Weber ('Moto perpetuo'), and with Joachim in Beethoven's Sonata in C minor, op. 30, no. 2; at the Saturday Popular with Mme. Schumann in Bach's G minor Concerto for two pianos; at the Philharmonic, April 24 (Mendelssohn's G minor Concerto); at the Crystal Palace, April 13, 1872 (Schumann's Concerto); at the New Philharmonic, May 8 and June 5 (Chopin's E minor Concerto), etc. She played with great success in Germany and Austria until her marriage with Herr Engelmann, Professor of Physiology at Utrecht, when she retired from public life. A. C.

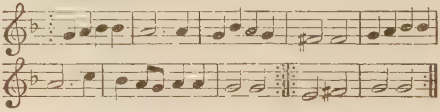
BRANDL, Johann, born Nov. 14, 1760, at Rohr, near Ratisbon, died at Carlsruhe, May 26, 1837. He studied violin and piano as a child in the monastery at Rohr, and at ten was sent by Canon Gelasius to the seminary at Munich. He learnt singing from Valesi; and at the Jesuit school at Neuburg received a thorough musical education from a certain Feldmaier. He began his career in the convent of Trutpert, Freiburg-im-Breisgau, as teacher of the violin and piano. In 1784 he was appointed chapel-master to Prince Hohenlohe Bartenstein; in 1789 'musik-director' to the Bishop of Bruchsal; and in 1806 the same to the archduke of Baden at Carlsruhe, where he stayed till his death. He composed an opera, 'Hermann'; a monodrama, 'Hero'; and many symphonies, serenades, quartets, etc. His melodies are beautiful, and were highly esteemed, as may be seen by some articles in the Leipzig *A.M.Z.* for 1828. F. G.

BRANDT, Marianne, whose real name is Marie Bischof, born Sept. 12, 1842, at Vienna, was taught singing there by Frau Marschner, and (1869-70) by Mme. Viardôt. In 1867 she was engaged at Gratz, where she made her début on Jan. 4 as Rachel ('La Juive'). She next sang at Hamburg, and on April 21, 1868, first appeared at Berlin as Azucena. On the 28th she played Fidès, with such success that she obtained an immediate engagement, which extended over several years, with the exception of a year's interval in 1873. In 1872, on leave of absence, she was engaged for the season at the Royal Italian Opera; she sang once as Fidelio, May 2, in which she made her début, and several times as Donna Elvira, with very indifferent success.[1] In 1882 she sang in German opera at Drury Lane as Brangäne on the production in England of 'Tristan und Isolde,' and as Fidelio, when her artistic efforts were heartily appreciated. On July 28 of the same year she played Kundry on the second performance of 'Parsifal' at Bayreuth, on which occasion, according to the Paris *Figaro*, she generously gave her services. From 1886 she was for several seasons a member of the German Opera Company at New York. She has also sung in the principal cities of Germany and Austria; about 1890 she settled in Vienna as a teacher of singing. At Berlin she proved herself a most useful artist: her voice being very extensive in compass, she was enabled to play both soprano and mezzosoprano parts, as Fidelio, Eglantine ('Euryanthe'), Orpheus, Spirit of Hate ('Armida'), Ortrud, Margarethe ('Genoveva'), Elvira, Selica, Amneris ('Aida'), etc., in addition to those above named. A. C.

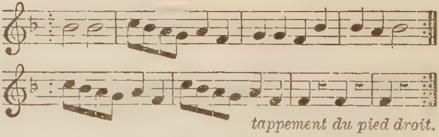
BRANLE (Fr.). (1) A step in the Basse Danse, in which the body was swayed from side to side (*branlé*).

(2) A round dance in duple measure, which was very popular in France in the 16th century. The music of many Branles, and other old dances, is given in Arbeau's *Orchésographie* (Langres, 1588), a copy of which is in the British Museum. We quote two:—

1. *Branle de la torche.*



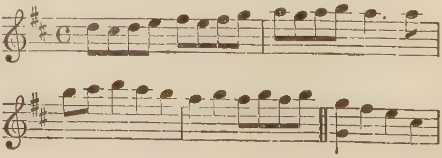
2. *Branle des Sabots.*



J. F. R. S.

(3) A French dance popular in England during the 16th century. Its figure is now doubtful, but it has been stated to have been a 'ring' or a 'round' dance in which the dancers join hands as round a maypole. It is identical with the Bransle or 'Brangill,' and probably also with the 'Brawl,' supposed to be so named from its similitude to an altercation. Shakespeare plays upon the word in a dance sense in 'Love's Labour Lost,' Act iii. Scene 1. A description of the measure is given in Morley's *Plaine and Easie Introd.*, 1597, p. 181.

That the 'Brangill' was a round dance may be inferred from the fact that 'The Brangill of Poictu,' as here transcribed from the Skene MS.,



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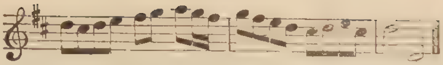
[1] The reason of her engagement was to play Ortrud on the intended production of 'Lohengrin,' which opera, according to prospectus, was to be positively produced. For reasons unknown the production did not take place until 1875, when Mlle. Anna d'Angéri (Angermayer) took the part.



is the tune of 'We be three poor Mariners,' a song in which the sentence occurs,

Shall we go dance the round, the round.

It is also curious that a traditional remembrance of these words is sung to a round dance by street children to-day. F. K.

BRASART or BRASSART, JOHANNES, Presbyter de Leodio, *i.e.* priest of Liège, a composer of repute in the first half of the 15th century, was a singer in the Papal choir in 1431. Many sacred compositions by him, in three and four parts, are preserved in the Trent manuscripts, in Cod. Mus. 37 of the Liceo Musicale at Bologna, and in the Canonici MS. at Oxford. Franchinus cites Brasart, together with Dunstable, Dufay, and Binchois, as an authority for the use of a certain discord. He is probably to be identified with Johannes de Ludo, whose four-part composition 'Fortis cum quevis actio' in the Oxford MS. is ascribed to Brasart in the Trent Codex 87, *Ludo* being a mistake or variant for *Leodio*. J. F. R. S.

BRASS BAND (Fr. *Fanfare*). The smaller variety of the military band, chiefly employed in cavalry regiments, on account of the greater ease with which brass instruments can be played on horseback. It ordinarily consists of an E flat piccolo-cornet, two or more cornets in B flat, two tenor saxhorns in E flat, one or more baritones and euphoniums, with one or more bombardons. Besides these, trumpets, and side-, bass-, or kettle-drums are usually present. It is materially improved by the substitution of flutes and E flat clarinets for the piccolo-cornet, and by the addition of trombones. It has not the variety of quality and richness of tone possessed by the full reed band, but is competent to produce very smooth and agreeable harmony. On account of the greater facility with which brass instruments of the saxhorn species are learned, as compared with clarinets and other reeds, a brass band is much more easy to establish and maintain in efficiency than a full military band. See WIND-BAND, WIND INSTRUMENTS. W. H. S.

BRASSIN, LOUIS, a Belgian pianist and composer, born June 24, 1840, at Aix-la-Chapelle. His father was a baritone singer of some renown, whose real name was de Brassine, and an uncle of his was Drouet, the famous flautist. To the fact that in 1847 his father was engaged at the opera in Leipzig, young Brassin owed the most important part of his education, for he entered the Conservatorium of that town, and became a pupil of Moscheles, having some years previously appeared in public at Hamburg. He remained in the Conservatorium for five years, carrying off numerous prizes. At the close of this time he undertook several concert tours with his two brothers, and in 1866 was appointed first pianoforte teacher in the Stern Conservatorium at Berlin. After a year's tenure of this post, he resumed a more or less wandering life, and ultimately settled in Brussels (1869-78) as professor in the Conservatoire. In 1878 he accepted a similar post at St. Petersburg, where he died May 17, 1884. A transcription of the 'Feuerzauber' from 'Die Walküre' is in the repertory of every piano virtuoso, and his works include, beside many excellent pianoforte pieces, two German operettas, 'Der Thronfolger' (Brussels, 1865) and 'Der Missionär.' Of his two younger brothers, one, Leopold (born at Strasburg, May 28, 1843, died at Constantinople in May 1890), who made his first appearance as a pianist at the age of five under Louis Brassin's auspices, was pianist to the Duke of Saxe Coburg, and Professor at Berne; the other, Gerhard (born at Aix, June 10, 1844), is a violinist of repute, who was teacher at Berne (from 1863), concert-meister at Gotenburg in Sweden, teacher at the Stern Conservatorium from 1874 to 1875, when he was appointed to the direction of a musical society at Breslau; since 1880 he has lived successively in St. Petersburg and Constantinople. M.

BRATSCHE (Viola da *Braccia*). The German name for VIOLA or Tenor Violin.

BRAVO, *i.e.* 'well done.' An Italian term of applause which has gone from Italy to other countries, though never taking very firm root in England. It was the custom in Italy to applaud, not only at the end of a piece or passage, but during the performance, and the *bravos* were addressed to composer, singer, or instrument—'Bravo Mozart!' 'Bravo Lablache!' 'Bravo il fagotto!' The word was there naturally inflected, and the applause to a female singer would be 'Brava Grisi!' Beethoven when satisfied with the orchestra used to give a 'thundering "Bravi tutti."' G.

BRAVURA (Ital., 'courage,' 'bravery'). A style of both music and execution involving the display of unusual brilliancy and technical power; music written to task ability and test the courage of the artist. Thus 'Rejoice' from the 'Messiah' is an *aria di bravura* according to the old convention of the Handelian period; 'Let the bright Seraphim' ('Samson'), 'Gli angui d' inferno' ('Flauto magico'), and 'Non più mesta' ('Cenerentola') are of the same class, since they require a compass and a power of execution out of the common (see ARIA). G.

BRAWL, the English equivalent for the French Branle (*q.v.*).

BREITKOPF & HÄRTEL. The foundation of this renowned firm of music publishers in Leipzig was laid in 1719, when BERNHARDT CHRISTOPH BREITKOPF, member of a mining family of the Hartz, born at Clausthal, March 2, 1695, set up a printing-press at Leipzig. His first publication was a Hebrew Bible, and was quickly followed by a number of theological and historical works, in which Breitkopf's friendly relations to the poet Gottsched were of much use to him. In 1732 a printing office was built with the sign of 'zum goldnen Bär,' which in 1765 was increased by the addition of the 'silberne Bär.'

In 1745 Breitkopf gave up the printing business to his only son, and in 1765 the firm became B. C. Breitkopf & Son. On March 26, 1777, the old man died, aged eighty-three. He had raised himself from a common printer to be the head of the first printing establishment in Germany, and he also had the happiness, which Gottsched had predicted, of seeing himself eclipsed by his son. The son, JOHANN GOTTLOB IMMANUEL, born Nov. 23, 1719, devoted himself with ardour, while a lad, to the acquirement of learning, leaving professional knowledge till later. His acquirements in literature were developed by intercourse with such scholars as Lessing and Winkelmann. He laboured to improve the practice of printing, and with that view wrote several papers. By the introduction of separate movable music type he produced, as early as 1750, a revolution in the music trade. In 1756 the first fruits of his innovations appeared in the shape of a splendid edition of an opera in full score, and in three vols., entitled *Il trionfo della fedeltà, dramma per musica di E. T. P. A.* (the initials of Ermelinda Talia Pastorella Arcada, a name assumed for the occasion by Antonia Amalia Walburga, Princess of Saxony). After this Breitkopf published a long series of important compositions by C. P. E. Bach, Graun, Hiller, Leopold Mozart, etc. He had hardly begun to realise the results of his invention in the music trade when his energy found a new channel. During the Seven Years' War (1756-1763) he had organised on a large scale a warehouse of German, English, French, and Italian music, both MS. and printed, and had started a special trade in music, through the publication of systematic descriptive catalogues referring to his stock, and embracing the whole field of musical literature. Between 1760 and 1780 he issued catalogues of printed music, both theoretical and practical, in six parts; of MS. music, in four parts; and a third (especially important for the history of music)—a thematic catalogue of MS. music only, in five parts, with sixteen supplements (1762-87). His activity was absolutely unceasing. In 1770 he founded a manufactory of playing cards (which he sold in 1782), a coloured paper manufactory, a bookselling business in Dresden and another in Bautzen. [He wrote treatises *Über die Geschichte . . . der Buchdruckerkunst* (1779), *Versuch den Ursprung der Spielkarten . . . zu erforschen* (1784), *Über Schriftgiesserei*, and *Über Bibliographie* (1793).] He died Jan. 29, 1794, honoured as the reformer of the music trade, and secure of a place in the history of the art of printing. His portrait is extremely interesting. The well-formed head, the speaking eye, the intelligent features, show intellectual power and strong will. Immanuel had two sons, who learned the printer's craft from their father. BERNHARD THEODOR (born 1749) was musician enough to compose some pretty music to Goethe's 'Jugendlieder' in 1769. He went in 1777 to Russia, and founded a printing office and bookselling business in St. Petersburg—was teacher in an institution for the education of girls, and died at a great age as Russian 'Staats-Rath.' His second son, CHRISTOPH GOTTLOB (born Sept. 22, 1750), remained with his father. He was an amiable dilettante, to whom the burden of his vast business was intolerable; after carrying it on therefore for a year he gave it up to his friend G. C. Härtel, at the same time making him his heir. He died much lamented April 7, 1800, the last scion of a gifted race. Since then the business, though entirely in Härtel's hands, has been conducted under the well-known title of Breitkopf & Härtel.

GOTTFRIED CHRISTOPH HÄRTEL, son of Dr. Christoph Härtel, Burgomaster of Schneeberg, was born there Jan. 27, 1763. Having given up his former occupation, he applied himself with vigour to improve the business by undertaking the publication of musical works of the highest order. Thus he brought out the works of Mozart in 17 vols. (1798-1816); of Haydn in 12 vols. (1800-1806); of Clementi in 13 vols. (1800-18); and of Dussek in 12 (1814-18)—an undertaking which was the forerunner of many popular and critical collected editions. Härtel also started the *Allgemeine musikalische Zeitung*, which long maintained its position as the best musical periodical, and advocated the interests of music from 1798 to 1848; he further published a literary paper, the *Leipziger Literatur-Zeitung* (1812-34), enlarged his stock of music and books, and made various practical improvements in printing. Amongst other things he introduced the system of engraving music on pewter plates, to which in 1805 he added a lithographic establishment, with the personal co-operation of Sennefelder, the inventor. Procuring workmen from Vienna, he next started the first factory of pianos in central Germany. Being a man of great cultivation and refinement, such constant absorption in business was not to his taste, but he accepted the task which fate had laid upon him, and executed it faithfully till his death on July 25, 1827.

Up to 1835 the business was carried on by his nephew FLORENZ HÄRTEL. But at that date HERMANN HÄRTEL, the eldest son of Gottfried (born April 27, 1803; died August 4, 1875), entered the house as head, in partnership with his younger brother RAYMUND (born June 9, 1810; died Nov. 9, 1888), who had joined in 1832. Hermann's fine character had been improved by an excellent education; he read law, and took his doctor's degree in 1828, and his love of art had been cultivated by a two years' residence in Italy. Both in public and private life he was a man of noble disposition and true culture. The brothers lived to see a remarkable spread of taste, and to publish many works of eminent modern composers. Their catalogue up to 1874 included over 14,000 works, extending over the whole range of music. In 1866 they began the issue of a series of cheap editions of classical works which are now widely known. They assisted in the formation of the BACH-GESELLSCHAFT, which, like the companion Handel Society, owes much to their energy, taste, and accuracy. In 1862 they projected a complete critical edition in score and parts of the works of Beethoven, which was completed by a supplementary volume in 1887. Similar editions of Mendelssohn, Mozart, Chopin, Schumann, Schubert, have been completed, as well as complete critical editions of older masters, such as Palestrina and Heinrich Schütz and Grétry. Editions of Orlando di Lasso, Sweelinck, Vittoria, Gluck, and Berlioz are in progress.

The list of their publications contains treatises by Kiesewetter and others on the history of music, important works by Tucher and Winterfeld on the church music of Germany; biographies, such as Bach by Spitta, Handel by Chrysander, Mozart by Jahn; thematic catalogues of Beethoven by Nottebohm, and Mozart by Köchel; works on the theory of music by Chladni, Hauptmann, Lobe, Köhler, Marx, Sechter, etc., as well as a long list of publications on literature, law, theology, medicine, natural philosophy, philology, archæology, etc. etc. The practical part of the business has increased so much that the Goldene Bär was in 1867 exchanged for a much larger building. By 1871 the printing had developed to such an extent that it became necessary to use the space formerly occupied by the pianoforte manufactory. Since the death of Hermann, and the retirement of Raymund in 1880, the business has been in the hands of two grandsons of Gottfried's—Wilhelm Volkmann (born June 12, 1837) and Dr. Georg Oscar Immanuel von Hase (born Sept. 15, 1846). The last issue of the firm's catalogue is a large volume of 1200 pp. (1902).

(The above is taken by kind permission from papers in the archives of the firm.) C. F. P.

BREMA, MARIE, the professional name of Minny Fehrman, who was born in Liverpool, Feb. 28, 1856, her father being of German origin, and her mother a native of Richmond, Virginia. Her natural proclivities were always strong for music and the drama, but it was not until after her marriage with Mr. Arthur Braun of Liverpool, in 1874, that she determined to embrace the musical career. She began studying seriously with Henschel in 1890, and made her début at the Popular Concert of Feb. 21, 1891, in Schubert's 'Ganymed,' under the name Bremer, in allusion to her father's native place, Bremen. After some further instruction from Mme. Bessie Cox and Mr. Blume, she continued to sing only in concerts, but a performance of 'Adrienne Lecouvreur' which she consented to give at Oxford in 1891 proved to the public that she had dramatic gifts which ought not to be wasted, and on Oct. 19 she made her first appearance on the London stage, at the Shaftesbury Theatre, in the part of Lola, on the production of 'Cavalleria' for the first time in England. On Nov. 27 she appeared in the more important part of Orfeo, and for some little time afterwards her work was chiefly in concerts; she sang at the Philharmonic, April 20, 1893, and enacted the part of the Evil Spirit in Parry's 'King Saul' at the Birmingham Festival of 1894. In that year, having been introduced to Mme. Wagner by Hermann Levi, she was engaged for the part of Ortrud at Bayreuth, which she sang at each performance of 'Lohengrin,' appearing also on a few occasions as Kundry in 'Parsifal.' The former part, with Brangäne, and Brünnhilde in 'Die Walküre,' was sung by her during a tour in America in the latter part of 1894, with the Damrosch company, and since that year she has been chiefly identified with these Wagnerian parts, appearing again at Bayreuth in 1896 and 1897, as Fricka and Kundry. Meanwhile she had appeared with very great success at Brussels as Orphée, Dalila, and Amneris; and her impersonation of Orpheus was received with enthusiasm in Paris in 1898. On May 29, 1897, she sang the part of Marcelline, on the revival of Bruneau's 'L'Attaque du Moulin,' with such power and conviction as placed her on a level with the original exponent of the part, Mme. Delna. Since 1900, in the course of which she sang the part of Brangäne in Lamoureux's concert-performance of 'Tristan,' she has been a great favourite with the Parisian public, and in 1902 she took the part of Brünnhilde in 'Die Götterdämmerung' in the German performances at the Château d'Eau theatre under Richter. On May 30, 1901, she created the part of Beatrice in Stanford's 'Much Ado about Nothing,' and besides these important operatic engagements she has appeared at all the most important English festivals. In this sphere of work her most important achievement has been the exceedingly dramatic performance of the Angel in Elgar's 'Dream of Gerontius,' at the Birmingham Festival of 1900. Her voice, which was at first a mezzo-soprano, has increased in the power and compass of her high notes, so that in later years she has been well able to sing such parts as Brünnhilde all through the trilogy, although the naturally rich quality of the organ is better suited to the lower parts in which she made her earlier successes. M.

BREMNER, ROBERT. An Edinburgh and London music publisher, author of an excellent little treatise, *The Rudiments of Music*, which ran through three editions (1756, 1762, and 1763) and had some degree of vogue in its day. Bremner commenced business in Edinburgh shortly before July 11, 1754, on which date he advertises in an Edinburgh newspaper. He was then 'at the Golden Harp opposite the head of Blackfriars Wynd,' but before 1761 had removed to a shop higher up the High Street 'at the back of the Cross Well': he had already (in 1755) changed his sign to the 'Harp and Hautboy.' Having published many now very interesting collections of Scots music, he removed in 1762 to London, still keeping on his Edinburgh shop under a manager. His address in London was opposite Somerset House in the Strand, and he retained his Edinburgh sign, the Harp and Hautboy. His London business rapidly developed, and he published all varieties of the best music of the period, as well as republications and additions to his Scots collections. His music is particularly neatly engraved and printed, and always on good strong paper. It may be perhaps worth while mentioning that he was the purchaser, in 1763, of the famous Fitzwilliam Virginal Book, which he bought at the sale of Dr. Pepusch's library for ten guineas and presented to Lord Fitzwilliam. Bremner died on May 12, 1789, at Kensington Gore, and the whole of his stock, plates and copyrights, was bought by John Preston, who issued a lengthy catalogue of his purchase in 1790. F. K.

BRENDEL, Dr. Karl Franz, musical critic, born Nov. 26, 1811, at Stollberg in the Harz; educated at the Gymnasium of Freiberg in Saxony, where his father was Berg-Rath, and at the universities of Leipzig and Berlin. Music always formed his special pursuit, in which he was mainly assisted by Anacker and Wieck. He began his public career with lectures on the history of music, delivered in Freiberg and in Dresden. In 1844 he settled in Leipzig as proprietor of Schumann's *Neue Zeitschrift*, which he edited from Jan. 1, 1845, at the same time teaching musical history and æsthetics in Mendelssohn's newly-established Conservatorium. He wrote at this time *Grundzüge der Geschichte der Musik* (1848); and delivered the public lectures on which he founded his most comprehensive work, *Geschichte der Musik in Italien, Frankreich, und Deutschland* (1852; 7th edition 1888), an attempt to treat the various historical developments of the art from one practical point of view. More important, however, were his articles in the *Neue Zeitschrift*, written as a strenuous advocate of modern ideas in music. His first efforts were devoted to the recognition of Schumann; but in time the paper became the organ of Wagner and Liszt. Brendel certainly had a rare power of appreciating the ideas of the real leaders of the movement, and of illustrating and developing them effectively, and thus materially assisted the march of musical progress. His treatment is dry, logical, and didactic; but what it wants in directness and poetical force is made up for by the perseverance with which he urges his arguments.

In 1856 he began to issue another periodical, entitled *Anregungen für Kunst, Leben, und Wissenschaft*, which until 1860 supported the propaganda of the *Zeitung* in favour of Liszt and Wagner. But the most open exposition of the views of the party is to be found in his *Musik der Gegenwart und die Gesammtkunst der Zukunft* (1854), which must be regarded as a completion of his History, and is not free from considerable party spirit. With the year 1859 Brendel began to labour for the reconciliation of the contending parties, on the basis of the general progress of modern times. The field for this effort was the 'Allgemeine deutsche Musik-Verein,' or 'German Musical Union,' which arose out of a festival of musicians held on the occasion of the twenty-fifth anniversary of the *Neue Zeitschrift*, and was founded in 1861. Brendel was not only one of the chief founders of the 'Verein,' but as its president he worked for it with restless energy to the time of his death, and his *Zeitung* was its official organ. Brendel died Nov. 25, 1868. The *Zeitung* continued to follow the same path as before, but lost its old eminence. Besides the works already mentioned Brendel issued various smaller publications, all more or less distinguished by a tendency for the New German School—*Liszt als Symphoniker* (1858), *Organisation der Musik durch den Staat* (1866), and *Geist und Technik in Klavierunterricht* (1867). A. M.

BRENET (properly *Bobillier*), Michel, French writer on music; born at Lunéville, April 12, 1858; resident in Paris since 1871. He published a *Histoire de la Symphonie . . . jusqu'à Beethoven* (1882); *Grétry, sa vie et ses œuvres* (1884, crowned by the Belgian Academy); *Deux pages de la vie de Berlioz* (1889); *Jean de Ockeghem* (1893), a work of remarkable value and original research; *Sébastien de Brossard* (1896); etc. etc. He has written numerous articles, historical and critical, in the *Ménestrel*, the *Archives historiques artistiques et littéraires* (1889-91), the *Gazette Musicale de la Suisse romande* (1894-97); and has contributed to the *Guide Musical*, the *Grande Encyclopédie*, and the *Correspondant*. G. F.

BRENT, Charlotte, soprano singer, was the daughter of a fencing master and alto singer, who was the original Hamor in Handel's 'Jephtha' in 1752, and who, on the production at Ranelagh in 1759 of Bonnell Thornton's burlesque 'Ode on St. Cecilia's Day,' with Burney's music, admirably accompanied Beard in the Salt-box song 'on that instrument.' Miss Brent was a pupil of Arne's, and first appeared as a singer in February 1758 at a concert given by Cecilia Davies, and next on March 3, 1758, at Drury Lane in Arne's opera 'Eliza,' performed oratorio-wise for his benefit. She was engaged by Beard for Covent Garden, where she appeared

Oct. 10, 1759, as Polly in 'The Beggar's Opera,' and where she continued until the close of her theatrical career. In 1762 she reached the summit of her reputation by singing the part of Mandane in Arne's 'Artaxerxes' (produced Feb. 2), which had been written expressly for her. In 1764 and 1765 she sang with Tenducci in Handelian selections at Ranelagh. In 1765 she sang at the Hereford Festival, in 1766 at that of Gloucester, and in 1767 at Worcester. In November 1766 she became the second wife of Thomas Pinto, the violinist. [See PINTO.] She continued to sing at Covent Garden until about 1770, when she took to touring with her husband. She sang in Dublin in 1773, as Urganda in Michael Arne's 'Cymon,' and in 'Artaxerxes,' but made no impression. On April 22, 1784, she appeared for one night in 'Comus' at Covent Garden for the benefit of Hull, the stage-manager. Charles Dibdin described her as 'possessing an exquisite voice,' and being 'a most valuable singer. Her power was resistless, her neatness was truly interesting, and her variety was incessant'; and a later writer said, 'her bravura singing had considerable merit, her execution being neat, distinct, rapid, and at that time unrivalled.' She survived her powers, and lived, forgotten by the public, till April 10, 1802, when she died, in very straitened circumstances, at No. 6 Vauxhall Walk. She was buried April 15, in the churchyard of St. Margaret, Westminster [*Dict. of Nat. Biog.*]. W. H. H.

BRETON (BRETON Y HERNANDEZ), TOMAS, born at Salamanca in 1846, is one of the most eminent of modern Spanish composers; his fame is mainly based upon a series of operettas (zarzuelas), of which he produced ten between 1875 and 1896. Among the best of them are 'Les amantes de Ternel' (Madrid, 1889), and 'La Dolores' (Madrid, 1895). An oratorio, 'Apocalypsia,' was given in Madrid in 1882. Breton's chamber music is masterly in design, and bold in harmonic treatment; his trio in E is remarkably original and successful. M.

BREUNING, a family mainly interesting for its connection with Beethoven. The fourth son of Christoph von Breuning, who in 1761 was Chancellor of the Commandery of the Teutonic Order at Mergentheim, was named Emmanuel Joseph, was born in 1741, became at twenty a 'Conseilleractuel' at the Court in Bonn, and, Jan. 3, 1750, married Helène, daughter of Hofrath Stephan von Kerich. The good influence of this excellent woman upon the young Beethoven renders a word upon her character pertinent. She was brought into close relations with the literary and scientific circles of the little capital, and was a woman of singular good sense, culture, and refinement; mild, kindly, affectionate in her domestic relations; as wife and mother irreproachable.

On Jan. 15, 1777, a fire in the Electoral Palace caused the death of thirteen persons, including Emmanuel Joseph Breuning, in the 36th year of his age. His widow, who had just entered her 28th year, was left with three children:—Christoph, born May 13, 1771; Eleonore Brigitta, born April 23, 1772; Stephan, born August 17, 1774; to whom a fourth was added a few months later:—Lorenz (Lenz), born in the summer of 1777.

She remained in the house where her husband died, which is still standing, across the square from the Minster Church. Immediately after the death of Emmanuel, his brother, Canon Lorenz, came from Neuss to reside with her, as guardian.

Into this family, in his 18th year, Beethoven came first as music-teacher of Eleonore and Lenz, and soon almost as a member of it. [See ante, p. 218*b*.] The good influence upon his intellectual development and moral character of this intercourse with the Breunings cannot be overrated, and a short notice of the members of that household more closely connected with him will not be out of place.

ELEONORE BRIGITTA married Franz Gerhard Wegeler, Beethoven's biographer, at Beuel, March 28, 1802, and died at Coblenz, June 13, 1841, in her 70th year. [See ante, p. 221*a*.]

STEPHAN (Lorenz Joseph Judas Thaddeus), the well-known friend of Beethoven in later years, also studied jurisprudence at Bonn and Göttingen. Shortly before the fall of the Electorate, Max Franz, Elector of Cologne and Grand Master of the Teutonic Order, gave him a position in the Order at Mergentheim. A grand chapter held in Vienna in the summer of 1801 brought Stephan v. B. thither in the spring of that year, where he renewed his intimacy with Beethoven, begun in their boyhood, when both were pupils of Franz Ries for the violin. As the Teutonic Order no longer afforded the opportunity of a career, Stephan obtained a place in the Austrian War Office, and in 1818 advanced to the dignity of Hofrath. He died June 4, 1827. [See ante, pp. 228*a*, 240*a*,*b*, 247*a*, 250*b*, 258*b*.] He was twice married, first to the daughter of Ritter von Vering, head of the Austrian military medical administration. She was a pupil of Schenk the composer, a fine pianist, and author of divers little compositions. Beethoven—who had often played duets with her—dedicated the interesting pianoforte arrangement of the Violin Concerto to her. She was born Nov. 26, 1791, and died, says the epitaph composed by her husband, 'On the 21 March, 1809, in the eleventh month of happy wedded life, at the moment of the entrance of spring.' The second wife was Marie Constanze Ruschowitz, born Dec. 1, 1784, died Oct. 5, 1856, leaving one son and two daughters.

LORENZ (Lenz) studied medicine at Bonn and Vienna—whither he came in 1794 and renewed his musical studies with Beethoven. At parting the then young composer wrote in his album to this effect :—

> Truth exists for the wise,
> Beauty for the feeling heart!
> They belong to each other.
>
> DEAR GOOD BREUNING!
>
> Never shall I forget the time which in Bonn as well as here I have spent with thee. Retain thy friendship for me, so as thou wilt find me ever the same. Vienna 1797 on the 1st October.
>
> Thy true friend
> L. V. BEETHOVEN.

Their separation was final; on the 10th of the next April young Breuning died.

MORITZ GERHARD, son of Stephan and Constanze (Ruschowitz), was born at Vienna, August 28, 1813. He was 'k.k. Medicinalrath,' and for many years was one of the most eminent physicians of the Austrian capital. He is known in musical literature by his extremely interesting and valuable little book, *Das Schwarzspanierhaus*, a collection of reminiscences of Beethoven and the Breunings. [See ante, p. 267*b*.] He was for many years an active and influential member of the governing body of the great GESELLSCHAFT DER MUSIKFREUNDE.

Letters from Beethoven to various Breunings —the widow, Christoph, Eleonore, Stephan, Lenz, and Gerhard—are given in Nohl's *Briefe Beethovens* and in *Neue Briefe Beethovens*.

Beethoven dedicated the following works to members of this family :—

To Fräulein Eleonore the variations on 'Se vuol ballare' for PF. and violin (July 1793), and the Easy Sonata for PF. solo in C major (1796). Nottebohm's Catalogue, p. 148.

To Stephan the Violin Concerto, op. 61 (March 1809); and to Frau v. B. the adaptation of the same for piano. An allegro for violin and orchestra was dedicated to Dr. G. von Breuning. See catalogue of Beethoven's works, No. 148. (See Thayer's *Beethoven*, i. 162, etc.) A. W. T.

BREVE (Fr. *Carrée;* Ital. *Breve*). A note of the value of two semibreves, rarely met with in modern music, in which there is no place for it, as the longest bar commonly used (viz. a bar of 12-8 time) has but the value of a semibreve and a half. Although now nearly obsolete from its great length, the breve was originally (as indicated by its name, derived from *brevis*, short) the shorter of the two notes of which the earliest measured music, invented about A.D. 1200, was composed. These two notes, which corresponded to the long and short syllables of the text to which they were sung, were termed *longa* and *brevis*, and were written, [in forms borrowed from the *virga* and *punctum* of plainsong, and]. The proportion which they bore to each other was not always constant, the *longa* containing sometimes three breves, in which case it was called perfect, and sometimes only two, when it was said to be imperfect. So likewise, after the introduction of a still shorter note called *semibrevis*, the *brevis* could be either perfect or imperfect, and consist of three or two semibreves. [A composition in which the breve contained three semibreves was said to be in perfect 'time' (*tempus*), and a composition in which it contained two semibreves only in imperfect 'time.' The word 'time,' in fact, in the old measured music, has no reference whatever to rhythm, or, as we should now say, to the number of beats in a bar, but denotes only the value of a breve. Thus a 'fuga trium temporum' means a canon in which the second voice enters after three breves' rest.] These variations of proportion, which, together with many others, remained in use until about the middle of the 17th century, and which could not but have added immensely to the difficulty of the study of music, were dependent on the order in which the longer and shorter notes followed each other, and also upon the appearance of certain time-signatures which were placed at the beginning of the composition [a circle indicating *tempus perfectum*, in which the breve contains three semibreves, and a semicircle open to the right (the undoubted ancestor of our modern symbol for common or duple time) indicating *tempus imperfectum*, in which the breve contains two semibreves.] For a full account of these the reader is referred to Bellermann's treatise *Die Mensuralnoten und Taktzeichen des 15. und 16. Jahrhunderts*, Berlin, 1858. [See also MODE, PROLATION, PROPORTION, TIME.] In modern music the duration of the sound of any note varies with the *tempo* of the composition in which it occurs, but formerly attempts were frequently made to define the duration of a breve. Franco of Cologne described it as 'illud quod est minimum in plenitudine vocis,' and Marchettus of Padua rather more fully as 'id minimum tempus in quo potest formari plenitudo vocis.' In an old Psalm Book of 1688 a breve is said to be 'about the duration of eight pulses at the wrist of a person in good health and temper.'

The breve, together with other notes belonging to the same epoch, was originally written black, the more modern white notes (Fr. *blanches*) written in outline being introduced about the end of the 14th century. [After this period black notes (Fr. *noires*) were exclusively used to express *proportio sesquialtera*, or the substitution of triple for duple rhythm, the effect of which is generally, but not necessarily, that each black note loses one-third of its value.]

In modern music the breve, in the rare cases in which it is used, is always written white, and either of an oblong form, thus , or oval with two small vertical strokes at each end, thus .

The expression *alla breve*, placed at the commencement of a composition, has been variously interpreted. Some have understood it to mean a rhythm of one breve to a bar, while others, translating the words 'alla breve' literally into 'in short fashion,' understand by it a rhythm of either two or four beats in a bar, but at a double rate of movement, semibreves being taken at about the speed of ordinary minims, and so on. In favour of this latter view is the fact that the signature of alla breve time is always the semicircle crossed by a vertical stroke, 𝄵, which is the 'diminutio simplex in tempus imperfectum' of the ancient measured music, where it served precisely the same purpose, *i.e.* by reducing each note to half its proper value it doubled the rate of movement. Both views agree in the most important particular, namely, that compositions marked 'alla breve,' or, even when not so marked, if provided with the distinctive time-signature, must be performed twice as fast as if simply marked with the sign of common time, 𝄴 or 4-4. And with regard to the opinion which holds that compositions alla breve ought to be written in bars of the value of a breve, it may be urged that in spite of the undoubted fact that most of such compositions have but one semibreve in the bar, it is possible that this method of writing may have been intended to represent merely the division or the original alla breve bar into two halves, for convenience of reading, a division which has actually been made in certain cases, as for example in Handel's chorus 'And with his stripes' (Messiah), which was originally written in bars of the value of two semibreves, and marked 'alla breve,' although now printed in bars of half that length. Moreover, it is certain that the expression alla breve has never been applied to movements in triple time, although if it had had reference merely to the rate of movement this would have been perfectly possible. F. T. [additions in square brackets by J. F. R. S.]

BRÉVILLE, Pierre Onfroy de, was born at Bar-le-Duc in 1861, and was at first intended for the diplomatic career, but was allowed to enter upon a course of musical instruction at the Paris Conservatoire in the class of Th. Dubois. After determining to devote himself to art alone, he became a pupil of César Franck, whose whole-hearted admirer and faithful disciple he remained till the end of the great teacher's life. He took part, with d'Indy, Coquard, Rousseau, and Chausson, in the work of completing the opera 'Ghiselle,' left unfinished at the master's death. If he cannot yet be numbered among the most illustrious of Franck's pupils, de Bréville has shown such constant sincerity and artistic earnestness, that his compositions are highly esteemed by all who appreciate the modern French style. These compositions include many motets and other church music; works for voice and orchestra, for organ, etc., and orchestral overtures to Maeterlinck's 'Princesse Maleine,' and 'Les Sept Princesses,' etc. Most of them have been given for the first time, by the 'Société Nationale' of Paris. G. F.

BREWER, Alfred Herbert. Born June 21, 1865, at Gloucester, he held a choristership in the cathedral there from Jan. 1877 to Dec. 1880, and studied under Mr. (now Dr.) C. H. Lloyd, organist of the cathedral. After holding organ appointments in succession at two Gloucester churches—St. Catherine's and St. Mary de Crypt, 1881-82—he succeeded Mr. (now Sir) Walter Parratt as organist of St. Giles' Church, Oxford, in Sept. 1882. In Dec. 1883 he obtained the post of organ scholar at Exeter College, Oxford, which he held concurrently with the organistship at St. Giles'. In the meantime (April 1883) he had gained the first open organ scholarship at the Royal College of Music, where he studied under Sir Walter Parratt and other professors.

Mr. Brewer was elected organist of Bristol Cathedral in Sept. 1885, and a year later he became organist of St. Michael's Church, Coventry. In Sept. 1892 he was appointed organist and music-master to Tunbridge School; this post he held till Dec. 1896, when he succeeded C. Lee Williams as organist and choir-master of Gloucester Cathedral, of which he had previously been a chorister.

Mr. Brewer has done excellent work in his native city, where his influence for artistic progress has had very beneficial results. He is conductor of the Gloucester Choral Society, the Gloucester Orchestral Society, the Gloucester Orpheus, and the Gloucester Diocesan Choral Union. In his official capacity he conducted, with much ability, the Gloucester Musical Festivals of 1898 and 1901. Mr. Brewer obtained the Fellowship of the College of Organists, and graduated Mus.B. (Dublin) in 1897.

His compositions, which display thoughtful musicianship, include: 'Evening Service,' for chorus and orchestra (Gloucester Festival, 1895); 'O sing unto the Lord' (Gloucester Festival, 1898); 'Love's Philosophy,' for male voices (Hereford Festival, 1900); 'Emmaus' (Gloucester Festival, 1901); 'Dedication Ode' (Worcester Festival, 1902); in addition to various compositions for the church, part-songs, organ music, and violin pieces, etc. F. G. E.

BREWER, Thomas, born 1611, was educated at Christ's Hospital, being admitted at the age of three years; he remained there until 1626, when he was apprenticed to Thos. Warner. He had learnt the viol from the music-master at Christ's Hospital. He flourished in the time of Charles I., the Protectorate, and part of the reign of Charles II. He was the composer of several excellent fantasias for the viol; and many rounds and catches of his are printed in Hilton's 'Catch that Catch can.' He was the composer of the pretty three-part song 'Turn Amaryllis,' inserted by Playford in his *Musical Companion*. In the Harleian MS., No. 6395, entitled 'Merry Passages and Jests,' compiled by Sir Nicholas Lestrange, is the following anecdote respecting him:—'Thom: Brewer, my

Mus: seruant, through his Pronenesse to good-Fellowshippe, hauing attaind to a very Rich and Rubicund Nose; being reproued by a Friend for his too frequent vse of strong Drinkes and Sacke; as very Pernicious to that Distemper and Inflammation in his Nose—"Nay, faith," says he, "if it will not endure sacke, it's no Nose for me."' Three instrumental pieces by him are in the Music School Collection at Oxford, and two in Elizabeth Rogers's Virginal Book (Add. MS. 10,337). [*Dict. of Nat. Biog.*] The date of his death is not known. E. F. R.

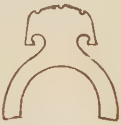
BRIARD, ÉTIENNE, engraver of music, born at Bar-le-Duc towards the end of the 15th century, settled at Avignon in 1530. He replaced the square characters hitherto in use by round ones, and devised a simple means of expressing the duration of a note, instead of the complicated system of ligatures. Peignot, in his *Diction. de la Bibliologie*, supp. p. 140, claims priority in these inventions for Granjon, also a printer; but Briard's characters are certainly better formed and easier to read. A facsimile of them may be seen in Schmidt's *Ottaviano Petrucci*. The works of the composer Eleazar Genet, called Carpentras, after his birthplace, were printed at Avignon in 1532 in Briard's characters. F. G.

BRIDE OF SONG, THE, operetta in one act; words by Henry Farnie; music by Jules Benedict. Produced at Covent Garden, Dec. 3, 1864. G.

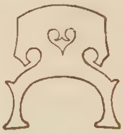
BRIDES OF VENICE, a grand opera in two acts; music by Jules Benedict. Produced at Drury Lane, April 22, 1844. G.

BRIDGE. The wooden support on the belly of stringed instruments across which the strings are extended. The bridge was first used on the Greek monochord, on which it was moved as might be required for changing the pitch; and the bridge remains in most instruments a movable fitting, though those of the guitar and lute are fixed. In instruments having no sound-post such as the lute, guitar, and mandolin, the bridge is probably not essential to the production of tone except so far as it determines the pitch, and the situation, with regard to the belly, of the vibrating part of the string. In bowed instruments the bridge is an essential part of the tone-producing apparatus, its complement being furnished by the sound-post placed within the instrument. In the Crwth the bridge and sound-post are represented by a fitting consisting of a single piece, having one long leg and one short one; the former passes through the belly and rests on the back, the other touches the belly and causes it to vibrate. The peculiar bridge of the Marine Trumpet is described under TROMBA MARINA. The following observations apply to the violin, violoncello, and double-bass.

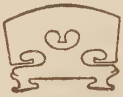
Uniform in design as the bridge appears outwardly, its two halves, each terminating in a foot resting on the belly, perform two entirely different functions. The treble or fixed foot rests firmly upon the belly, a fraction of an inch above the sound-post, a cylinder of resonant wood inserted between the back and belly of the instrument. The bass, or freely vibrating foot, agitates the elastic belly of the instrument, and through it the internal air. The point of maximum vibration of the belly of a violin is near the bass foot of the bridge under the G string; that of minimum vibration is exactly over the top of the sound-post, behind the treble foot. It is easy to trace the development of the violin bridge, the most advanced type, the oldest form, which is also the simplest, having been preserved in the common double-bass bridge. The wings were extended, the heart or central hole was cut out, and these features were fixed by experiment so as to favour as much as possible the transmission to the belly, through the feet, of such vibrations as are efficient in producing musical tone, and to exclude useless vibrations—those, for example, which would tend to give a rocking motion to the bridge being counteracted by the greater elasticity given to the upper part of the bridge as compared with the lower. The violin bridge was reduced to nearly its present form in the time, and probably by the ingenuity, of the brothers Antonio and Geronimo Amati.



Double-bass.
$\frac{1}{12}$ actual size.



Violoncello.
$\frac{1}{6}$ actual size.



Violin.
$\frac{1}{3}$ actual size.

The height of the bridge differs in the various instruments, being proportionate to the depth of the ribs and the length of the sound-post. Thus the bridge of the violin and tenor is mounted on feet not surmounted by legs, the body of the bridge being very slightly elevated above the belly of the instrument. The viol model, in all its sizes, like the violoncello, requires a bridge having not only feet but legs of variable length, the body of the bridge being thus elevated on a well-defined arch. Bridges are usually made of maple, and in order to bring out the tone in different instruments the thickness and the amount of cutting out require careful examination and expert judgment. It is a mistake to cut the heart or central hole too large, and the feet or legs of the bridge too thin; but repairers often do this to save themselves trouble, as by a liberal use of the knife in these respects almost any instrument can be made to yield a more or less liquid tone. Some instruments require broader and others narrower bridges. The feet must exactly fit the belly of the instrument, the centre of the bass foot should be over the centre of the bass-bar, and the centre of the treble foot over those fibres of the belly which pass over the top of the sound-post (the sound-post itself standing a little in the rear). The width of the bridge, as a rule, should not exceed the width between the sound-holes, and it should stand on a line exactly bisecting the superficial area of the belly, and precisely at right angles to the axis of the violin. Violin-makers make two nicks in the middle of each sound-hole which are supposed to indicate such a line, but these are not always to be relied on. E. J. P.

BRIDGE, Sir John Frederick, was born at Oldbury, near Birmingham, Dec. 5, 1844. Six years later his father, John Bridge (who died at Chester, Sept. 1, 1893) obtained a lay clerkship at Rochester Cathedral, and to Rochester the family removed. At the tender age of six Master Bridge entered the Cathedral choir as a 'practising boy' (*i.e.* a probationer) under the then organist J. L. Hopkins. He remained in the choir till soon after he was fourteen, and was then articled to John Hopkins, who had succeeded his cousin in the organistship of the Cathedral. His first organist appointment was at Shorne Church, a village between Rochester and Gravesend. A year later (in 1862) he became organist of Strood Parish Church; in 1865 he removed to Holy Trinity Church, Windsor, and became a pupil of John Goss. During his Windsor period he qualified for the Fellowship of the Royal College of Organists (1867), and took the degree of Mus.B. at Oxford (1868).

In 1869 Bridge was appointed organist of Manchester Cathedral, a post he held with distinction for six years. At Manchester he held the Professorship of Harmony at Owens College from 1872 to 1875, and took his doctor's degree (at Oxford) in 1874; for his exercise he composed the oratorio 'Mount Moriah.'

Upon the retirement of James Turle from the active duties appertaining to the organistship of Westminster Abbey, Bridge was appointed Permanent Deputy-organist in the autumn of 1875; on the death of Turle (June 28, 1882) he succeeded to the full title. In virtue of his ancient office of organist of Westminster Abbey he has taken part in many important services held within those historical walls. Chief among these were Queen Victoria's Jubilee Service (June 21, 1887), and the Coronation of King Edward VII. (August 9, 1902); for each of these events he arranged all the music that was performed, and composed an anthem.

In May 1890 he was elected Gresham Professor of Music; in 1896 he succeeded the late Sir Joseph Barnby as conductor of the Royal Choral Society; and in 1903 he was appointed First King Edward Professor of Music in the University of London. As an examiner for degrees in music his services have been in great request—*e.g.* the Universities of Oxford, Cambridge, London, Durham, and Victoria; the Royal College of Organists, etc. He conducted the Highbury Philharmonic Society from 1878 to 1886, and the Western Madrigal Society, and he is the present conductor of the Madrigal Society. He is a prominent member of the Musicians' Company.

On the occasion of Queen Victoria's Jubilee (1887) he received the Jubilee medal; at the Diamond Jubilee of her late Majesty (1897) he received at her hands the honour of knighthood, and the clasp to the Jubilee medal; and in acknowledgment of his services at the Coronation of 1902, King Edward VII. made him a member of the Victorian Order.

His compositions, which are strongly impregnated with that vivacity so characteristic of his mercurial temperament, include the following: 'Mount Moriah,' oratorio, composed for the degree of Doctor of Music, 1874; 'Boadicea,' cantata, Highbury Philharmonic Society, May 31, 1880; 'Hymn to the Creator,' motet for soprano solo and chorus, Highbury Philharmonic Society, May 7, 1883; 'Rock of Ages,' Mr. Gladstone's Latin translation of Toplady's hymn, Birmingham Festival, August 27, 1885; concert overture for orchestra, 'Morte d'Arthur,' Mr. Stockley's concert, Birmingham, May 6, 1886; 'Callirrhoë,' cantata, libretto by W. Barclay Squire, Birmingham Festival, August 30, 1888; 'Repentance of Nineveh,' dramatic oratorio, libretto by Joseph Bennett, Worcester Festival, Sept. 11, 1890; 'The Lord's Prayer,' Gloucester Festival, Sept. 7, 1892; 'The Cradle of Christ' (Stabat Mater Speciosa), Hereford Festival, Sept. 12, 1894; 'The Flag of England,' a setting of Rudyard Kipling's poem, Royal Choral Society, May 6, 1897; 'The Ballad of the Camperdown,' Rudyard Kipling's words, Royal Choral Society, Dec. 7, 1899; and 'The Forging of the Anchor,' dramatic scene for baritone solo and chorus, Gloucester Festival, Sept. 11, 1901.

In addition to the foregoing must be added two choral ballads, 'The Festival' (men's voices) and the 'Inchcape Rock'; a minuet and trio for orchestra; many anthems, church services, hymn-tunes, etc.; organ music (Sonata in D, etc.); part-songs, humorous and otherwise. Sir Frederick Bridge has edited the Westminster Abbey Chant Book, the Westminster Abbey Hymn Book; and he is author of Primers on Counterpoint, Double Counterpoint, Organ Accompaniment, and Musical Gestures; as well as of *Samuel Pepys, Lover of Musique* (1903), and *A Course of Harmony* (1899), in collaboration with Dr. F. J. Sawyer. F. G. E.

BRIDGE, Joseph Cox, brother of the foregoing, and youngest son of John Bridge, was born at Rochester, August 16, 1853. He became a chorister in Rochester Cathedral, and subsequently assistant organist to his master, John Hopkins. He was afterwards a pupil of and assistant to his brother John Frederick at Manchester Cathedral. In 1871 he obtained the post of organist of Exeter College, Oxford; he graduated there B.A. 1875; Mus.B. 1876; M.A. 1878; Mus.D. 1885. He obtained the Fellowship of the Royal College of Organists in 1879, and he is an Hon. Member of the Royal Academy of Music.

In 1877, on the resignation of Frederick Gunton, Dr. Bridge was appointed organist of Chester Cathedral, the duties of which office he has discharged with marked success and efficiency. In 1879 he resuscitated the Chester Musical Festivals, which had been dormant for fifty years. These music-meetings were held triennially (in June or July) from 1879 to 1900. Dr. Bridge has not only conducted these festivals with undoubted skill, but as hon. secretary he has shown organising zeal and the possession of business capacity in a high degree. He has written an interesting historical pamphlet on the festivals. For many years he has given free organ recitals in the Cathedral on Sunday evenings which have been much appreciated, and his influence on the music of the city has been for its good. He founded the Chester Musical Society, and has conducted and financed it successfully for the last twenty years. From 1886 to 1889 he conducted the Bradford Festival Choral Society, and he officiated in a similar capacity for Hallé at Bristol and other places.

Dr. J. C. Bridge's compositions include: 'Evening Service in C,' with orchestral accompaniment, Chester Festival, July 23, 1879; 'Daniel,' an oratorio, composed for his doctor's degree (1884), and performed at the Chester Festival, July 23, 1885; 'Rudel,' a cantata, Chester Festival, July 22, 1891; 'Symphony in F,' Chester Festival, July 26, 1894; 'Resurgam,' cantata, Chester Festival, July 23, 1897; 'Requiem Mass,' Chester Festival, July 26, 1900. In addition to the above there must be mentioned an operetta, 'The Belle of the Area,' anthems, organ and pianoforte music, songs, etc. Dr. Bridge read a paper on *Ludlow and the Masque of Comus* before the Chester Archæological Society, Jan. 21, 1902. F. G. E.

BRIDGE, or BRIDGES, Richard, enjoyed some celebrity as an organ-builder, but little is known of his biography. He is supposed to have been trained in the factory of the younger Harris, and to have been living in Hand Court, Holborn, in 1748. He died before 1776. His first organ seems to have been that of St. Bartholomew the Great, in 1729, and his best instrument was that for Christ Church, Spitalfields, London, 1730. [See also Organ, and Byfield, Jordan & Bridge.] V. de P.

BRIDGETOWER, George Augustus[1] Polgreen, a mulatto, son of an African father, who was known in London by the sobriquet of 'the Abyssinian Prince,' and a European mother, appears to have been born at Biala in Poland, 1779 or 1780, and to have made his first appearance on Feb. 19, 1790, at Drury Lane, where he played a violin solo between the parts of the 'Messiah.' This probably attracted the notice of the Prince of Wales, since on the 2nd June following he and Clement, a lad of about the same age, gave a concert under the patronage of H.R.H. In the same year he also played at the 'Professional Concerts.' Bridgetower became a pupil of Barthélemon, Giornovichi, and Attwood, and was attached to the Prince's establishment at Brighton as a first violin-player. His name is found among the performers at the Haydn-Salomon Concerts of 1791, and at concerts of Barthélemon's in 1792 and 1794, where he played a concerto of Viotti's. At the Handel Commemoration of 1791, Bridgetower and Hummel sat on each side of Joah Bates at the organ, clad in scarlet coats, and pulled out the stops for him. In 1802 he obtained permission to visit his mother at Dresden, where she was living with another son, a violoncello-player. In Dresden he gave concerts on July 24, 1802, and March 18, 1803; and from thence went to Vienna, where his reputation preceded him, and where he played the sonata Op. 47—known as the 'Kreutzer Sonata'—with Beethoven, on the 17th or 24th May. After this he returned to England, and in June 1811 took the degree of Mus.B. at Cambridge, his exercise, an anthem, being performed at Great St. Mary's on June 30. He is believed to have died in England between 1840 and 1850, leaving a daughter living in Italy.

Bridgetower has left a memorandum of the performance of the Sonata which, if it can be believed, is interesting. He introduced an alteration of one passage which so pleased Beethoven that he jumped up from his seat, threw his arms round Bridgetower, and cried, '*Noch einmal, mein lieber Bursch*'—'Once more, my dear fellow.' Czerny has left on record that Bridgetower's gestures in playing were so extravagant and absurd that no one could help laughing. The memorandum just mentioned is given by Thayer (*Beethoven*, ii. 229); and further details will be found at pp. 227-231 and 385-391. See also Pohl's *Haydn in London* pp. 18, 28, 38, etc.—Beethoven writes 'Brischdower.' G.

BRIEGEL, Wolfgang Karl, church composer, born May 21, 1626, at Nuremberg, and at first a choir-boy there: he was organist at Stettin, and afterwards (see the title-page of his then published works) music-director to Prince Friedenstein in Gotha, and in 1660 capellmeister to the Duke of Saxe-Gotha. In 1670 he was called to Darmstadt as capellmeister to the Landgrave of Darmstadt, where he remained till his death, Nov. 19, 1712.

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[1] [The name Augustus rests upon a document printed by Thayer, who also gives various forms of signature, as 'George Bridgetower' and 'George Polgreen Bridgetower.' Some MS. compositions in the British Museum are signed 'G. H. P. Bridgetower,' and these initials are confirmed in the account in the *Gentleman's Magazine*. It is not absolutely certain, but very probable, that the Cambridge Mus.B. was the same person as the mulatto violinist.]

Among the effects of Emanuel Bach was a portrait of Briegel, engraved by Nessenthaler; it represents a man of about sixty-five, of healthy and jovial aspect, and with no trace of the labour involved in so many serious compositions. Schneider (*das Musik. Lied*, iii. 155) says, that 'perceiving the fashion of solo songs like those of Ad. Krieger and the two Ahles to be on the wane, he returned to the composition of songs for several voices; he wrote, in fact, incessantly in all sorts of styles with much fluency but no originality, and with no adequate return for his labours.' His principal compositions consisted of sacred songs for several voices, mostly to his own words. One of his works alone, for 3 and 4 instruments (Erfurt, 1652), contains 10 Paduanen, 10 Gagliarden, 10 Ballette, and 10 Couranten. His one secular work, 'Musikalisches Tafel-Confect' (Frankfort, 1672), consists, according to its quaint title, of 'pleasant Conversations and Concertos.' His Hymn-book for Darmstadt appeared in 1677. His published works, thirty-one in number [see *Quellen-Lexikon* for list], end with 'Letzter Schwanen-Gesang,' consisting of twenty Trauergesänge for four or five voices (Giessen, 1709).
C. F. P.

BRIGHENTI, or BRIGHETTI, Mme. Maria (*née* Giorgi), a celebrated singer, born at Bologna, 1792; first appeared at Bologna in 1814. She created the part of Rosina at the first performance of the 'Barbiere di Siviglia' (Rome, 1816); and for her Rossini wrote 'La Cenerentola.' She sang in the principal towns of Italy, and retired in 1836. Mme. Brighenti embodied her recollections of Rossini, whom she had known from childhood, in an interesting book, *Cenni . . . sopra il Maestro Rossini* (Bologna, 1823).
M. C. C.

BRILLANTE (Ital. 'brilliant'), a word of which the use as a musical term is not very easy to describe in words, though the presence or absence of the quality of brilliance is the easiest thing to detect, whether in music or in its execution. It would probably be best defined as consisting of rapid passages played or sung with considerable force, and above all, resonance. Normally it would seem to imply some degree of loudness, and to be more easily attained in staccato passages than in legato. But there is a quiet brilliance in smooth, soft passages that is difficult, though not impossible, to attain, whether on voices or instruments. Of this Chopin must have been a master, and of those who came after him, Mme. Schumann was the greatest example. Liszt excelled all pianists of his own or later times in the more usual type of brilliance, and Paderewski may be quoted among players of the present day as most closely resembling him in this particular. In vocal music the word is confined to the execution of florid passages, which are called brilliant when each note of the scale or run, although not detached from the rest, is as clear as if it were played on an instrument. One secret of brilliance, in vocal or instrumental music, is to exert the greatest care in the gradation of tone; an absolutely equal succession of notes cannot fail to suggest the accuracy of a machine, while a finely calculated rise and fall of dynamic force will give brilliance more surely than anything else. The word as applied to compositions, independently of their performance, as in many works of Chopin (the 'Rondo brillant' of Schubert does not seem to have been called so by him) has no other significance than as conveying to the performer a hint as to the method of execution.
M.

BRIND, Richard, was brought up as a chorister in St. Paul's Cathedral. On the death in 1707 of Jeremiah Clarke, organist of the cathedral, Brind was appointed his successor, and held the place until his death in March 1717-18. He composed for occasions of thanksgiving two anthems now wholly forgotten. Dr. Maurice Greene was Brind's articled pupil.
W. H. H.

BRINDISI (Ital. *far brindisi;* Span. *brindar,* 'to drink one's health'), a drinking or toasting song. Well-known and popular examples are 'Il segreto' in 'Lucrezia Borgia,' 'Libiamo' in the 'Traviata,' and, in more modern operas, there are famous instances in 'Otello' and 'Cavalleria Rusticana.'
W. H. C.

BRINSMEAD. Mr. John Brinsmead, the founder of the firm of pianoforte-makers, John Brinsmead & Sons, of London, was born Oct. 13, 1814, at Wear Giffard, in North Devon. He began business at 35 Windmill Street, Tottenham Court Road, in 1836, removing to the neighbouring Charlotte Street in 1841. The next removal was to the present warehouse of the firm, 18 and 20 Wigmore Street, in 1863, when the present style of the firm was adopted. In recognition of meritorious exhibits in the Paris Exhibition of 1878, Mr. John Brinsmead was decorated by the French Government with the cross of the Legion of Honour. Mr. Edgar Brinsmead, his younger son, has claims to special reference for his *History of the Pianoforte*, with prefatory historical introduction, published by Cassell, Petter, & Galpin in 1868, and, partly rewritten, republished by Novello, Ewer, & Co. in 1879. The firm became a private limited company in January 1900, Messrs. John and Edgar Brinsmead being on the board of directors, of which Mr. Henry F. Billinghurst is chairman.
A. J. H.

BRISTOL MADRIGAL SOCIETY. The establishment of this society in 1837 was one of the fruits of a lecture on Madrigals given at Bristol by Professor Edward Taylor. The society was limited to thirty members, who were to meet on alternate Wednesdays at the Montague Tavern, to sing such madrigals as had been previously agreed upon by the committee; J. D. Corfe, organist of the Cathedral, was the director, and among the first members was R. L. de Pearsall, the eminent madrigal writer. At the first annual dinner in 1838 Sir John Rogers and Thomas Oliphant, president and secretary of the London Madrigal Society, were present. In the same year it was resolved to give a 'Ladies' Night,' and in 1839 the number of these open performances was increased, owing to the demand for tickets, while ultimately the 'Ladies' Night' took the place of the annual dinner. In Feb. 1841 the Ladies' Nights were suspended, but at the end of 1842 they were recommenced at the Victoria Rooms, with an audience of 1200, and have since been continued annually. The number of members has been increased to forty-two, and the meetings are still held at the Montague. The choir consists exclusively of male voices, the boys being selected from the cathedral choirs of Bristol, Oxford, Exeter, and other places. Corfe continued to direct the society till 1864, when he resigned, and was succeeded by Mr. D. Rootham, the present conductor. The open nights have always attracted a large number of eminent musicians, and among the frequent visitors in past years may be named Dr. C. Corfe, of Oxford; Sir G. J. Elvey and Dr. Stephen Elvey; the Rev. Sir Frederick Gore Ouseley, Bart.; Sir John Stainer, who brought with them the most effective members of their respective choirs. During the period of Corfe's direction these gentlemen joined the choir of Bristol Cathedral at service on the day of the concert, a practice since discontinued. The music sung during the first twelve years of the society's existence was almost exclusively confined to madrigals, the exceptions being anthems by Tye and Creighton, and the works of Pearsall, but some of Mendelssohn's four-part songs were introduced at a concert in Jan. 1851, and have been frequently included since, with other choral works of the same class. The following was the programme at the society's first meeting on March 1, 1837:—'I will arise' (Creighton); 'Cynthia, thy song and chanting' (G. Croce); 'Flora gave me' (Wilbye); 'To shorten Winter's sadness' (Weelkes); 'In pride of May' (Morley); 'O that the learned poets' (O. Gibbons); 'All creatures now' (Bennet); 'Hosanna' (Gibbons); 'April is in my Mistress' face' (Morley); 'So saith my fair' (L. Marenzio); 'Down in a flow'ry vale' (Festa); 'Soon as I careless stray'd' (Festa); 'The Waits' (Saville). On subsequent programmes we find the names of the great madrigal writers of England and Italy. A sacred work occasionally finds a place in the programmes, and the last number is always 'The Waits.' C. M.

BRISTOL MUSICAL FESTIVAL. Inaugurated in 1873, this important music-meeting was held triennally till 1888. Ten festivals (up to that of 1902) have been held in the Colston Hall. The following is a list of the principal works that have been performed, in addition to the 'Messiah' at every festival, and 'Elijah' at all except that of 1893.

1873. Oct. 21-24. The 'Creation,' Macfarren's 'John the Baptist' (composed for the occasion), Rossini's 'Stabat Mater,' and Mendelssohn's 'Hymn of Praise.' Conductor, Mr. Charles Hallé.

1876. Oct. 17-20. Verdi's 'Requiem,' 'Israel in Egypt,' Spohr's 'Fall of Babylon,' 'The Mount of Olives,' 'The Hymn of Praise.' Conductor, Hallé.

1879. Oct. 14-17. 'Samson,' 'Walpurgis Night,' Brahms's 'Rinaldo,' Mozart's 'Requiem,' Rossini's 'Stabat Mater,' 'Choral Symphony.' Conductor, Hallé.

1882. Oct. 17-20. Beethoven's 'Mass in D,' Gounod's 'Redemption,' 'Spring' (from Haydn's 'Seasons'), Rossini's 'Moses in Egypt.' and Mackenzie's 'Jason' (composed for the occasion). Conductor, Hallé.

1885. Oct. 20-23. 'Belshazzar,' Brahms's 'Triumphlied,' C. H. Lloyd's 'Hero and Leander,' Berlioz's 'Faust.' Conductor, Hallé.

1888. Oct. 16-19. Gluck's 'Iphigenia in Tauris' (Act 1), Cherubini's 'Fourth Mass,' Mackenzie's 'Rose of Sharon,' Berlioz's 'Romeo and Juliet' Symphony, Sullivan's 'Golden Legend,' 'First Walpurgis Night.' Conductor, Sir Charles Hallé.

(Two years separated the sixth and seventh Festivals.)

1890. Oct. 22-25. 'Redemption,' Parry's 'Judith,' 'The Golden Legend.' Conductor, Hallé.

1893. Oct. 25-28. 'Samson,' Berlioz's 'Faust,' 'Hymn of Praise,' Rossini's 'Stabat Mater,' S. S. Wesley's 'Wilderness' (with orchestra), Schumann's 'Paradise and the Peri.' Conductor, Hallé, who died Oct. 25, 1895.

1896. Oct. 14-17. Parry's 'Blest pair of Sirens' and 'Job,' Gounod's 'Requiem Mass,' the 'Creation,' Brahms's 'German Requiem,' 'The Golden Legend,' and a new cantata, 'Hymn before Sunrise,' by P. Napier Miles. Conductor, Mr. George Riseley.

The burning of the Colston Hall—on Sept. 1, 1898—caused a break of six years between the ninth and tenth festivals. The latter was held in the re-erected building in

1902. Oct. 8-11. 'Antigone,' Elgar's 'Coronation Ode,' Horatio Parker's 'The Legend of St. Christopher,' Coleridge-Taylor's 'Hiawatha' trilogy, Berlioz's 'Requiem.' Conductor, Mr. George Riseley.

Concerts of miscellaneous music have been given on each occasion. The chorus-masters have been the late Alfred Stone (1873 and 1876), Mr. D. W. Rootham (1879-1896), and Mr. George Riseley (1902). Mr. Walter J. Kidner, who has been associated with the festival since its initiation in 1873, became secretary in 1878. F. G. E.

BRITISH CONCERTS. When the Vocal Concerts were discontinued at the close of the year 1822 the British Concerts were established to supply their place, and, according to the prospectus, 'to meet the wishes of a numerous class of persons who are anxious to see native talent encouraged.' The programmes were to consist 'entirely of works of British composers, or of foreigners who have been naturalised and resident in these realms for at least ten years.' The managers of the concerts were the following members of the Concentores Society:—Messrs. Attwood, Bishop, Elliot, Goss, Hawes, Horsley, Jolly, Linley and Walmisley, and Sir G. Smart. Three concerts were given in 1823, under the immediate patronage of the King, including instrumental chamber music, vocal solos and glees. Among the new works given were string quartets by J. Calkin and G. Griffin, a quartet for piano and strings by Griffin, Horsley's 'Address to Hope' for double choir, and his glee 'The Crier,' Linley's glee 'Now the blue-fly's gone to bed,' Elliott's 'A choir of bright beauties,' Hawes's 'Love, like a bird,' Attwood's 'In this fair vale.' The instrumental performers were Mori, W. Griesbach, H. Smart, and Linley, and the chief vocalists Mrs. Salmon, Miss Stephens, and Messrs. Vaughan, Sale, and Bellamy. The concerts took place in the ball-room of the Argyll Rooms, Regent Street, and a list of 200 subscribers was published, but the support accorded to the scheme was insufficient for the continuance of the concerts, and the season of 1823 was the first and last. C. M.

BRITISH ORCHESTRAL SOCIETY. This society existed from 1872 to 1875 for the purpose of giving an annual series of concerts by British artists, the soloists, vocal and instrumental, together with the band of seventy-five performers, being drawn from the ranks of native musicians. The scheme of each concert included a symphony, a concerto, two overtures, and vocal music. George Mount was the conductor, and while the performers were exclusively English, the music was drawn from composers of all nations, but several new works by native writers were given for the first time, including Macfarren's overture to 'St. John the Baptist' (1873); J. F. Barnett's overture to Shakespeare's 'Winter's Tale' (1873), written for the society; J. Hamilton Clarke's 'Saltarello' (1874); Alfred Holmes's overture to 'Inez de Castro' (1874); Gadsby's overture 'The Witches' Frolic' (1874); Wingham's Symphony in B flat (1875). C. M.

BRITO, Estéban de, lived about 1625, musical director at the cathedrals of Badajos and Malaga, and composer of motets, etc., which existed in the King of Portugal's library, now burnt.

BRITTON, Thomas, called the 'Musical Small-Coal Man,' was born either at Higham Ferrers or Wellingborough, Northamptonshire, about the year 1651. He was apprenticed in London to a coal-dealer, and afterwards commenced business in Aylesbury Street, Clerkenwell, as a dealer in 'small-coal' (charcoal?), which he carried through the streets on his back. He obtained an extensive knowledge of chemistry, of old books, chiefly on the occult sciences, and of both the theoretical and practical part of music. In 1678 he established weekly concerts, and formed a sort of club for the practice of music. These concerts were held in a long narrow room over his shop [at the north-east corner of Jerusalem Passage], the entrance to which is described as being by a stair outside the house. Notwithstanding the modesty of the attempt these gatherings are said to have been attractive and very genteel. The performers were Handel (who presided at the harpsichord), Pepusch, John Banister, Henry Needler, John Hughes (the poet), Philip Hart, Henry Symonds, Abel Whichello, Obadiah Shuttleworth, Woolaston (the painter), and many other professors and amateurs. The concerts were at first free to all comers; subsequently the visitors paid ten shillings a year each. Britton provided his guests with coffee at a penny a dish. The small-coal man was acknowledged by the Earls of Oxford, Pembroke, Sunderland, and Winchilsea (the great book-collectors of the day), who appreciated his conversation and book-learning. He had a hand in the formation of the celebrated Harleian Library; and the Somers tracts were entirely his collecting. His reception by these noblemen led many persons to imagine that Britton was not the character he seemed to be, and that his musical assemblies were only a cover for seditious purposes. Indeed he was severally suspected of being a magician, an atheist, a presbyterian, and a Jesuit. These conjectures were all ill-grounded. Britton was a plain, simple, honest man, perfectly inoffensive, and with tastes above his condition in life. His death was brought about by a ventriloquist, who so frightened him that he never recovered. He died Sept. 27, 1714, and was buried in St. James's Churchyard, Clerkenwell, his funeral being attended by the members of his musical club. [His portrait by Woolaston is in the National Portrait Gallery.] E. F. R.

BROADWOOD (John Broadwood & Sons, the oldest firm of keyboard instrument makers in existence). This house was founded by the harpsichord maker, Burkat Shudi, properly Burkhard Tschudi, of Swiss origin. He would appear to have begun business in the parish of St. James's, London, about the year 1728; to have removed to Meard Street, Soho, where he found Royal patronage; and to have finally settled in 1742 in Great Pulteney Street, St. James's (*Daily Advertiser*, Oct. 5, 1742), in the house now numbered 33, the seat of the business till 1904. John Broadwood, born 1732 at Cockburnspath in Scotland, by trade a joiner or cabinet-maker, as Shudi had also been, was employed by the latter as a harpsichord maker in 1761 (*Gazetteer* and *Daily Advertiser*, Jan. 14, 1767). In 1769 he married Barbara, Shudi's daughter, and in the following year became Shudi's partner, an arrangement that lasted until the death of the senior in 1773. John Broadwood then became associated, for a period of nine years, with Burkat Shudi, his brother-in-law. From 1782 he remained sole proprietor of Shudi & Broadwood, until, in 1795, by the admission of his son, James Shudi Broadwood, to partnership, the firm became John Broadwood & Son; ultimately, by taking in another son, Thomas, in 1807, John Broadwood & Sons.

The introduction of piano-making in the business dates from 1773, when John Broadwood began to make square pianos on the model of Zumpe. But in 1780 he produced a square piano of his own, which he patented in 1783, discarding the old clavichord disposition of the wrest-plank and tuning-pins. The earliest known date for a Broadwood grand piano is 1781. The patent of 1783 includes the damper and piano pedals, making use of the harpsichord pedals for the grand piano, which had served for the machine stop and swell. In 1788 he divided the long bridge, which until then had been continuous as in the harpsichord, in order to carry the bass strings upon a bridge of their own. These inventions became universally adopted. In 1812 John Broadwood died. As constructive piano-makers among his descendants, have been the above-mentioned son James

(1772-1851), and his son Henry Fowler (1811-1893). The great-grandson Henry John Tschudi Broadwood, the patentee of the 'Barless' grand piano, is a director of John Broadwood & Sons, Limited, a private company established Oct. 1901, with Mr. W. H. Leslie as chairman. In 1904 the old premises in Pulteney Street were given up for larger premises at the corner of Conduit Street and George Street, Hanover Square (formerly Limmer's Hotel). (Shudi.) A. J. H.

BROD, Henri, a very famous oboe player, born at Paris, August 4, 1801. He was taught the oboe at the Conservatoire by Vogt, and became very distinguished: 'His tone,' says Fétis, 'was weaker than that of his master, but it was softer and sweeter; his phrasing was graceful and elegant, and his execution clear and brilliant.' He shared the desk of first oboe with Vogt both at the opera and the concerts of the Conservatoire, and was extremely successful both in Paris and the provinces. He made considerable improvements in the instrument itself and in the Cor Anglais, though these have been superseded by the new system of Boehm. Brod's 'Method' is well known, but his pieces, of which Fétis gives a list of twelve, are obsolete. His death, on April 6, 1839, gave occasion to one of Cherubini's cruellest *mots*:—'Brod est mort, maître.' 'Qui?' 'Brod.' 'Ah! petit son' (poor tone). G.

BRODE, Max, violinist, born Feb. 25, 1850, at Berlin, is an artist widely known and esteemed in Germany, who has done much for music in Königsberg, where he conducts the symphony concerts. W. W. C.

BRODERIP, a family of organists. William, born 1683, became a vicar-choral of Wells Cathedral on April 1, 1701, and in 1713 succeeded John George as cathedral organist. He died Jan. 31, 1726, leaving a widow and nine children. An anthem of his, 'God is our hope and strength,' written in 1713 to commemorate the Peace of Utrecht, is in the Tudway collection. John Broderip, probably a son of his, became a vicar-choral (on probation) of the same cathedral, Dec. 2, 1740, and on April 1, 1741, was appointed organist. [He was succeeded by R. Parry in 1774, and died in 1785.] Between 1766 and his death he published a volume of 'Psalms, Hymns, and Spiritual Songs,' dedicated to Lord Francis Seymour, the then Dean of Wells. In later life he became organist of Shepton Mallet in Somersetshire. Robert Broderip, who lived at Bristol, was probably another son of William. He wrote a considerable number of works, such as an ode on the King's recovery, a concerto for harpsichord and strings, voluntaries, duets, glees, etc. Some psalms by him are included in a similar volume to that above mentioned, published by John Broderip. He died May 14, 1808. W. B. S.

BRODERIP & WILKINSON. A bygone firm of London music publishers. The first-named partner was, there is reason to believe, Robert Broderip the musician (*q.v.*), the son of John Broderip of Wells, and partner in the great firm Longman & Broderip. When this latter came to grief about 1798, Broderip & Wilkinson took over the Haymarket premises (No. 13) and carried on a moderate business. Broderip having died in 1808, the business soon collapsed, and in 1811 Thomas Preston of the Strand purchased its entire stock and plates. F. K.

BRODSKY, Adolph, violinist, was born at Taganrog, Russia, March 21, 1851. As a child he gave evidence of exceptional musical gifts, receiving home instruction up to the age of nine; he was then sent, at the cost of a wealthy citizen of Odessa, to receive tuition from J. Hellmesberger in Vienna, and in 1862-63 was a pupil of the Conservatorium. On leaving the school he became a member of Hellmesberger's quartet, and played in the opera orchestra from 1868 to 1870. While on a long concert tour, he visited Moscow in 1873, where he studied for a time still further under Ferdinand Laub, at whose death in 1875 he accepted an appointment in the local Conservatorium. In 1879 he was appointed conductor of the symphony concerts at Kiev, remaining there for two years. After a very successful concert tour, during which he visited Vienna, Paris, London, etc., he succeeded Schradieck as professor in the Leipzig Conservatorium, and was a frequent performer at the Gewandhaus concerts. At this period he formed, in conjunction with Hans Becker, Hans Sitt, and Julius Klengel, a string quartet which became favourably known throughout Germany. An offer from the United States tempted him to cross the Atlantic in 1890, and he became leader of Damrosch's Symphony Society in New York, but returned to Europe in 1894, accepting in 1895 the post of leader of Sir Charles Hallé's orchestra in Manchester. After the death of Hallé he held the temporary post of conductor of the orchestra; and as principal of the Royal College of Music and organiser of chamber-music concerts his influence in Manchester has been very great. In 1902 he received the honorary degree of Mus.D. from the Victoria University. Among contemporary violinists more polished executants are to be found, but few possess to the same extent his qualities of sound musicianship. W. W. C.

BRONSART, Hans von, the professional name of H. Bronsart von Schellendorff, pianist and composer, born at Berlin, Feb. 11, 1830, educated at Danzig and at Berlin University, 1849-52. Studied harmony and composition under Dehn, and the piano, first under Kullak, and (1854-57) under Liszt at Weimar. After several years devoted to concert tours, Bronsart (1860-62) conducted the Euterpe concerts at Leipzig; in 1865 succeeded Bülow as Director of the Gesellschaft der Musikfreunde at Berlin, and in 1867 was made Intendant of the court theatre at Hanover; [in 1887 he was appointed

General-Intendant at Weimar. In 1895 he retired with the rank of a Privy Councillor.] His chief works are a Pianoforte Trio in G minor, and a Pianoforte Concerto in F♯ minor—both much and successfully played by von Bülow, Sgambati, and others; Polonaise in C minor (Liszt's 'Das Klavier'); 'Frühlings-Fantasie' for orchestra, often performed; 'Christnacht,' a Cantata for double choir and orchestra; 'Der Corsair' (MS.), an opera, text from Byron; also an interesting pamphlet, 'Musikalische Pflichten.' In 1862 he married Ingeborg Starck, like himself a pupil of Liszt's. [See STARCK.] In England Bronsart is only known by his Pianoforte Concerto, which was played at the Crystal Palace, Sept. 30, 1876, by Fritz Hartvigson. E. D.

BROS, JUAN, born at Tortosa 1776, died at Oviedo 1852, successively director at the cathedrals of Malaga, Leon, and Oviedo, and composer of much church music, still performed in the churches throughout Spain. Three Misereres written at Leon are cited as his best works. Specimens of his music are given by ESLAVA in the 'Lira Sacro-Hispano.' M. C. C.

BROSCHI, CARLO; DETTO FARINELLI. (See FARINELLI.)

BROSSARD, SEBASTIEN DE, author of the first musical dictionary, published under the title of *Dictionnaire de musique contenant une explication des termes grecs et latins, italiens et français les plus usités dans la musique*, etc. (Paris, Ballard, 1703, folio). There were six later editions, the second at Paris in 8vo (1705), the third, undated, by Roger of Amsterdam, and the last also at Amsterdam. The work contained a catalogue of 900 authors on music. He had prefixed a short Dictionary of Musical Terms to his *Prodromus Musicalis*, published as early as 1695. Brossard was born in 1660, and was a priest at Strasburg, and chapel-master to the cathedral from 1689 to 1698. In 1700 he was appointed grand chaplain and musical director of the cathedral at Meaux, where he died August 10, 1730. Janowka, a Bohemian, brought out a musical dictionary two years before Brossard's, but it was in Latin, like all such works at that time. Brossard's book being in French brought musical subjects within the range of the general reading public, and thus rendered an important service to art. It is not without faults, but contains an enormous amount of information to have been amassed by one man. It was translated into English by Grassineau in 1740. Brossard also wrote *Lettre à M. Demotz sur sa nouvelle méthode d'écrire le plain-chant et la musique* (Ballard, 1729). As a composer of church music he made his mark. He gave his valuable library to Louis XIV. in consideration of an annuity of 1200 francs. His MSS. and notes for a universal history of music are preserved in the national library in Paris. F. G.

BROWN, JAMES DUFF, born at Edinburgh, Nov. 6, 1862, was an assistant librarian in the Mitchell Library, Glasgow, from 1878 to 1888, when he became librarian to the Clerkenwell Public Library. His claim to notice rests on his *Biographical Dictionary of Musicians* (Paisley, 1886), a book of considerable value as far as facts are concerned; his *Guide to the Formation of a Music Library* (1893) is of greater value, and his best work is *British Musical Biography* (with Stephen S. Stratton, 1897). M.

BROWNSMITH, JOHN LEMAN, was born in Westminster in 1809, and received his musical education as a chorister of Westminster Abbey under George Ebenezer Williams and Thomas Greatorex. On quitting the choir he pursued the study of the organ, and in a short time became not only an excellent player but acquired so perfect a knowledge of the structure of the instrument as to be able to build a small chamber-organ for himself. In 1829, on the death of Benjamin Jacob, Brownsmith was appointed his successor as organist of St. John's Church, Waterloo Road. In March 1838 he was appointed a lay vicar of Westminster Abbey. In October 1848 he succeeded William Miller as organist to the Sacred Harmonic Society, in which capacity he officiated at the Handel Festivals at the Crystal Palace in 1857, 1859, 1862, and 1865. In 1853 he resigned his appointment at St. John's on being chosen organist of the then newly-erected church of St. Gabriel, Pimlico. He died Sept. 14, 1866. W. H. H.

BRUCH, MAX, one of the most eminent living German composers, was born at Cologne on Jan. 6, 1838. His father was in Government employ, his mother came of a well-known and gifted musical family of the Lower Rhine. Herself a distinguished singer, she carefully watched the early development of her son's musical talents. He received his theoretical instruction from Professor K. Breidenstein at Bonn, and soon began to give extraordinary promise. In 1852 Bruch gained the scholarship of the Mozart foundation at Frankfort-on-Maine for four years, during which time he continued his studies under Hiller, Reinecke, and Breuning at Cologne, at the same time making himself gradually known by his compositions. His further development was promoted by long visits to Leipzig, Munich, and other musical towns; from 1858 to 1861 he was a teacher in his native town, where his first work, an operetta, 'Scherz, List und Rache,' to Goethe's words, was performed in 1858. His stay at Munich was of special importance through the personal acquaintance of the poet Geibel, whose 'Loreley,' written for Mendelssohn, Bruch had composed while at Cologne. He at length obtained the poet's consent for the performance of the opera, and proceeded to Mannheim, where it was first given in 1863, and where he occupied himself with studying the requirements of the stage. He then produced many of those works which have associated his name with the best of the present time, among others, the 'Frithjof-

Scenen,' for male voices and orchestra, op. 23. In 1865 he accepted the post of musical director of the Concert-Institution at Coblenz, and in 1867 became capellmeister to the Prince of Schwarzburg-Sondershausen. This post he resigned in 1870, after which he lived independently, first at Berlin and afterwards (1873-78) at Bonn, devoting himself exclusively to composition. In 1878 he became director of the Stern Singing Society in Berlin, succeeding Stockhausen. In 1880 he was offered the direction of the Liverpool Philharmonic Society, and for three years England became his home. In 1881 he married the singer Emma Tuczek. In 1883 he undertook the direction of the Orchesterverein at Breslau, remaining there until 1890; in 1892 he succeeded Herzogenberg as director in the branch of composition in the Hochschule of Berlin. He has received honorary degrees from the universities of Cambridge (1893) and Breslau (1896), and is a corresponding member of the French Académie des Beaux-Arts. Bruch's real field is concert music for chorus and orchestra; he is above all a master of melody, and of the effective treatment of masses of sound. These two sides of his artistic activity, so to speak, play into each other's hands, and have brought him deserved success. Bruch's melody is not drawn from hidden depths of innermost feeling, but rather from the upper surface of his nature; yet it is true, unconstrained, natural, and excellent in structure, broad, impressive, and vocal. He thoroughly understands how to clothe his thoughts in the most favourable and effective forms. In the elaborate and complicated machinery of the modern orchestra and chorus he is thoroughly at home. While on the one hand we admit that the effect of his more important works is perhaps greatly dependent on the brilliant clothing of the musical ideas, we must on the other hand insist that this skilful use of external means is always accompanied by a keen artistic feeling for external harmony, with a delicate estimation of the proportionate effect of the separate parts in comparison to the whole. This artistic sense of proportion saves him from losing himself in that mere outward show which we sometimes find among the modern realistic school. A. M.

The list of Bruch's works is as follows:—

Op.
1. 'Scherz, List und Rache,' comic opera, in one act.
2. Capriccio, pf. 4 hands.
3. 'Jubilate, Amen,' sop., choir, and orch.
4. Three Duets, S. and A.
5. Trio, pf. and str. in C minor.
6. Seven part-songs, female choir.
7. Six Songs.
8. 'Die Birken und die Erlen,' sop., choir, and orch.
9. Str. Quartet, C minor.
10. Str. Quartet, E.
11. Fantasia for 2 pfs.
12. Six pf. pieces.
13. Hymn for sop.
14. Two pf. pieces.
15. Four Songs.
16. 'Die Loreley,' grand opera, 3 acts.
17. Ten Songs.
18. Four Songs.
19. Two sets of male choruses.

Op.
20. 'Die Flucht der heiligen Familie,' choir and orch.
21. 'Gesang der heiligen drei Könige,' trio, male voices, and orch.
22. *deest.*
23. 'Frithjof-Scenen,' soli, male choir, and orch.
24. 'Schön Ellen,' soli, choir, and orch.
25. 'Salamis,' soli, male choir and orch.
26. Violin Concerto, G minor.
27. 'Frithjof auf seines Vaters Grabhügel,' baritone solo, female choir, and orch.
28. Symphony, E flat.
29. 'Rorate Coeli,' choir, orch., and organ, *ad lib.*
30. 'Die Priesterin der Isis in Rom,' alto solo and orch.
31. 'Flucht nach Aegypten,' and 'Morgenstunde,' sop., female choir, and orch.
32. 'Normannenzug,' baritone, male choir, and orch.
33. Four Songs.
34. 'Römische Leichenfeier,' choir and orch.
35. Portions of the Mass, for 2 sopr., double choir, orch., and organ.
36. Symphony, F minor.
37. 'Das Lied vom Deutschen Kaiser,' chorus.
38. Five Songs for choir, *a cappella.*
39. 'Dithyrambe,' tenor, 6-part choir, and orch.
40. 'Hermione,' opera in 4 acts (perf. Berlin, 1872, with moderate success).
41. 'Odysseus,' soli, choir, and orch. (given twice by the Bach choir in London, once under the composer's direction, and often elsewhere; Bruch's most successful work).
42. Romance, violin and orch.
43. 'Arminius,' oratorio.
44. Violin Concerto, D minor.
45. 'Das Lied von der Glocke,' soli, choir, and orch.
46. Scottish Fantasia, violin and orch.
47. 'Kol Nidrei,' violoncello and orch.
48. Four Male Choruses
49. Seven Songs.
50. 'Achilleus,' soli, choir, and orch.
51. Symphony in E.
52. 'Das Feuerkreuz,' soli, choir, and orch. (The best-known number is a soprano solo, 'Ave Maria,' frequently sung.)
53. Two Male Choruses.
54. Songs.
55. Canzone, violoncello and orch.
56. Adagio, violoncello and orch. (on Celtic themes).
57. Adagio appassionato, violin and orch.
58. Violin Concerto, D minor.
59. Five Songs.
60. Nine Choruses.
61. 'Ave Maria,' violoncello and orch.
62. 'Gruss an die heilige Nacht,' alto, choir, and orch.
63. Swedish Dances, violin and pf.
64. Scottish Fantasia, violin, harp, and orch.
65. 'In Memoriam,' adagio, for violin and orch.
66. 'Leonidas,' male choir.
67. 'Moses,' oratorio.
68. 'Neue Männerchöre' with orch.
69. Five-part chorus with organ.
70. Four pieces for violoncello.
71. Seven songs for mixed choir.
72. Chorus for male voices.
73. 'Gustav Adolf,' secular oratorio
74. 'Herzog Moritz' for male choir.
75. Serenade for violin and orch.
76. 'Der letzte Abschied des Volkes,' male choir, orch., and organ.
77.
78. 'Damajanti,' sopr. solo, choir, and orch.
79. Songs and Dances, on Russian and Swedish folk-tunes, for violin and pf.

Besides these there are two collections of arrangements, one a book of 'Hebräische Gesänge,' and the other a set of Scottish songs.

BRUCK, Arnold de, born at Bruges about 1480; in 1530 Capellmeister to the King of Rome (afterwards Emperor Ferdinand I.) at Vienna, an office he retained till 1545; wrote for 4 or 5 voices; pieces by him are given in a collection printed by Gardano in 1549, and in M. Agricola's 'Newe deutsche geistliche Gesenge.' In Ancina's collection of 1599 he is called 'Arnoldo Fiamengo.' In the Breslau Library is a motet by Fevin to which Arnold added two parts.

BRUCKNER, Anton, organist and composer, born Sept. 4, 1824, at Ansfelden (Upper Austria), and received his earliest musical instruction from his father, a village schoolmaster, at whose death he was received as a chorister into the institute (Stift) of St. Florian, where he afterwards became organist. In 1855 he obtained by competition the post of organist of Linz Cathedral. From here he made frequent journeys to Vienna to prosecute his studies under Sechter, and from 1861 to 1863 he was a pupil of Otto Kitzler. At Sechter's death in 1867 he was chosen to succeed him as organist of the Hofkapelle, and at the same time became a professor in the Conservatorium. To these functions he added a lectureship at the University, to which he was appointed in 1875. In 1869 he took part in an organ competition at Nancy with such success that he was invited to play in Paris and elsewhere; in 1871 he gave six recitals at the Albert Hall. Three grand masses, in D minor (1867), E minor (1869), and F minor (1872), a Te Deum (1885), Psalm CL. (1892), and a number of motets, besides several compositions for male chorus, are among his vocal compositions, but his fame rests chiefly upon his eight complete symphonies. The first, in C minor, was written at Linz in 1866 and performed in 1868; the second, in the same key, was given in Vienna, 1873; the third, D minor, Vienna, 1877; the fourth, E flat ('romantic'), Vienna, 1881; the fifth, B flat, Graz, performed 1894; the sixth, A (two movements played under Jahn in 1883, and the whole under Mahler, 1899); the seventh, E, Leipzig, 1884, Munich, 1885, and London, 1887 (under Richter), the work which first made the composer's name widely known; the eighth, C minor, Vienna, 1892. Three movements of a ninth were written in 1891-94, and performed in Vienna, 1903. A string quintet in F (1881), and an early pianoforte piece, complete the list of the composer's works, as given in the *Verzeichnis*, published by Doblinger of Vienna. His style is marked by great earnestness and considerable originality, though it may be reproached with a certain lack of contrast, and an inordinate leaning towards the manner of Wagner, upon whose death the slow movement of the seventh symphony already referred to was written as a kind of elegy. Bruckner died at Vienna, Oct. 11, 1896. M.

BRÜCKLER, Hugo, born at Dresden, Feb. 18, 1845, received his first musical instruction from his schoolmaster, C. Sahr. When about ten years old he entered the Evangelical Choristers' Institution at Dresden, where he received instruction in singing and the pianoforte from the court organist, Dr. Johann Schneider. Upon leaving the institution he devoted himself entirely to music, and after taking violin lessons from Herr Haase of Dessau, who was then living in Dresden, in his sixteenth year entered the Dresden Conservatorium, where he diligently pursued his violin studies under Herr Franz Schubert. Brückler's growing inclination for singing and pianoforte caused him, about eighteen months later, to give up the violin, in order to devote himself entirely to the study of pianoforte-playing, singing, and composition. After receiving instruction from Carl Krebs (pianoforte), Julius Rietz (composition), and others, as well as making experiments in different branches of music, and diligently studying full scores and literature, Brückler left the Conservatorium and began to compose industriously, at the same time giving private music lessons. In the latter years of his life he still studied singing with great success under the well-known master Herr Thiele, but continually increasing ill-health compelled him to abandon this passionately loved study. Rapid consumption brought the amiable and modest artist severe suffering, and ended his life at the age of twenty-six, Oct. 4, 1871. The only compositions of Brückler's which have been published are songs; they are as follows:—op. 1, five songs from Scheffel's 'Trompeter von Säkkingen' (Leipzig, Kahnt); op. 2, nine songs from the same poem; seven songs from his posthumous works, selected and edited by Adolf Jensen (Dresden, Hoffarth); and the ballad 'Der Vogt von Tenneberg,' edited by Reinhold Becker. W. B. S.

BRÜLL, Ignaz, pianist and composer, born Nov. 7, 1846, at Prossnitz in Moravia, received instruction from Epstein, Rufinatscha, and Dessoff. The first of these played a concerto by his young pupil in 1861, which brought the composer into notice. In the following year Brüll wrote an orchestral serenade which was performed at Stuttgart in 1864. He appeared as a pianist in Vienna (where his parents had lived since 1849) and undertook several concert tours, performing, among other things, his own compositions with the greatest success. From 1872 to 1878 he was engaged in teaching at one of the smaller institutions at Vienna, and has been concerned in its direction since 1881. In 1878 he came to London, and played at no fewer than twenty concerts. By this time his opera 'Das goldene Kreuz' (produced Dec. 22, 1875, at Berlin) had obtained such success in different parts of Germany that Carl Rosa was warranted in producing it in London during the composer's stay. It failed to produce any remarkable effect. His other operas are 'Die Bettler von Samarkand' (1864), 'Der Landfriede' (1877), 'Bianca' (1879), 'Königin Mariette' (1883), 'Das steinerne Herz' (1888), 'Gringoire' (1892), 'Schach dem König' (1893), 'Gloria' (1896), 'Der Husar' (1898), and a ballet 'Champagnermärchen,' besides which he has written a symphony op. 31, an overture 'Macbeth' op. 46, two pianoforte concertos, a violin concerto op. 41, a sonata for two pianos, a trio, and other works for piano and strings, besides pianoforte pieces and songs. M.

BRUHNS, Nikolaus, born about 1665 at Schwabstädt in Schleswig, was a pupil of his father, Paul Bruhns, and of his brother Peter (1641-98) who was a 'Rathsmusikus' at Lübeck, for the violin and the viol da gamba; he was afterwards a pupil of Buxtehude for the organ, and through his influence got a post at Copenhagen; later on he was town organist at Husum, where he died 1697. He was the greatest organist of his time, next to Buxtehude; three organ pieces are printed in Commer's 'Musica Sacra,' and the Royal Library at Berlin contains a book of thirteen cantatas and motets for choir and orchestra (*Quellen-Lexikon*). M.

BRUMEL, Antoine, a contemporary of Josquin, enjoyed a high reputation as a scientific musician. Of his life little is known beyond the fact that he survived Okeghem, and that in 1505 he was invited to become maestro di cappella to Alfonso, Duke of Ferrara. The correspondence which passed on this occasion and the terms of the proposed engagement are preserved in the State Archives at Modena, and have been printed by M. Vander Straeten, *La Musique aux Pays-Bas*, vol. vi. It is not known whether the offer was accepted.

Brumel's compositions are almost exclusively sacred. He wrote at least fifteen masses, five of which, including the inevitable Missa 'L'omme armé,' were printed by Petrucci as early as 1503. Others were published at Rome in 1519, and at Nuremberg in 1538 and 1539. Petrucci also printed several motets by him. Glareanus, who gave some extracts from Brumel's masses in the *Dodechachordon* (1547), thought that he excelled rather by industry and mastery of his art than by any natural aptitude for music. A curious example of his skill is given in Faber's *Institutiones Musicæ* (1553), namely a composition in eight parts, each of which is in a different ecclesiastical mode. Franchinus and Hermann Finck both speak of Brumel in terms of high praise. J. F. R. S.

BRUNEAU, Alfred, one of the most distinguished of living French composers, was born in Paris, March 2, 1857, and as his father and mother were devoted to music, playing the violin and piano respectively, it was natural that their son should be a musician; he learned the violoncello in order to be associated with them in chamber music. At fifteen years of age he carried off the first prize at the Conservatoire, as a pupil of Franchomme, the eminent master of the violoncello. Bruneau was subsequently in the composition class of Massenet, and at the same time was a member of Pasdeloup's orchestra, when the works of Wagner were first making their way in Paris. A cantata, 'Geneviève de Paris,' with which the young composer competed for the prix de Rome, was rewarded only with the second prize, as the judges considered its tendencies too advanced for their entire approval. From the date of this work down to the present day, Bruneau has adhered with extraordinary steadfastness to the commands of his artistic convictions; he has obeyed them absolutely, and has never swerved from the path for the sake of popularity or profit. As a result of this his work is marked by a rare degree of unity of style.

In 1884 Pasdeloup performed his 'Ouverture héroique' and 'Léda,' a choral symphony, which was followed in time by two others, 'La Belle au Bois dormant' (1886) and 'Penthésilée.' These works, with two collections of songs, 'Lieds de France' and 'Chansons à danser,' and a Requiem Mass, first performed in London, in 1896, and afterwards in Paris, complete the number of Bruneau's compositions apart from the stage.

His first essay in dramatic music was a three-act opera, 'Kérim,' set to a libretto by Paul Milliet and Henri Lavedan, and given during a temporary season of 'opéra populaire' at the Théâtre du Château d'Eau in May 1887. The pretty, fantastic story is perhaps a little too slight in texture for an opera, and the Emir's search for the genuine tears which are to win the hand of his beloved is accomplished in rather too short a time; the oriental colouring is admirably given, and the love-music is remarkably sincere and unaffected, although here and there the influence of Massenet is to be perceived. The individuality and boldness of its harmonic design attracted the attention of musicians at the time of its production, and Bruneau, whose taste in literature is well illustrated by his choice of admirable poems of Catulle Mendès for the collections of songs already mentioned, desired to write an opera upon the subject of Zola's *Faute de l'Abbé Mouret.* A libretto written on this novel had, however, been acquired by Massenet, but Bruneau became the happy possessor of a book written by Louis Gallet on Zola's *Rêve,* and his four-act opera was produced at the Opéra Comique on June 18, 1891, with such success that it was given by the same singers at Covent Garden on Oct. 29 of the same year. At the time of its production, the structure of its melodies, its extraordinary harmonies, and the whole style of the piece, spread consternation among the more conservative of the French critics and the great majority of their English colleagues. It seemed incredible that any singers should be found able to commit to memory the various parts, and the entries of the voices seemed as often as not to be made on notes completely out of relation with the orchestral accompaniment. In spite of the undeniable ugliness of much of the music, taken simply as music, it was felt by the more open-minded hearers that a new dramatic style had been created, and that whether beautiful or the reverse, as mere music, the play was presented with a delicacy and charm of atmosphere that subtly conveyed its poetic beauty and fragrance. The characterisation of the ecclesiastic, M. de Hautecœur, of the girl Angélique, and of the other parts, is altogether admirable, and of this, as of all Bruneau's maturer works, it may be said that each has a definite atmosphere of its own which gives the dominant note to the opera as a whole.

For Bruneau's next opera, the same librettist prepared a book from Zola's *Soirées de Médan*, 'L'Attaque du Moulin,' again in four acts, produced at the Opéra Comique Nov. 23, 1893, when the action of the story was transferred from the date of the Franco-German war to 1792 for political reasons. When it was given at Covent Garden, the original period was represented, and the piece gained greatly in interest and in what is called 'actuality.' It was presented here on July 4, 1894, with Mme. Delna in the part of the old housekeeper, Marcelline, a character invented for the opera, and one on which most of the charm of the work depends. In the light of his later works, the style of this piece is seen to be no such violent contrast with that of 'Le Rêve' as was at first imagined; the vocal parts are far more grateful to the singers, and there is less that is startling in the harmonic treatment; it is simply maturer than the former opera, and must rank with the masterpieces of the modern stage, so vivid is its presentment of the circumstances of war, as they affect a peaceful household. It may be guessed that critics on both sides of the Channel had got used to Bruneau's ways of expressing himself, and that the change of front which they thought they discerned in him was in reality only a change in their own attitude towards a new style. The success of the opera was very remarkable, alike in Paris, the French provinces, and London; and it may be said to have found immediate and universal acceptance.

In this work, Bruneau used for the last time the services of a librettist; henceforward, he set the *ipsissima verba* of his favourite author, and in writing for music, Zola seemed to discover new and delightful qualities. He threw himself with such enthusiasm into the task of providing subjects for Bruneau, that the composer has declared that he is supplied with librettos by Zola which will last his lifetime. In the natural course of events, the production of his next work, 'Messidor,' at the Grand Opéra, would have set the crown of national and official recognition upon Bruneau's career; but at the time of its production there, Feb. 19, 1897, the 'affaire Dreyfus' was engaging the attention and heating the passions of the French people to such an extent than any work with which Zola's name was in any way connected was repudiated by the great majority of the people; Bruneau had actively supported Zola in his championship of Dreyfus, and his sins were visited upon him in the practical banishment of his opera from the Parisian stage, notwithstanding the brilliant success of its first performances. Its most important revival, up to the present time, was at the Hoftheater of Munich, Jan. 15, 1903. It has been objected that the supernatural element and the whole episode of the Legend of the Gold is not entirely harmonious in style with the rest of the piece, which deals with humble men and women of the present day, and the want that is caused by the selfishness of a plutocrat who diverts the water of the river in order to get gold from it. Musically, however, the conjunction is perfectly intelligible, and the two warring motives of the gold, with its malefic influence, and the water, with the abundance it brings, are splendidly worked out; the ballet music is most brilliant and entirely original, and the sowing song, 'Semence auguste,' with which the tenor concludes the second act, is built on a tune of such vigour and beauty that it must appeal to every hearer at once.

In 'Le Rêve' the influence of the church is felt throughout, in 'L'Attaque du Moulin' the presence of war dominates everything, and in 'Messidor' the opposition of the gold and the water typifies in a fantastic form the war between capital and labour; so in 'L'Ouragan,' too, there is one dominating influence, for the hurricane brings about the whole of the drama, from its opening to the final catastrophe. This work, like the others in four acts, was produced at the Opéra Comique April 29, 1901, and was at once recognised as one of the finest of modern French operas. The rival sisters are admirably characterised, and the third female part, that of a girl foreign to the island where the action takes place, is finely contrasted with them. The experiment of using prose as the medium of an operatic text is amply justified in these two works, and we are entitled to hope for many more operas of equal force from the composer, who in 1903 accepted the post of conductor at the Opéra Comique, where a five-act comédie-lyrique, 'L'Enfant Roi,' has been accepted for performance.

It remains to speak of the non-operatic works of the composer. The 'Requiem,' the most important of these, was given by the Bach Choir on Feb. 25, 1896, and it was acknowledged as a work of great power, though not entirely free from *bizarrerie.* The way in which the plain-song of the 'Dies irae' is used is most impressive; it is delayed until just before the words 'Tuba mirum,' when it appears, flung, as it were, from side to side of the auditorium by trumpets that take the alternate notes; soon-afterwards it is played in semiquavers instead of semibreves, with surprising effect, and finally is heard sung quietly by choristers in the organ-loft; the whole is a work of decided pathos and real sincerity of expression, even though it is hardly likely that it will ever be as popular as the Requiem of Verdi, to which in style it bears no slight affinity. The 'Lieds de France,' to words by Catulle Mendès, are mostly modelled on the quaint traditional songs of the French peasantry, such as are gathered into the collections of Wekerlin and Bourgault-Ducoudray. 'Noces dans l'Or' might well be a genuine folk-song, 'L'heureux Vagabond' is characteristic in no ordinary degree, and 'Le Sabot de Frêne' has a brilliant and original accompaniment to a tune of rare charm. The six 'Chansons à danser' are of a still higher order of lyrics, the suggestion being taken from the form of the old French dances. Here the character of the movements is admirably kept up (the bourrée, it is true, is in triple time); in each there is plenty of variety, and in one, 'Le Sarabande,' with the figure of Mazarin in the background, the allusion to the grim saraband that his victims are dancing, 'à deux pieds des pavés,' makes a most dramatic ending.

Bruneau was decorated with the Légion d'Honneur in 1895, and at one time was a regular contributor to the *Gil-Blas* and *Figaro*. Three volumes of criticisms, entitled respectively *Musiques d'hier et de demain*, *La Musique Française*, and *Musiques de Russie, et Musiciens de France*, show great critical insight, fine literary taste, and a trenchant style. M.

BRUNETTE is defined by Diderot and d'Alembert, in their encyclopædia, to be a kind of *chanson*, with an easy and simple air, and written in a style which is gallant, but without affectation, and often tender and playful. The term is generally believed to have come from the young girls, 'petites brunes' or 'brunettes,' to whom these songs were so frequently addressed. Ballard, however, maintains that the term was derived from the great popularity of a particular song in which the word was used. A well-known specimen is 'Dans notre village,' called in some collections 'Nous étions trois filles à marier,' and attributed to Lefèvre.

BRUNETTI, GAETANO, a violin-player and composer, was born at Pisa about 1753. He was a pupil first of his father, Antonio Brunetti (born about 1726), maestro of the cathedral at Pisa from 1752, an able musician, and afterwards of the celebrated Nardini at Florence, whose style of playing and composing he adopted with considerable success. The greater part of his life he spent at Madrid, attached to the court of the Prince of Asturias, afterwards Charles IV. Here he came into close connection with Boccherini, then at the height of his fame as a performer and composer, and appears gradually to have superseded that artist in the favour of the court and the public. With the symphonies, serenades, and other instrumental works which he wrote for the King and the Duke of Alba he was eminently successful. They appear to be very much in the style of Boccherini; but on the whole inferior to the works of that master. Brunetti died at Madrid about 1808. His numerous compositions—published at Paris—consist of symphonies, serenades, sextets, quintets, and violin-duets. [Six symphonies, six quintets, and six sextets are mentioned in the *Quellen-Lexikon*.] Over 200 works of his remain in MS. P. D.

BRUNI, ANTOINE-BARTHÉLÉMY, a violinist and composer, born at Coni in Piedmont, Feb. 2, 1759. He was a pupil of Pugnani, and lived from 1781 at Paris, first as orchestral player at the Italian Opera, and afterwards as conductor of the Opéra Comique. He wrote operas, some of which achieved considerable success, although all are now forgotten. [See list in the *Quellen-Lexikon.*]

For the violin he wrote four sets of sonatas, several concertos, nine books of quartets, five books of trios, and twenty-eight sets of violin duets, the latter well known to professors as useful pieces for teaching purposes; also a *Méthode de Violon*, and a *Méthode pour l'Alto-viola*. He died in 1823. P. D.

BRUSSELS CONSERVATOIRE. The CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION, established Feb. 13, 1832, by an Order in Council, is an offshoot of the École royale de Musique founded in 1823. By another Order in Council, April 15, 1833, the directorship of the new institution was conferred on F. J. Fétis, who continued in office till his death (March 25, 1871), and was succeeded by M. Gevaërt. Under his direction the institution steadily increased in importance. Its annual income, which amounted at first to only 8000 francs, has been augmented by endowments from the government, city, and province to 108,040 francs (£4320) in 1870, and it has now three times outgrown its accommodation. In 1835 it removed to an hotel in the Rue de Bodenbroeck, in 1847 to the ancient Hôtel de Croy in the Petit Sablon, and on Feb. 12, 1876, to the present Conservatoire, in the continuation of the Rue de la Régence, which was inaugurated by the King and Queen. The last enlargement is a proof of the popularity and influence of the present director. [In 1896 M. Gevaërt celebrated the 25th anniversary of his appointment as director. Under his régime the library, augmented by the purchase of the collection of Fétis, has become of primary importance (M. Wotquenne, the librarian, has recently published the catalogue). The museum of musical instruments annexed to the institution is now the richest in Europe in the departments of ancient instruments and of instruments of the lute and violin families originating outside Europe. The 'Concerts du Conservatoire' have obtained great renown under the direction of M. Gevaërt, who has brought forward numerous masterpieces old and new: specimens of Lulli, Rameau, Gluck, of Bach and Handel, the nine symphonies of Beethoven, and works by Wagner, Liszt, Brahms, and César Franck. In 1882 the 50th anniversary of the institution was celebrated.—M. K.] Among the most eminent professors since the foundation we will mention by name—MM. Gevaërt (composition), J. Dupont (harmony), Kufferath (counterpoint), Mailly (organ), Auguste Dupont and Brassin (pianoforte), Colyns and Wieniawski (violin), Warnots (singing), Joseph Servais (violoncello), Dumon (flute), Poncelet (clarinet), Merck (horn), Duhem (trumpet), and Van Hoesen (bugle). Further details may be obtained from the *Annuaire du Conservatoire royal de Musique de Bruxelles*, of which the first number was published in 1877. G. C.

BRYCESON, BROTHERS. The house of Bryceson—now Messrs. Bryceson Brothers & Morten—was founded in 1796 by Henry Bryceson. Amongst their instruments may be mentioned those at the Great Concert Hall, Brighton; the Pro-Cathedral, Kensington; St. Michael's, Cornhill; St. Peter and St. Paul, Cork; and that for Mr. Holmes, Primrose Hill Road, afterwards in the Albert Palace, Battersea.

BRYNE, ALBERTUS, organist, born about 1621, received his musical education from John Tomkins, organist of St. Paul's. It was probably on the death of his master in 1638 that Bryne obtained the same post, which he held until the Commonwealth. At the Restoration he was reappointed, a petition for the post of organist at Whitehall Chapel having been presented to the King on his behalf. After the great fire he became organist of Westminster, a post which he probably retained until the appointment of Blow in 1669. He is said to have died in that year, but there is evidence to prove that he was organist and fourth fellow of Dulwich College from 1671 to 1677. A 'Mr. Bryan' who was appointed organist of Allhallows', Barking, in 1676, with a salary of £18 per annum, may very possibly have been the same person. In *The Virgin's Pattern* (Life of Susanna Perwick), 1661, among the famous musicians of the time, mention is made of 'Albertus Bryne, that famous velvet-fingered organist.' A Morning and Evening Service by him are in many collections, and he wrote besides many sets of words for anthems, as well as dances, 'grounds,' etc. His name is variously spelt Bryan, Brian, and as above. (*Dict. of Nat. Biog.*, etc.) W. B. S.

BUCCINA. One of the instruments of the bugle type used in the Roman army. It was curved to nearly a circle, and the bell rested on the shoulder of the player. A specimen found at Pompeii, and now preserved at the National Museum at Naples, is pitched in G, and its proper tones therefore correspond with those of the modern French horn when crooked in G. [See CORNU, LITUUS, TUBA.] D. J. B.

BUCK, DUDLEY, born at Hartford, Connecticut, U.S., March 10, 1839, the son of a merchant, who intended him for a mercantile life. But the son, showing at an early age a taste for music, having in fact acquired by self-instruction a knowledge of the rudiments of the art with sufficient practical skill to be able to play the accompaniments for the masses of Haydn and Mozart, the father, realising the extent of Dudley's gifts, spared nothing to cultivate and ripen them. Dudley's first lessons on the piano were given him by Mr. W. J. Babcock of Hartford, at the age of sixteen. Being employed as a substitute for the regular organist at St. John's Church, Hartford, he gave such satisfaction that he retained the position until his departure for Europe in 1858. Before leaving home he entered Trinity College, Hartford, where he remained three years. Five years were passed in Europe, eighteen months of which were spent at Leipzig, where he studied theory and composition under Hauptmann and Richter, orchestration and musical form under Rietz, and the piano under Plaidy and Moscheles. Among his fellow-pupils at the Conservatorium were Arthur Sullivan, J. F. Barnett, Walter Bache, and Carl Rosa. In order to increase his knowledge of Bach he then went to Schneider of Dresden. Rietz being called thither at the same time to direct the Royal Opera, Buck was enabled to continue his studies under him. A year was also spent at Paris. Returning to Hartford in 1862, he was appointed organist at the North Congregational Church. His plans for seeking employment in a larger field were frustrated by the death of his mother in 1862. His father dying in 1867, Buck went to Chicago in 1869, where he held the position of organist at St. James's Church for three years, his reputation as a performer and composer steadily growing during this period. The great fire at Chicago, Oct. 9, 1871, destroyed his house, with a large library, including several important compositions in manuscript. Buck then removed to Boston, where he was appointed organist at St. Paul's Church and for the Music Hall, and subsequently at the Shawmut (Congregational) Church. F. H. J.

In 1875 Theodore Thomas invited him to remove to New York as assistant conductor of his orchestral concerts at Central Park Garden. He accepted the invitation and took up his residence in the adjoining city of Brooklyn, now a part of the municipality of New York. In the same year, 1877, he became conductor of the Apollo Club and organist and choirmaster of Holy Trinity Church. He is still active in the former position (in March 1903), but retired from Church work in Feb. 1903. Though the list of Mr. Buck's published compositions is large, some of his most important works have not yet been brought forward in print. Among them are a grand opera, 'Serapis' (for which he also wrote the book); a comic opera, 'Deseret,' treating a Mormon theme, performed in New York and other cities in 1880; a symphony in E flat, two string quartets, a concertino for four horns and orchestra (op. 71), and a symphonic overture on Scott's *Marmion*. His largest published works are two oratorios: 'The Golden Legend,' which won the prize offered by the Musical Festival Association of Cincinnati in 1880, and was performed at the biennial festival in May of that year; and 'The Light of Asia,' the words taken from Sir Edwin Arnold's poem published by Novello, Ewer, and Co. in 1885, performed at Novello's oratorio concerts, St. James's Hall, March 19, 1889. Works of dignified form but smaller dimensions are 'The Legend of Don Munio,' 'The 46th Psalm,' 'Hymn to Music,' 'The Voyage of Columbus,' and 'The Centennial Meditation of Columbia,' all for mixed voices and orchestra. He was invited to write the last by the United States Commission for the International Exposition held in Philadelphia in 1876. It was performed, under the direction of Theodore Thomas, by a chorus of 1000 voices and an orchestra of 200 in May 1876. Mr. Buck has written voluminously for choirs of men's voices, impelled thereto by long and intimate association with such organisations. In the list of these compositions are 'The Nun of Nidaros,' 'King Olaf's Christmas,' 'Chorus of Spirits and Hours' (from Shelley's *Prometheus Unbound*), and 'Paul Revere's Ride.' His latest published works are a series of short sacred cantatas with organ accompaniment which admirably attest the practical nature of his gifts. They are designed for church festival use, and are called 'The Coming of the King' (for Christmastide), 'The Story of the Cross' (Good Friday), 'Christ the Victor' (Easter Sunday and Ascension). In treating his material Mr. Buck seems to have had the ancient *Cantus Passionis* in mind, and has not hesitated to use dramatic characters and forms. He has also imitated the authors of the Protestant 'Passions' by enlisting the co-operation of the congregation in the singing of appropriate hymns. From the modern lyric drama he has borrowed the device of a typical or characteristic theme which enters into all the works and binds them together. To this class of compositions belong also a short cantata 'The Triumph of David,' and a 'Midnight Service for New Year's Eve.' A large number of songs, anthems, services, and organ pieces must be passed over in this review, but mention is due to a pedagogic work, *Illustrations in Choir Accompaniment*. It will have been observed that Mr. Buck has composed in all forms. His long association with the Church has strongly tinctured his musical thought. He is not pedantic or ecclesiastical in the sense of being severe, stiff, and angular, however. On the contrary he has liberal notions on the subject of church music, and aims to hit a popular but refined taste appreciative at once of the need of dignity and the value of emotion. His knowledge of the voice is admirable. The fact that he does not severely distinguish the styles frequently brings it to pass that his dramatic music (in his cantatas, for instance) shows the traces of ecclesiasticism, while his church music contains many instances of dramatic expression. H. E. K.

BUCK, Zechariah, Mus.D., born at Norwich, Sept. 10, 1798, became in 1807 a chorister of Norwich Cathedral under Dr. Beckwith, and continued such under his son and successor, John Charles Beckwith. On the breaking of his voice he became an articled pupil of the latter, and, on the expiration of his articles, his partner as a teacher. [From 1818 to 1821 he was assistant organist of St. Peter Mancroft, and succeeded J. C. Beckwith as organist of the cathedral and master of the choristers in 1819.] The degree of Mus.D. was conferred upon him in 1853 by Dr. Sumner, Archbishop of Canterbury. He composed some church music, not remarkable for either quantity or quality; but although an indifferent player, and still more indifferent composer, he possessed an extraordinary faculty for training choir boys, and was also an able teacher of the organ. [For some amusing anecdotes of his methods see West's *Cathedral Organists*, p. 64.] Many of his pupils obtained posts as organists. He resigned his appointments in 1877, and died at Newport, Essex, August 5, 1879. [A memoir by Frederick G. Kitton was published in 1899.] W. H. H.

BÜLOW, Hans Guido von, born Jan. 8, 1830, at Dresden. The foremost pianist of that most advanced school of pianoforte-playing, founded by Chopin and developed by Liszt. A first-rate conductor, and a musician whose technical attainments and complete knowledge of the art from its germs to its very latest development were rivalled by few contemporaries and surpassed by none. As a pianist his repertoire embraced the master works of all styles and schools, from the early Italians to the present day; it would in fact be difficult to mention a work of any importance by any composer for the pianoforte which he did not play in public, and by heart. His prodigious musical memory enabled him also as a conductor to perform feats which had never before been attempted, and will in all likelihood not be imitated. The distinctive peculiarity of both his playing and conducting may be set down as a passionate intellectuality. All details were thought out and mastered down to the minutest particle; all effects were analysed and calculated with the utmost subtlety, and yet the whole left an impression of warm spontaneity. This is the highest praise which can be awarded to an executant. It does not, perhaps, apply to all of Bülow's appearances in public, but it applies strictly to his performances at their best; and it is but bare justice to measure the achievements of a great artist as one measures a mountain chain, by the peaks rather than by the valleys. The analytical and reconstructive powers just emphasised render his editions of classical pianoforte works, such as those of Beethoven's sonatas, variations, and bagatelles, from op. 53 onwards, of Cramer's studies, of selections from Sebastian and Emanuel Bach, from Handel, Scarlatti, etc. —in which he has indicated the most refined phrasing and fingering, as well as the most minute nuances of tempo and expression, and has corrected presumable misprints and inaccuracies—unique and invaluable to the student.

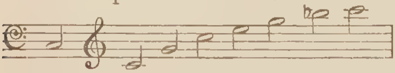
In addition to these his admirable pianoforte arrangement of the most intricate score in existence, Wagner's 'Tristan und Isolde,' together with that of the overture to 'Die Meistersinger' and 'Eine Faust-Ouvertüre,' as well as the arrangements of Weber's two concertos and the concertstück for pianoforte solo, should be mentioned.

In early youth Von Bülow seems to have shown neither talent for music nor delight in it. Both gifts first made their appearance after a long illness, but then in a supreme degree. After his ninth year he was placed under Friedrich Wieck, the father of Clara Schumann, who laid the solid foundations for his future technical achievements. From about 1841 to 1845 he studied with Hesse, Hauptmann, Plaidy, and M. K. Eberwein. [His parents were at Stuttgart from 1846 to 1848, and here Hans made the acquaintance of Raff, Molique, and others.] In 1848 he entered the university of Leipzig to commence the study of jurisprudence, his parents having always looked upon music as a mere pastime. At Leipzig he continued his studies in counterpoint under Hauptmann. [He met Liszt for the first time in June 1849 at Weimar.] In Oct. 1849 we find him a member of the university of Berlin, absorbed in the political movements of the time, and contributor to a democratic journal *Die Abendpost.* In this paper he first began to announce and defend the musical doctrines of the new German school led by Liszt and Wagner. A performance of 'Lohengrin' at Weimar in 1850 under Liszt moved him so intensely that he threw over his career as a lawyer, went to Zürich and entrusted himself to the guidance of Wagner. [After some more or less tentative experiments in theatrical conducting at Zürich and St. Gall (1850-51)], he went, in June 1851, to Weimar to study pianoforte-playing under Liszt, and in 1853 made his first concert tour, playing at Vienna, Pesth, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin. From 1855 to 1864 he occupied the post of principal master of pianoforte-playing at the conservatorium of Professors Stern and A. B. Marx, at Berlin. Here we find him organising trio soirées, orchestral concerts, and pianoforte recitals, with programmes of the most varied character, though with a decided leaning towards the works of the new German school, writing articles for various political and musical papers, making journeys through Germany and the Netherlands, and Russia, and reaping laurels everywhere as player and conductor. In 1857 he married Liszt's daughter Cosima (afterwards the wife of Wagner). In 1864 he was called to Munich as principal conductor at the royal opera, and he became in 1867 director of the Conservatorium. It was there that he succeeded in organising model performances of Wagner's 'Tristan und Isolde' and 'Die Meistersinger von Nürnberg.' In 1869 he left Munich, [taking up his residence in Florence for some years; concert tours in different parts of the world filled up the chief part of his time; he appeared for the first time in England at the Philharmonic Concert of April 28, 1873; in America in 1875-76 he gave 139 concerts. On Jan. 1, 1878, he was appointed capellmeister of the Hoftheater at Hanover, and in October 1880 became Hofmusikintendant to the Duke of Meiningen. During the five years of his tenure of this post he did wonders with the orchestra, forming it into an unrivalled body of players. After his resignation of this appointment, in Oct. 1885, he directed various sets of concerts in Berlin, St. Petersburg, etc., and employed his exceptional talents as a teacher in the Raff Conservatorium at Frankfort, and in Klindworth's establishment in Berlin. He also conducted a Musical Festival at Glasgow in 1878. He took up his residence in Hamburg in 1888, in which year he appeared for the last time in London. Ill-health compelled him to undertake a journey to Egypt, and he died at Cairo, Feb. 12, 1894.] Among his most important compositions the following have been published:—op. 20, 'Nirwana, Symphonisches Stimmungsbild'; op. 10, Music to Shakespeare's 'Julius Cæsar'; op. 16, Ballade for Orchestra, 'Des Sänger's Fluch'; op. 23, 'Vier Charakterstücke für Orchester, (1) Allegro risoluto, (2) Notturno, (3) Intermezzo guerriero, (4) Funerale.' Among his pianoforte pieces especial attention should be called to his op. 21, 'Il Carnovale di Milano.'

[In 1895 appeared a most interesting volume of his early correspondence, edited by his widow, formerly Marie Schlanzer, whom he married in 1882. It was translated by Miss Constance Bache, and the English version was published in 1896.] E. D.

BÜRDE-NEY, Jenny, whose maiden name was Ney (said by Pougin to be a relative of Marshal Ney), was born Dec. 21, 1826, at Gratz. She was taught singing by her mother, herself a singer, and first appeared in opera at Olmütz (1847), afterwards at Prague, Lemberg, and Vienna (1850-53), and finally at Dresden. In the last-named city, where she first appeared Dec. 1853, as Valentine, she attained a great reputation as the successor of Schroeder-Devrient, and was engaged there until her retirement from the stage in 1867, having in the meanwhile married, Jan. 31, 1855, Paul Bürde, an actor at the same theatre. In 1855-56 she was engaged at the Royal Italian Opera, Covent Garden, and Lyceum. She first appeared April 19, 1855, as Leonora ('Fidelio'), on the occasion of the state visit of Her Majesty and the Emperor and Empress of the French, on whose account no attention was paid to the singer. She repeated this part twice, but was very coolly received. Professor Morley remarked her performance with favour in his *Journal of a London Playgoer.* On May 10, 1855, she was better received as Leonora on the production in England of 'Trovatore,' the only other part she played during her engagement. She also sang with some success at the Philharmonic. 'It would be hard . . . to name a soprano voice more rich, more sweet, more even than hers. It was a voice better taught, too, than the generality of German voices —a voice delivered without force and inequality, —with due regard to beauty of tone and grace in ornament. But the new language and accent hampered Madame Ney; and her powers as an actress here seemed to be only limited' (Chorley). She died May 17, 1886. A. C.

BUGLE (Eng. and Fr.; Germ. *Flügelhorn*, Ital. *Tromba*). A treble instrument of brass or copper, differing from the trumpet in having a shorter and more conical tube, with a less expanded bell. It is played with a cupped mouthpiece. In its original form the bugle is the signal horn for the infantry, as the trumpet is for the cavalry; formerly it was usually tuned in C, with an extra B♭ crook. The regulation bugle of the British Army is now in B♭ only, and, as it is treated as a transposing instrument, the calls are still written in the key of C. Only five sounds are required for the various calls and signals. These are the intermediate open notes of the tube, from C below the treble stave to G above it. Eight sounds, however, can in all be obtained, by the addition of the B♭ and C above high G, and the octave of the lowest C, which though feeble and of poor tone is the real fundamental note. With these additions the entire compass is as follows:—



Two methods have been adopted for bridging over the gaps between the open notes of this instrument, viz. keys and valves. W. H. S.

In 1810 Joseph Halliday, the bandmaster of the Cavan Militia, patented an invention by which keys controlling side holes were added to the bugle, so that the chromatic degrees between the second and third harmonics, *c′* to *g′*, were obtained. The key-bugle, called also the 'Kent bugle' from the Duke of Kent, and 'Regent's bugle,' became extremely popular, and from about 1820 to 1835 was, next to the clarinet, the principal solo instrument in military bands. At about the latter date it began to be superseded by the cornet-à-pistons as a solo instrument, but the valve-bugle or modern flügelhorn might well take a more prominent part in our bands than it does. As in the valve instrument every note speaks from the bell, it possesses more uniform quality than the key-bugle, yet the latter had perhaps some advantage of clearness in shakes and rapid passages.

To the ordinary bugle as made in C a valve attachment is sometimes added, converting it into a valve instrument pitched either in B♭ or in E♭, a fifth lower. This contrivance was patented by Henry Distin, and is useful for bugle bands. D. J. B.

BUHL, JOSEPH DAVID, born near Amboise 1781, trumpeter, son of a musician in the service of the Duc de Choiseul. He was successively a member of the band of the 'Garde Parisienne,' organised 1792, and of the Consuls' 'Grenadiers de la Garde.' He was also professor at the cavalry school of trumpeters at Versailles, from its foundation in 1805 to its abolition in 1811. In 1814 he was appointed by Louis XVIII. conductor of the band of the Gardes du Corps, and received the Legion of Honour. In 1816 he became first trumpeter at the Opéra, and at the Théâtre Italien; but owing to an accident at the coronation of Charles X. was compelled to relinquish both appointments in 1825. In 1823 Buhl introduced into France the slide-trumpet (à coulisse), invented by Haltenhoff of Hanau. He published a *Method for Trumpet* (Paris, Janet), and was editor of the *Ordonnance des Trompettes.* M. C. C.

BULL, JOHN, Mus.Doc., [was, according to Anthony Wood, 'of the same family, as it seems, with those of his name in Somersetshire.' There was a family of Bulls settled at Peglinch or Peylinch in the parish of Wellow, in the 16th century, but it is uncertain whether the composer belonged to this branch. According to the date on his portrait at Oxford he was born about 1562.] He was educated in Queen Elizabeth's Chapel under William Blitheman. On Dec. 24, 1582, he was appointed organist of Hereford Cathedral and afterwards master of the children. In January 1585 he was admitted a member of the Chapel Royal, and in 1591, on the death of his master, succeeded him as organist. [The office of organist as a separate appointment did not then exist, but that Bull acted as organist within a year of Blitheman's death is proved by entries in the Chapel Royal Cheque Book on May 29, 1592, recording the appointment as gentleman-extraordinary of William Phelps of Tewksbury 'for his care [and] kindnes to Mr. Bull, Organiste in her . . . Majesties Chappell,' 'Mr. Doctor Bull . . . beinge robbed in those parts.'] On July 9, 1586, he was admitted Mus.Bac. at Oxford, 'having practised in that faculty fourteen years,' and on July 7, 1592, was incorporated Mus.Doc. in the same University, having previously taken the degree at Cambridge. [On April 20, 1591, he petitioned Queen Elizabeth for a lease in reversion of the yearly value of £30, 'to relieve his great poverty which altogether hinders his studies.' This document is preserved at Hatfield, and an endorsement on it shows that he obtained a lease of the yearly value of 20 marks. In 1596, upon the recommendation of the Queen,] Bull was the first appointed Music Professor in Gresham College, and, although unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the Queen and the public, that the executors of Sir Thomas Gresham, by the ordinances bearing date 1597, dispensed with his knowledge of the Latin language and ordered 'The solemn music lecture twice every week, in manner following, viz. the theoretique part for one half-hour, or thereabouts, and the practique, by concert of voice or instruments, for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English; but because at this time Mr. Dr. Bull, who is recommended to the place by the Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music lecturer there.' [His inaugural address was delivered on Oct. 6, 1597, and was printed by T. Easte; no complete copy of it is known to exist, but the title-page has been preserved in the Bagford Collection (Brit. Mus. Harl. MS. 5936, fol. 118b). It reads as follows: 'The oration of Maister | Iohn Bull, Doctor of Mu- | sicke, and one of the Gentle- | men of hir Maiesties Royall | Chappell. | *As hee pronounced the same, bee-* | fore diuers Worshipfull persons, | *Th'Aldermen & commoners of the Citie* | Of London, with a great Multitude of | *other people, the 6. day of October.* | 1597. | In the New erected Colledge of Sir *Thomas Gresham* Knight, deceased: Made in the Commenda- | *tion of the saide worthy Founder, and the* | excellent Science of Musicke. | *Imprinted at London by* | Thomas Easte.']. In 1601 Bull went abroad for the recovery of his health, and during his absence was permitted to substitute as his deputy, Thomas, son of William Byrd. He travelled into France and Germany, and Anthony Wood tells a story of a feat performed by him at St. Omer, where, to a composition originally in forty parts, he added forty more in a few hours. After the death of Elizabeth, Bull retained his post in the Chapel Royal, and his fame as an organist was widely spread. On Dec. 15, 1606, Bull was admitted into the freedom of the Merchant Taylors' Company by service, having been bound apprentice to Thomas, Earl of Sussex, who was free of the Company. [His name occurs in a list (dated Dec. 31, 1606) of persons to whom James I. ordered 'gold chains, plates, or medals' to be given.] On July 16, 1607, when the King and Prince Henry dined at Merchant Taylors' Hall, the royal guests were entertained with music, both vocal and instrumental. And while His Majesty was at table, according to Stowe, 'John Bull, Doctor of Musique, one of the organists of His Majesties Chappell-royall, and free of the Merchant-taylors, being in a citizen's gowne, cappe, and hood, played most excellent melodie upon a small payre of Organes, placed there for that purpose onley.' (*Chronicles*, edit. 1631, p. 891.) [On the day after this feast Bull and Nathaniel Giles (the Master of the children) were admitted into the livery of the Company. On Dec. 20 in the same year Bull resigned the Gresham Professorship (which was only tenable by unmarried men) and two days later he] obtained from the Bishop of London a marriage licence for himself and 'Elizabeth Walter of the Strand, maiden, aged about 24, daughter of —— Walter, citizen of London, deceased, she attending upon the Rt. Hon. the Lady Marchioness of Winchester.' They were to marry at 'Christ Church, London.' In 1611 he was in the service of Prince Henry, and his name stands first on the roll of the Prince's musicians, with a salary of £40 per annum. [For the marriage of Princess Elizabeth and the Prince Palatine (Feb. 14, 1612-13) he wrote an anthem to the words of the Benediction, beginning 'God the Father, God the Son.'] The old Cheque Book of the Chapel Royal records under date of 1613 that 'John Bull, Doctor of Musicke, went beyond the seas without license, and was admitted into the Archduke's service, and entered into paie there about Michaelmas.' It seems that he had been preparing for this step some months previously, for in the British Museum (Add. MS. No. 6194) is preserved a letter from Dr. Bull to Sir M. Hicks, wishing his son's name to be inserted instead of his own in some patent dated April 26, 1612. [According to Ward, Bull left England owing to his 'being possess'd with crotchets as many musicians are,' but in a letter (dated May 30, 1614, Add. MS. 6194) from Trumbull, the British minister at Brussels, to James I., the writer says that he had informed the Archduke 'that it was notorious to all the world, the said Bull did not leave your Majesties service for any wrong done unto him, or for matter of religion, under which fained pretext he now sought to wrong the reputation of your Majesties justice, but did in that dishonest manner steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have been inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.' On leaving England Bull went to Brussels, where he became one of the organists in the Archduke's chapel, under Géry de Ghersem. In 1617 he was appointed organist of Antwerp Cathedral in succession to Rumold Waelrent. The Chapter Act-Books record payments to him in Feb. 1619-20, and again in the same month of 1622-23 of sums of 12 *Livres d'Artois* (florins). In 1620 he was living in a house adjoining the south door of the Cathedral. He died at Antwerp on March 12 or 13, 1628, and on the 15th was buried on the south side of Notre Dame.]

A portrait of Bull is preserved in the Music School Collection at Oxford. It is painted on panel, and represents him in the habit of a bachelor of music. On the left side of the head are the words, 'An. Ætatis svæ 27, 1589,' and on the right side an hour-glass, upon which is placed a human skull, with a bone across the mouth. Round the four sides of the frame is written the following homely distich:—

The bull by force
In field doth raigne:
But Bull by skill
Good will doth gayne.

[Another portrait of him, a half-length taken in later life, is in the possession of Dr. Cummings. A list of MSS. containing compositions by Bull will be found in Ward's *Lives of the Gresham Professors* (1740). Some of these can be traced at the present day, but two important volumes seem to have disappeared. They are (1) No. 16 in Pepusch's Catalogue. A large quarto written by Gulielmus a Messaus, organist of St. Walpurga, Antwerp, between April 6 and Oct. 20, 1628, containing (*inter alia*) thirty-eight organ and virginal pieces by Bull; (2) The first volume of Pepusch's No. 18. The second volume is now in the British Museum (Add. MS. 23,623). The missing volume contains twenty-four pieces by Bull. It was formerly in the possession of Richard Clark, and contains the composition upon which was based the claim made on behalf of Bull to the authorship of 'God save the King' (see God save the King; also the *Musical Times* for 1878). Amongst the other works mentioned by Ward, Pepusch's No. 13 ('Deus omnipotens') is to be found in a MS. written by John Baldwin, now in the Royal Library at Buckingham Palace; it is an arrangement of the 'Star' anthem. As far as can be ascertained, the following is a list of Bull's vocal compositions now extant:—

1. 'Almighty God.' The 'Star' Anthem, for voices and viols. (Printed by Boyce as 'O Lord my God.')
2 and 3. 'Attend unto my Tears.' (Two settings, for 4 voices and lute and for 5 voices respectively. In Leighton's 'Teares or Lamentacions of a sorrowful Soule,' 1614.)
4. 'Fraile man despise the treasures of this life.' (Brit. Mus. Add. MSS. 29,372-5. Pepusch's No. 5 in Ward's List.)
5. 'How joyful and how good.' (Ch. Ch. MSS. Oxford.)
6. 'Deliver me, O God.' (Barnard's 'Church Musick,' 1641.)
7. 'Den lustelijcken Mey.' ('Laudes Vespertinæ B. Mariæ Virginis.' Phalèse, Antwerp, 1629.)
8. 'In the departure of the Lord.' (Leighton's 'Teares,' 1614.)
9. 'In Thee, O Lord.' (Barnard's 'Church Musick,' 1641.)

Of Bull's instrumental pieces (mostly for organ or virginals, but including a few compositions for viols) nearly 150 are in existence. They are to be found in 'Parthenia' (a collection of pieces for virginals by Bull, Byrd, and Gibbons, printed early in the 17th century); in the 'Fitzwilliam Virginal Book' (published by Breitkopf & Härtel, Leipzig, 1899, 2 vols.); in the following MSS. in the British Museum: Additional MSS. 10,444, 11,586, 23,623, 29,401, 30,485, 31,403, 31,723, and 36,661. Also in the Imperial Library, Vienna (No. 17,771); at Berlin (Royal Library, MS. 191); the Public Library, New York; in the Library of the Royal College of Music; at Christ Church, Oxford, and the Royal Library at Buckingham Palace. In the last-named collection there is a volume of unsolved Canons by Bull. A copy of Holborne's 'Cittharne School,' which formerly belonged to him, is in the University Library, Cambridge.

Bull's merits as a composer have been dealt with by Dr. Willibald Nagel (*Geschichte der Musik in England*, ii. (1897), p. 155, etc.) and Dr. Seiffert (*Geschichte der Klaviermusik* (1899), p. 54, etc.). His music is very unequal, and generally is more ingenious than beautiful. The most striking examples of his innovations, both rhythmic and harmonic, are to be found in an 'Ut, re, mi' (Fitz. Virg. Book, vol. i. p. 183). But as an executant he occupied a place in the first rank. He has been aptly termed 'the Liszt of his age,' and he belongs to the group of composers who did much to develop harpsichord music. In this respect his connection with Sweelinck is of interest, and the fact that the great Amsterdam organist included a Canon of Bull's in his work on composition, and that Bull wrote a fantasia on a fugue of Sweelinck's within a few months of the death of the latter, seems to show that the two men were on terms of personal friendship.]

The above is founded on Dr. Rimbault's article in the original edition: corrections and additions (in square brackets) by W. B. S.

BULL, Ole Borneman, a remarkable violin virtuoso, was born Feb. 5, 1810, at Bergen in Norway, where his father practised as a physician. Some members of the family, especially an uncle, were very musical, and at the frequent meetings held for quartet-playing, the boy became early familiar with the masterpieces of Haydn, Mozart, and Beethoven. Without having regular instruction he soon tried his hand at fiddling, and made such progress as to enable him not only to take part in these domestic practices, but also to play first violin in the public orchestra. His first teacher was Paulsen, a Dane, and later on he received some instruction from a pupil of Baillot's, a Swede named Lundholm, who had settled at Bergen. In the main, however, he was a self-taught player. His individuality was so strongly marked as to leave but little room for the direct influence of a teacher. He was himself a true son of the North, of athletic build and independent character; and the ruling passion of his life was the love he bore to his native land. The glorious scenery of the mountains and fjords of his home, the weird poetry of the Sagas of the North, took hold of his sensitive mind from early childhood and filled his imagination. They were reflected in his style of playing, and gave to it that originality and poetic charm by which he never failed to captivate his audience. His father did not approve of a musical career, and, after having gone through the grammar school at Bergen, Ole

Bull was sent to the university of Christiania to study theology. Very soon, however, we find him the conductor of a musical and dramatic society in that town. At this time political feeling ran high in Norway, and he appears to have taken some part in the agitation. At all events he suddenly left the country in 1829 and went to Cassel to satisfy an ardent desire of seeing and hearing Spohr, for whose violin compositions he had a sincere admiration. Spohr appears to have behaved somewhat coldly to the rather eccentric and, to him, utterly unknown young enthusiast, and the latter left Cassel much disappointed. He made a short stay at Göttingen, where his boisterous manner involved him in a duel, and then returned to Norway, where he played with much success at public concerts in Bergen and Trondjhem. But it was not till he went to Paris in 1831 that his powers as an executant were fully developed. He failed to gain admittance to the Conservatoire, but it was then that he first heard Paganini, and this constituted, as he himself used to declare, the turning-point of his life. Paganini's playing made an immense impression on him, and he threw himself with the utmost vigour into the pursuit of technical studies in order to emulate the feats performed by the great Italian virtuoso. Meanwhile his limited means were exhausted, and being too proud to ask for further assistance from his father, and failing to get an appointment in one of the orchestras, he fell into serious difficulties. According to one report he attempted in a fit of despair to commit suicide by throwing himself into the Seine; according to another he was attacked by a severe illness brought on by low living and mental anxiety. Fortunately at this time he came under the motherly care of a benevolent Parisian lady, who nursed him, and whose daughter he afterwards married. After his recovery he made his first appearance in Paris (April 18, 1832), assisted by Chopin and Ernst, and then started for Italy, where he created a perfect furore. From this time to the end of his life he continued travelling all over Europe and North America, taking now and then a summer's rest in his native country. He played first in London, May 21, 1836; at the Philharmonic, June 6, and during the next sixteen months he gave 274 concerts in England, Scotland, and Ireland. In 1843 he went to America for the first, and in 1879 for the fifth and last time. His success and popularity in the States were unbounded, and he began to amass a considerable fortune. He frequently revisited his native land, and made himself a beautiful home near Bergen. [On his return to Norway in 1845, he formed a scheme for the establishment of a Norse theatre at Bergen, and brought it to actual fulfilment in 1850.] To the end of his life he retained a passionate love for the North and his country-men; and, touched by the abject poverty of many of them, he conceived the idea of founding a Norwegian colony in the States. With a view to the execution of this scheme he acquired a large tract of land (125,000 acres), but, though he was not without natural shrewdness in business matters, he unfortunately fell into the hands of swindlers, who sold to him what was really the property of a third party. Bull was in consequence involved in a troublesome and expensive lawsuit, by which he lost a great part of his capital. But, nothing daunted, he resumed travelling and playing to replace what was lost. [He tried to found an academy of music in Christiania, but it had no lasting result. In 1870 he married an American lady,] and on Feb. 5, 1880, he celebrated his seventieth birthday in America; on August 17 of the same year he died at his country seat at Lysö, near Bergen. His death was deplored as a national loss.

Ole Bull was a man of remarkable character and an artist of undoubted genius. Tall, of athletic build, with large blue eyes and rich flaxen hair, he was the very type of the Norseman, and there was a certain something in his personal appearance and conversation which acted with almost magnetic power on those who approached him. At the same time it cannot be denied that we find in him unmistakable traits of charlatanism, such as when he seriously relates (see his Biography, by Sara Bull) that his 'Polacca guerriera' was 'first conceived while gazing alone at midnight on Mount Vesuvius flaming through the darkness,' or when he played the fiddle on the top of the great Pyramid!

Spohr, who was by no means prepossessed in his favour, writes of him in his autobiography:—'His playing in chords and the certainty of his left hand are admirable, but, like Paganini, he sacrifices too many of the noble qualities of the violin to his tricks. His tone, on account of the thinness of the strings he uses, is bad; and owing to the use of an almost flat bridge he can, on the 2nd and 3rd strings, play in the lower positions only, and then only *piano*. Hence his performances, whenever he does not execute his tricks, are monotonous. We experienced this in his playing of some of Mozart's quartets. At the same time he plays with much feeling, if not with cultivated taste.'

This criticism, as far as it goes, no doubt is fair and correct; but it entirely ignores those peculiarities of Ole Bull's talent which constitute his claim to an eminent position among modern violinists, and explain his success. In the first place his technical proficiency was such as very few violinists have ever attained to. His playing in double-stoppings was perfect; his staccato, upwards and downwards, of the utmost brilliancy; and although he can hardly be considered a serious musician in the highest sense of the term, yet he played with warm and poetical, if somewhat sentimental, feeling. He has often been described as the 'flaxen-haired Paganini,' and, as we have seen, he was to a certain extent influenced by the great Italian. But his imitation hardly went beyond the reproduction of certain technicalities, such as an extensive use of harmonics, pizzicatos with the left hand, and similar effects. In every other respect the style of the two men was as different as the colour of their hair. While Paganini's manner reflected his passionate Southern nature to such an extent that his hearers felt as under the spell of a demon, Ole Bull transferred his audience to the dreamy moonlit regions of the North. It is this power of conveying a highly poetical charm —a power which is absolutely beyond any mere trickster or ordinary performer—that redeems him from the reproach of charlatanism. His rendering of Scandinavian airs never failed to charm and move, and his *tours de force*, if they raised the smile of the musician, invariably carried away his audience. He appears to have been conscious of his inability to do justice to serious music—at least he never, with the exception of one or two movements of Paganini, played anything but his own compositions. His private rendering of quartets is said to have proved the wisdom of this self-imposed restraint.

He used on his violin an almost flat bridge, an arrangement which enabled him to produce beautiful effects by the playing of chords and passages in four parts, but which had the obvious disadvantages already mentioned. His bow was of unusual length and weight, such as no man of smaller stature and strength could effectively or comfortably wield.

Three only of his numerous compositions appear to have been published: a set of 'Variazioni di bravura,' 'La Preghiera d'una madre,' and a 'Notturno.' The rest consisted of two concertos and other solo pieces, of which a 'Polacca guerriera' appears to have been his *cheval de bataille*. The titles of others, such as 'The Niagara,' 'Solitude of the Prairies,' 'To the memory of Washington,' betray their American origin.

The dates and main facts contained in this article are taken from the biography of Ole Bull by his second wife, Sara C. Bull (1886). P. D.

BUNGERT, AUGUST, born at Mülheim a/d Ruhr, March 14, 1846, was at first a pupil of Ferdinand Kufferath, and studied at the Cologne Conservatorium, 1860-62. In 1869 he was music-director at Kreuznach, but in 1873-81 applied himself anew to the study of counterpoint under Kiel. A quartet for piano and strings gained a prize offered by the Florentine Quartet in 1878. The composition of piano pieces, songs, and several orchestral works ('Tasso,' 'Hohes Lied der Liebe,' and 'Auf der Wartburg') occupied him until in 1884 a comic opera, 'Die Studenten von Salamanka' was produced at Leipzig. He has more recently undertaken to write and compose a tetralogy of operas, 'Die Homerische Welt,' the fourth of which, 'Odysseus' Heimkehr,' was produced at Dresden in 1896. It stirred a considerable amount of dispute as to its musical, poetic, and dramatic merits; but the next section to be made public, 'Kirke' (Dresden, Jan. 29, 1898) seems to have been conspicuously less successful than the other, which was given a good many times and attracted much attention. Another section, dealing with the death of Ulysses, is announced for the winter of 1903-4. Bungert's methods are very definitely based upon those of Wagner, and he understands a good deal of the art of stage effect. M.

BUNN, ALFRED, manager and dramatic author, born probably April 8, 1796 or 1797, was for a quarter of a century director, and during the greater part of that time lessee, of Drury Lane Theatre. Elliston gave him his first appointment as stage-manager of Drury Lane in 1823, when he was quite a young man; in 1826 he was manager of the Birmingham Theatre, and in 1833 held the same post at Drury Lane and Covent Garden. He first obtained a certain celebrity as a manager by endeavouring in about 1835 to establish an English Opera. 'The Maid of Artois,' and a few years later 'The Bohemian Girl,' 'The Daughter of St. Mark,' and other operas by Balfe, were produced at Drury Lane under Bunn's management; and for the first of these works Mme. Malibran was engaged at the then unprecedented rate of £125 a night. Bunn also brought out Benedict's 'Brides of Venice' and Vincent Wallace's 'Maritana.' For most of these operas Bunn himself furnished the libretto, which however was in every case of French origin. He was the author or adapter of a good many dramas and farces, including 'The Minister and the Mercer,' a translation of Scribe's 'Bertrand et Raton,' which, on its first production, obtained remarkable success. He was notorious, not only for his remarkably poor poetry, but for various literary and theatrical squabbles. He received damages in 1836 for an assault committed by Macready, and his 'Word with Punch,' a bitter satire, obtained something like fame; it is a bibliographical rarity. On Dec. 17, 1840, he was declared a bankrupt. In the latter year he published a volume of memoirs, under the title of *The Stage*. In later life he became a Roman Catholic, and died of apoplexy at Boulogne, Dec. 20, 1860. (*Dict. of Nat. Biog.*) [See DRURY LANE.] H. S. E.

BUNNING, HERBERT, composer and conductor, is the son of a shipowner; was born in London, May 2, 1863, and was educated at Harrow. Matriculated at Brasenose College, Oxford, and entered the army through the Royal Military College, Sandhurst, as a university candidate, obtaining a commission in the 4th Queen's Own Hussars in 1884. After two years' service he resigned his commission in order to devote himself entirely to his favourite pursuit, music.

From his earliest childhood his love of music made itself manifest. His musical studies began in London with Herr Bruno Schurig, continued at Hanover under Herr Engel (Director of the Conservatorium), and at Harrow under Mr. John Farmer. He subsequently studied in France, and in Italy (Milan) under Cavaliere Cesare Dominicetti, and at his death, under Cavaliere Vincenzo Ferroni, both holding the chair of Alta Composizione at the Milan Conservatorio.

He was appointed musical director of the Lyric Theatre in 1892. During 1892-93, Charles Lecocq's 'Incognita,' I. Albeniz's 'Magic Opal,' and Goring Thomas's 'Golden Web' were produced under his direction. He subsequently conducted at the Prince of Wales's Theatre during the years 1894-96.

His compositions include, 'Lodovico il Moro,' a scena for baritone and orchestra sung by Eugene Oudin at a Saturday concert at the Crystal Palace, 1892; a prelude for orchestra written for the third act of 'Incognita,' and produced at the Lyric Theatre in the same year; a 'Village Suite,' for orchestra, produced at a Crystal Palace Saturday concert (published by Oertel & Co.); two overtures for orchestra; 'Mistral' and 'Spring and Youth,' both produced in 1897, the first at Manns's benefit concert at the Crystal Palace, and the second at a concert of the Philharmonic Society; the 'Shepherd's Call,' an intermezzo for horn and strings, played for the first time at the Lyric Theatre in 1893; besides numerous vocal and instrumental publications.

The chief event of his musical life was the production of his opera 'Princess Osra' at Covent Garden Theatre on July 14, 1902 (published by Enoch & Co.). As an operatic composer he may be described as original, with modes of musical thought acquired by residence and study abroad. When in the lyrical vein he writes with rare distinction and delicacy, and with a tinge of Gallic sentiment. His aims in the more dramatic pages are those of modern musical Italy. Much is to be hoped and expected from Mr. Bunning in the future. W. W. C.

BUNTING, Edward, son of an English engineer and an Irish lady, born at Armagh in February 1773. He was educated as an organ and pianoforte player [studying the former instrument under William Ware, of St. Anne's Church, Belfast, and acting occasionally as his deputy, up to 1820, when he went to live in Dublin. His official position in Belfast was organist to the Second Congregation, Rosemary Street, from 1806 to 1817.—W. H. G. F.]. He distinguished himself for his love of Irish music, of which he published three collections. The first, 'A General Collection of the Ancient Irish Music,' etc., containing Irish airs 'never before published,' came out in 1796, published by Preston in London, and pirated by Lee in Dublin. A second edition, containing 75 additional airs (words by Campbell and others), and a dissertation on the Egyptian, British, and Irish Harps, appeared in 1809. A third collection, containing upwards of 150 airs, of which more than 120 were then for the first time given to the public, was published in 1840. This last collection is remarkable for a dissertation of 100 pages upon the history and practice of music in Ireland. According to this dissertation, 'the occasion which first confirmed him in his partiality for the airs of his native country was the great meeting of the Harpers at Belfast in 1792. Before this time there had been several similar meetings at Granard, in the county of Longford, which had excited a surprising degree of interest in Irish music throughout that part of the country. The meeting at Belfast was however better attended than any that had yet taken place, and its effects were more permanent, for it kindled an enthusiasm throughout the north which burns bright in some warm and honest hearts to this day. All the best of the old class of Harpers—a race of men then nearly extinct, and now gone for ever—Dennis Hempson, Arthur O'Neill, Charles Fanning, and seven others, the least able of whom has not left his like behind, were present.' Aided by O'Neill and the other harpers, Bunting immediately began to form his first collection. He travelled into Derry, Tyrone, and Connaught, where, especially in the last, he obtained a great number of excellent airs. His first and second collections contain the best Irish airs, although in his third there are several very good ones, and some very curious. Among these last are the '*caoinans* or dirges, and airs to which Ossianic and other old poems are sung,' and which the editor gives as 'very ancient'—many hundred years old. He afterwards endeavours to analyse the structure of Irish airs, and to point out their characteristics.

Bunting died in Dublin, Dec. 21, 1843, and was interred at Mount Jerome. His death was absolutely unnoticed. 'He was of no party, and therefore honoured of none, and yet this unhonoured man was the preserver of his country's music.' (*Dub. Univ. Mag.*, Jan. 1847; *Private Sources.*) [*Dict. of Nat. Biog.*] E. F. R.

BUONAMICI, Giuseppe, born at Florence Feb. 12, 1846, was taught the piano at first by his uncle, Giuseppe Ceccherini, and entered the Munich Conservatorium at the late age of twenty-two years, where he became pupil of Von Bülow for piano, and Rheinberger for composition; after a little more than two years' study he was appointed professor in the institution. In 1873 he returned to Florence as director of the choral society 'Cherubini,' and professor of the piano at the 'Istituto Musicale.' He founded a famous trio-party in Florence, and the cause of serious music-study in Italy has found in him a most ardent champion. He wrote some chamber compositions during his residence in Munich, but his most important work is his admirable editions of pianoforte literature, and more particularly a set of studies on special difficulties in Beethoven (published by Venturini, Florence, and dedicated to the students at the English Royal Academy of Music), and an edition, much more recently published, of Beethoven's sonatas. These, as well as *The Art of Scale Study*, are published by Augener & Co. Another valuable work of his is an edition of 50 studies by Bertini, intended as preparatory to Bülow's edition of the Cramer studies. On rare occasions he has appeared as a pianist in London; the first time was at a concert of the London Musical Society on May 24, 1887, and the second at the Philharmonic concert of June 5, 1890. On the former occasion he played the 'Choral Fantasia' of Beethoven, and on the latter the same master's concerto in E flat. In 1892 and 1893 he gave single recitals in London, and his playing created a wholly favourable impression on those capable of judging. It is restrained and consummately artistic; his touch is exquisite, and his interpretations of Beethoven are of singular beauty. M.

BUONONCINI. See BONONCINI.

BURANELLO. See GALUPPI.

BURDEN or **BURTHEN.** Old songs and ballads frequently had a chorus or motto to each verse, which in the language of the time was called a Burden or Bob. One of the most ancient and most popular was 'Hey troly loly lo,' quoted in *Piers Plowman*, 1362, and other early songs. It occurs after every line of a song of the time of Edward IV. (Sloane MS. No. 1584); and in Isaac Walton's *Compleat Angler* is the burden of 'O the sweet contentment the countryman doth find.' In the ballad of 'Sir Eglamore,' which was very popular in the 17th century, the burden is 'Fa la, lanky down dilly.'

It is probable that the burdens were accompanied by motion or dancing. See *Much Ado about Nothing*, III. iv. 38. [BALLAD.] Burden also means the drone or bass of a bagpipe. [FAUX-BOURDON.] W. H. C.

BURGMÜLLER, NORBERT, composer; born at Düsseldorf, Feb. 8, 1810; son of the then music-director there, who died in 1824, well known and honoured as one of the founders and conductors of the Lower Rhine festivals. Norbert very early showed extraordinary musical talent. After leaving his father he studied at Cassel under Spohr and Hauptmann. But a sickly constitution prevented his full development, and he died at Aix-la-Chapelle May 7, 1836. He left much music behind him, of which two symphonies, an overture, and some other pieces were published by Kistner, all, notwithstanding their natural immaturity, manifesting great ability, lively imagination full of ideas, freshness of invention, and a strong feeling for classical form. There is every reason to believe that, if his life had been spared, concentration and strength would have come with years, and that Burgmüller would have reached a high place in his art. Schumann valued him greatly: he begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller (*Ges. Schriften*, iii. 145). His elder brother, Joh. Friedrich Burgmüller, born 1806 at Regensburg, died Feb. 13, 1874, at Beaulieu, Seine-et-Oise, wrote many pianoforte pieces, mainly intended for juvenile performers. A. M.

BURLA, or **BURLESCA,** a musical joke or playful composition; J. S. Bach's Partita 3, in A minor, contains a Burlesca as the fifth piece. Schumann has a Burla in op. 124, No. 12. [One of Richard Strauss's most agreeable works is a 'Burleske' for pianoforte and orchestra.] W. H. C.

BURLETTA, a droll or facetious musical drama or farce, which derives its name from the Italian verb *burlare*, 'to jest,' or 'to ridicule.' The burletta found its way from Italy through France to England. The most celebrated example produced in England was the BEGGAR'S OPERA in 1727, written by Gay, and adapted to the popular melodies of the day. In 1737 appeared 'The Dragon of Wantley,' by Henry Carey and Lampe, which succeeded so well that it was followed in 1738 by a second part or sequel, entitled 'Margery.' W. H. C.

BURMESTER, WILLY, violinist, born March 16, 1869, at Hamburg, was in the first instance a pupil of Joachim, but after four years of study in Berlin seceded in 1885 from the Joachim school and developed his technique upon 'virtuoso' lines. His programmes include all the styles, but his interpretation of the classic concertos and sonatas is somewhat cold, and he is best known as a Paganini player. He enjoys an enviable reputation on the continent, but has not yet conquered either the American or the English public. On his first visit to London (1895) his marvellous technical feats were admired, especially his left-hand pizzicato and rapid runs in thirds and tenths, but his intonation was pronounced uncertain; and on his second visit (1903) he played to very scanty audiences. But those present at the more recent performances were made aware that he has ripened into a very consummate master of the violin. He has been a considerable sufferer through having worn the end of his first finger down to the nerve. W. W. C.

BURNEY, CHARLES, Mus.Doc., was born at Shrewsbury, April 12, 1726, and educated at the free school there. He was subsequently removed to the free school at Chester, where he commenced his musical studies under Edmund Baker, the organist of the Cathedral. When about fifteen years of age he returned to his native town, and for three years pursued the study of music, as a future profession, under his eldest half-brother James Burney, organist of St. Mary's, Shrewsbury. He was next sent to London, and for three years studied under Dr. Arne. He contributed some music to Thomson's 'Alfred,' produced at Drury Lane March 30, 1745. In 1747 he published six sonatas for two violins and bass. Shortly afterwards Fulke Greville paid Arne £300 to cancel his articles, and took Burney to live with him. In 1749 he was elected organist of St. Dionis-Backchurch, Fenchurch Street, and in the winter of the same year engaged to take the harpsichord in the 'New Concerts,' then recently established at the King's Arms in Cornhill. In 1749 he married Miss Esther Sleepe, who died in 1761. Eight years after her death he married Mrs. Stephen Allen of Lynn. In the following year he composed the music of two dramas—Mendez's 'Robin Hood,' and 'Queen Mab'—for Drury Lane. Being threatened with consumption, however, he could not continue these exertions, and, in 1751, accepted the situation of organist of Lynn-Regis, Norfolk, where he remained for the succeeding nine years. In this retreat he formed the design, and laid the foundation, of his future *History of Music.* In 1759 he wrote an Ode for St. Cecilia's Day, which was performed at Ranelagh Gardens. In 1760, his health being completely restored, he returned to London and again entered upon the duties of his profession.

Soon after his arrival in London, Burney published several concertos for the harpsichord which were much admired; and in 1765 he brought out at Drury Lane, with moderate success, both words and music of a piece entitled 'The Cunning Man,' founded upon, and adapted to the music of J. J. Rousseau's 'Devin du Village.' On June 23, 1769, the University of Oxford conferred upon him the degrees of Bachelor and Doctor of Music, on which occasion his exercise consisted of an anthem of considerable length, with overture, solos, recitatives, and choruses, which continued long to be a favourite at the Oxford Music Meetings, and was several times performed in Germany under the direction of Emanuel Bach. In the meantime, neither the assiduous pursuit of his profession, nor his many other engagements had interrupted his collections for his *History of Music.* He had exhausted all the information that books could afford him, and was far from what he desired. The present state of music could only be ascertained by personal investigation and converse with the most celebrated musicians of foreign countries, as well as his own. He resolved to make the tour of Italy, France, and Germany, and furnished with powerful letters of introduction from the Earl of Sandwich (a nobleman devoted to music) quitted London in June 1770. He spent several days in Paris, and then went by Lyons and Geneva (where he had an accidental interview with Voltaire) to Turin, Milan, Padua, Venice, Bologna, Florence, Rome, and Naples, consulting everywhere the libraries and the learned; hearing the best music, sacred and secular, and receiving the most cheerful and liberal assistance towards the accomplishment of his object. On his return to England, Dr. Burney published an account of his tour, in one volume, which was exceedingly well received, and deemed so good a model that Dr. Johnson professedly imitated it in his own *Tour to the Hebrides,* saying, 'I had that clever dog Burney's *Musical Tour* in my eye.' In July 1772, Dr. Burney again embarked for the continent to make the tour of Germany and the Netherlands, of which he published an account in two volumes. At Vienna he had the good fortune to make the intimate acquaintance of the celebrated poet Metastasio. Here he also found two of the greatest musicians of that age, Hasse and Gluck. From Vienna he proceeded through Prague, Dresden, and Berlin, to Hamburg, and thence by Holland to England, where he immediately devoted himself to arranging the mass of materials thus collected.

In 1773 Dr. Burney was elected an F.R.S.; and in 1776 the first volume of his *General History of Music* appeared in 4to. In the same year the complete work of Sir John Hawkins was published. Burney's subsequent volumes were published at unequal intervals, the fourth and last appearing in 1789. Between the two rival histories, the public decision was loud and immediate in favour of Dr. Burney. Time has modified this opinion, and brought the merits of each work to their fair and proper level—adjudging to Burney the palm of style, arrangement, and amusing narrative, and to Hawkins the credit of minuter accuracy and deeper research, more particularly in parts interesting to the antiquary and the literary world in general. Burney's first volume treats of the music and poetry of the ancient Greeks, the music of the Hebrews, Egyptians, etc. The second and third volumes comprise all that was then known of the biographies of the great musicians of the 15th, 16th, and 17th centuries. The fourth volume is perhaps less entitled to praise. Whole pages are given to long-forgotten and worthless Italian operas, whilst the great works of Handel and J. S. Bach remain unchronicled; the latter indeed is almost ignored.

When the extraordinary musical precocity of the infant Crotch first excited the attention of the musical profession and the scientific world, Burney drew up an account of the infant phenomenon, which was read at a meeting of the Royal Society in 1779, and published in the *Philosophical Transactions.* The commemoration of Handel in 1784 again called forth his literary talents; his account of these performances, published in 4to for the benefit of the musical fund, is well known to every musical reader. Dr. Burney also wrote *An Essay towards the History of Comets*, 1769; *A Plan for a Music School*, 1774; and the *Life and Letters of Metastasio*, 3 vols., 8vo, 1796. His last labour was on Rees's *Cyclopedia*, for which work he furnished all the musical articles, except those of a philosophical and mathematical kind. His remuneration for this was £1000, and as most of the matter was extracted without alteration from his *History*, the price was large.

During a long life Dr. Burney enjoyed the intimate acquaintance of almost every contemporary who was distinguished either in literature or the arts; with Johnson he was on terms of friendship; and it is known that soon after Johnson's death, he had serious thoughts of becoming his biographer. For many years Dr. Burney lived in St. Martin's Street, Leicester Square, in a house once the residence of Newton, and still standing; but in 1783, on being appointed organist of Chelsea College, he removed to a suite of apartments in that building, where he spent the last twenty-five years of his life in the enjoyment of independence, and of a family, each individual of which (thanks to their parents' early care and example) had attained high distinction in some walk of literature or science. 'In all the relations of private life,' says one of his biographers, 'his character was exemplary, and his happiness such as that character deserved and honoured. His manners were peculiarly easy, spirited, and gentlemanlike; he possessed all the suavity of the Chesterfield school without its stiffness—all its graces, unalloyed by its laxity of moral principle.' At length, full of years, and rich in all that should accompany old age, he breathed his last on April 12, 1814, at Chelsea College. His remains were deposited, on the 20th of the same month, in the burial-ground of that institution, attended by his own family (of which he lived to see the fourth generation), the chief officers of the college, and many others of rank and talent. A tablet to his memory was erected in Westminster Abbey. Since 1806 he had been in receipt of a pension of £300, granted by Fox. In 1810 he was made a foreign member of the Institut de France.

His intelligent and expressive face has been preserved by Reynolds, in a fine portrait, engraved by Bartolozzi, and Barry has introduced him in his large picture at the Society of Arts. His bust was executed by Nollekens in 1805.

As a composer Dr. Burney's principal works, in addition to those already mentioned, are 'Sonatas for two Violins and a Base,' two sets; 'Six Cornet Pieces with Introduction and Fugue for the Organ'; 'Twelve Canzonetti a due voci in canone, poesie dell' Abate Metastasio'; 'Six Duets for German Flutes'; Six Concertos for Violin, etc. in eight parts'; 'Two Sonatas for Pianoforte, Violin and Violoncello'; and 'Six Harpsichord Lessons.' [Additions and corrections from *Dict. of Nat. Biog.*] E. F. R.

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BURROWES, John Freckleton, born in London, April 23, 1787, was a pupil of William Horsley. He first made himself known as a composer by an overture and several vocal pieces with orchestral accompaniments, and afterwards by an overture produced at the concerts of the Philharmonic Society, of which he was one of the original members. He soon, however abandoned these pursuits for the less distinguished but more profitable one of composing and arranging for the pianoforte. Burrowes was the author of *The Thorough-Bass Primer* and *The Pianoforte Primer*, both which have passed through many editions, and are still in request. He was also the composer of some ballads and many pianoforte pieces. For nearly forty years he held the situation of organist of St. James's Church, Piccadilly. He died March 31, 1852. W. H. H.

BURTON, Avery. English pre-Reformation composer. A five-part Mass by him ('Ut Re Mi Fa Sol La') is in the Oxford Music School Collection (MS. *Mus. Sch. E.* 376-381). On Nov. 29, 1494, one pound was paid to 'Burton' for making a Mass (*Privy Purse expenses of Henry VII.*). He may be identified with the Auerie whom Morley names in his list of authorities (*Plain and Easy Introduction*, 1597), whose name appears as composer of a piece for the organ, in B. M. Add. MS. 29,996. The name of 'Davy' Burton appears in the List of Henry VIII.'s Chapel, 1520. G. E. P. A.

BURTON, John, a native of Yorkshire, born 1730, was a pupil of John Keeble, the theorist. He became one of the first harpsichord players of his time, particularly as regards expression. He died in 1785. W. H. H.

BURTON, Robert Senior. Born Sept. 1, 1820, at Dewsbury, studied under Cipriani Potter, and succeeded S. S. Wesley in 1849 as organist of Leeds Parish Church, a post he occupied till 1880. His claim to notice rests chiefly on the important share he took in directing and improving the choral music for which the West Riding of Yorkshire is famous. He was conductor and chorus-master of many Yorkshire societies, in York, Leeds, Bradford, Huddersfield, Halifax, Barnsley, Harrogate, Holmfirth, Malton, and elsewhere. He was also chorus-master to the first Leeds Festival, in 1858, and received the same appointment for the abortive festival of 1861, and again when the festivals were resumed in 1874, but soon resigned the position, in consequence of differences of opinion with the committee. His most important work was perhaps in connection with the Bradford Festival Choral Society, which he trained and conducted from 1878 to 1887, an office which included the preparation of works for the Bradford subscription concerts founded and conducted for many years by Hallé. The essential feature of his method was his careful attention to vocal phrasing, by which he added greatly to the artistic refinement of Yorkshire choruses. He died at Harrogate, August 2, 1892. H. T.

BUSBY, Thomas, the son of a coach-painter, was born in Westminster in December 1755. After an unsuccessful attempt to get him into the Westminster Abbey choir, he was placed under Champness for singing and Knyvett for harpsichord. In the summer of 1769 he sang at Vauxhall at a weekly salary of ten guineas. On the breaking of his voice in the same year, he was articled for three years to Battishill, and for some time after the expiration of his articles devoted himself to composition and musical literature, acting as parliamentary reporter to the *London Courant*, and contributing musical criticisms to the *European Review* and other periodicals. He worked at a setting of Pope's 'Messiah' for some years, and it was produced in 1799 with considerable success, as 'The Prophecy.' About 1786 he was appointed organist of St. Mary's, Newington, and in the same year collaborated with Arnold in bringing out a *Musical Dictionary*. In 1798 he was elected organist of St. Mary, Woolnoth. After the performance of his oratorio, he set to work on various odes by Pope and Gray, and Ossian's 'Comala'; in 1800 he wrote music for a version of Kotzebue's 'Joanna,' and a so-called secular oratorio, 'Britannia,' was sung at Covent Garden, with Mara in the principal part. In June 1801 he took the degree of Mus.D. at Cambridge. In 1802 he wrote music to Holcroft's 'Tale of Mystery,' and in the following year to Miss Porter's 'Fair Fugitives.' His last dramatic work was the music to Lewis's 'Rugantino,' 1805. He died at Pentonville May 28, 1838. He was a man of great industry, and, besides the works enumerated, wrote and published the following: *The Age of Genius*, a satirical poem, 1785; *Dictionary of Music*, 1786, etc.; *The Divine Harmonist*, 1788; *Melodia Britannica*, 1790; *The Monthly Musical Journal* (four numbers), 1801; a translation of *Lucretius*, 1813; *A Grammar of Music*, 1818; *A History of Music* (compiled from Burney and Hawkins), 2 vols. 8vo, 1819; *Concert-Room and Orchestra Anecdotes*, 3 vols. 12mo, 1825; *A Musical Manual, or Technical Directory*, 1828. (*Dict. of Living Authors*, 1816; Busby, *Hist. of Music; Private Sources.*) [Additions and corrections from the *Dict. of Nat. Biog.*] E. F. R.

BUSNOIS, ANTHOINE, a distinguished musician of the latter part of the 15th century, was probably a native of Picardy. In a composition of his written between 1461 and 1467, and printed at p. 105 of the first volume of Dr. Adler's *Sechs Trienter Codices*, he describes himself as a pupil of Okeghem and as 'illustris comitis de Chaulois indignum musicum.' The person referred to is clearly the Comte de Charolais, who in 1467 became Duke of Burgundy and is known to history as Charles the Bold. Busnois continued in the service of the Court of Burgundy under Charles and his successor Mary down to 1481, and was afterwards director of the choir at the church of St. Sauveur, Bruges, where he died in November 1492.

Busnois is frequently cited as an authority by the theorists of the period. In 1476 Tinctor dedicated his treatise *De natura et proprietate tonorum* to 'præstantissimis ac celeberrimis artis musicæ professoribus Domino Johanni Okeghem, christianissimi regis Francorum protho-capellano, ac Magistro Antonio Busnois, illustrissimi Burgundorum ducis cantori.'

Two Magnificats, a Mass *Ecce Ancilla* and four motets by Busnois are extant in a manuscript of the Royal Library at Brussels. Many of his secular pieces are contained in the Dijon MS. 295 and in Cod. Magliabech. 59 of the National Library of Florence. Some of his songs are included in Petrucci's early publications, the *Odhecaton* (1501), *Canti cinquanta* (1501), and *Canti centocinquanta* (1503), from the latter of which Kiesewetter transcribed three songs in the appendix to *Verhandelingen*, etc., Amsterdam, 1829. Two more have been printed by Dr. Adler from the Trent manuscripts. J. F. R. S.

BUSONI, FERRUCCIO BENVENUTO, born at Empoli near Florence, on April 1, 1866, was son of Ferdinando Busoni, a clarinet player, and Anna Weiss, his wife, a pianist, from whom he received his early tuition in music. At nine Busoni appeared in Vienna, and there he studied under Professor Hans Schmitt, and at Graz, under W. A. Remy (*i.e.* Dr. Wilhelm Mayer), after which came his first concert tour in Italy. At seventeen Busoni was elected a member of the Accademia Filarmonica of Bologna, and Florence struck a gold medal in his honour. In 1886 Busoni took up his residence in Leipzig in order to devote himself to composition; but financial considerations drove him to accept a post of professor at Helsingfors in 1888, which post he exchanged in 1890 for one at the Moscow Conservatoire, after winning the Rubinstein prize. After a brief stay in Boston, Mass., Busoni again returned to Europe in 1893, and has since resided in Berlin, whence he has made numerous concert tours, and has visited England repeatedly. His compositions include an orchestral suite, two string quartets, a large number of pianoforte pieces, notably op. 20, a 'ballet scene'; a 'Symphonisches Tongedicht,' op. 32; a violin concerto in D, op. 35; a 'Concertstück' for pianoforte and orchestra, op. 31; a pianoforte concerto (new); a fourth ballet scene, op. 33; and a brilliant set of variations and fugue (op. 22) on Chopin's C minor prelude, as well as a remarkable arrangement for pianoforte of Bach's organ works, in the execution of which Busoni is almost unrivalled in the present day. Busoni is a highly gifted and accomplished pianist of the romantic school; his technique is superb, and his power of poetical interpretation is very great. R. H. L.

BUTLER, THOMAS HAMLY, son of John Butler, professor of music, was born in London in 1762. He received his early musical education as a chorister of the Chapel Royal under Dr. Nares. On the breaking of his voice he was sent to Italy to study composition under Piccinni, where he remained three years. On his return to England he was engaged by Sheridan to compose for Drury Lane Theatre. Differences however arising, he quitted England at the expiration of his engagement and settled in Edinburgh, where he established himself as a teacher, and where he died in 1823. Butler, composed the music for 'The Widow of Delphi,' a musical comedy by Richard Cumberland, 1780, besides many pieces for the pianoforte. W. H. H.

BUTT, CLARA, born at Southwick, Sussex, Feb. 1, 1873, studied with Daniel Rootham at Bristol, and in 1889 gained a scholarship at the Royal College of Music, where she was a pupil of Mr. J. H. Blower. After some appearances of a more or less tentative kind, at college concerts, etc. (she sang in a mass of Palestrina at a concert of the Bach Choir on May 31, 1892, and at a Musical Guild concert in the following autumn), she made her début at the Albert Hall as Ursula in 'The Golden Legend,' on Dec. 7 of the same year, and three days afterwards sang the part of Orpheus at the pupils' performance of Gluck's opera at the Lyceum Theatre. Her commanding stature and fine stage presence greatly assisted the effect of her beautiful voice, and from that time her success has been unqualified. She was at once in great request for concerts of all kinds, and at her first festival engagements at Hanley and Bristol, in Oct. 1893, she made a most favourable impression. In 1895 she went to Paris to study with M. Bouhy, and at the same time had a few lessons from Mme. Etelka Gerster. The phenomenal beauty of her rich contralto voice led her at first to trust too exclusively to its natural qualities; but as she has advanced in her art, she has become more careful, and the interpretations she gives of the songs she sings are now always interesting and often admirable. In Elgar's 'Sea Pictures,' written especially for her (Norwich, Oct. 5, 1899) she made a conspicuous success. At the succeeding Norwich Festival of 1902, two new compositions were written for her, Frederic Cliffe's 'Triumph of Alcestis' and Herbert Bedford's 'Romeo and Juliet,' in the latter of which she was associated with her husband, Mr. R. KENNERLEY RUMFORD, a baritone singer of remarkable excellence, who was born in London, Sept. 2, 1870. He studied with Henschel and Alfred Blume, and in 1894 went to Paris to study with Georges Sbriglia. On Feb. 16, 1893, he had made a successful first appearance at one of Henschel's Symphony Concerts at St. James's Hall, and after his return from Paris rose rapidly to a position of remarkable popularity with the public and musicians. Among his greatest artistic successes may be mentioned his singing of the principal part in Bach's 'St. Matthew' Passion, at the Bach Festival on April 6, 1897, and at the Popular Concert of Jan. 31, 1898, he gave a singularly beautiful interpretation of the four 'Ernste Gesänge' of Brahms. He married Miss Butt at Bristol on June 26, 1900. M.

BUTTON & WHITAKER. A notable music-publishing house, the business of which was founded upon that of Messrs. Thompson and carried on in their old premises 75 St. Paul's Churchyard — the north-west side. S. J. Button, a bookseller of 24 Paternoster Row, at first became junior partner with Purday, and they directly succeeded Henry Thompson; this was about 1804-5. In 1807 the names were transposed into Button & Purday, and the following year the firm became Button & Whitaker, the latter being John Whitaker, the composer (*q.v.*). Button & Whitaker, besides republishing works originally issued by the Thompson family, put forth great quantities of the popular songs of the day, books of sacred music, small volumes of flute music, collections of glees, and of country-dances, etc.

Before 1816 the partnership existed under the titles 'Button, Whitaker, & Beadnell' or 'Button & Company,' and in 1820 as 'Whitaker & Co.' The business ceased about 1830. F. K.

BUTTSTETT (or **BUTTSTEDT**), JOHANN HEINRICH, born at Bindersleben near Erfurt, April 25, 1666, was a pupil of Pachelbel, and organist successively at the Reglerkirche (1684), the Kauffmannskirche (1687), and the Hauptkirche (1691) of Erfurt. He published a volume of harpsichord music, 'Musicalische Clavier-Kunst,' etc., in 1716, and a book of four masses in 1720, besides some choral-preludes, etc., for organ, but his chief claim to notoriety is his attack on Mattheson's 'Neu-eröffnetes Orchestre' (1713), published under the title of 'Ut, Re, Mi, Fa, Sol, La, tota musica' (Erfurt, 1717); as a defence of the principles of solmisation the work is of interest, but Mattheson's rejoinder in *Das beschützte Orchester* (1717), and *Das forschende Orchestre*, demolished Buttstett's position, and established the rights of modern musicians. Buttstett died at Erfurt, Dec. 1, 1727. M.

BUXTEHUDE, DIETRICH, a celebrated organist and composer, born 1637 at Helsingör, Denmark, where his father Johann was organist of the Olai-church. The father died Jan. 22, 1674, in his 72nd year. It is not known whether the son received his thorough musical education from his father or not. In April 1668 he obtained the post of organist at the Marienkirche of Lübeck—one of the best and most lucrative in Germany—where his admirable playing and promising abilities excited much attention. Here his energy and skill at once found their proper field. Not content with discharging his duties at the organ, he conceived the idea of instituting great musical performances in connection with the church services, and in 1673 started the 'Abendmusiken,' or evening performances, on which Lübeck peculiarly prided itself. They took place annually, on the five Sundays before Christmas, beginning between four and five o'clock, after the afternoon service, and consisted of concerted pieces of sacred music for orchestra and chorus—the former improved and the latter formed by Buxtehude—and organ performances. In such efforts Buxtehude was well seconded by his fellow citizens. The musical evenings continued throughout the 18th century, and into the 19th. Further particulars concerning them are given by Spitta in his *Life of J. S. Bach* (i. 258, from Möller's *Cimbria Litterati*, and Conrad von Höveln's *Beglückte und geschmückte Lübeck*); Mattheson also mentions them in his *Vollkommene Kapellmeister*. The best testimony to Buxtehude's greatness is contained in the fact of Sebastian Bach having made a journey of fifty miles on foot that he might become personally acquainted with the Lübeck concerts.

In fact Buxtehude became the great musical centre for the North of Europe, and the young musicians flocked around him. Amongst these was Nicolas Bruhns, who excelled Buxtehude himself both in composition and in organ-playing.

Buxtehude ended his active and deservedly famous life May 9, 1707. His strength lay in his free organ compositions (*i.e.* pieces not founded on chorals), and generally in instrumental music, pure and simple. These are remarkable as the earliest assertion of the principle of pure instrumental music, which was afterwards so fully developed by Bach. In treatment of chorales on the organ Buxtehude was not equal to the school of Pachelbel; but to judge him from one side only would be unfair. A list of his works is in the *Quellen-Lexikon.* Spitta edited two volumes of Buxtehude's organ-works (1876), including the 'Abendmusiken' from 1678 to 1687, and occasional pieces, many of them published at Lübeck during his lifetime. Earlier instrumental compositions Spitta was not able to discover; Mattheson also complained that of Buxtehude's clavier pieces, in which his principal strength lay, few if any existed. A collection of seven 'Claviersuiten' mentioned by Mattheson (*Vollk. Kapellmeister*, 130), 'in which the nature and character of the planets are agreeably expressed,' does not seem to be now in existence. Fourteen 'Choral-Bearbeitungen' were edited by Dehn (Peters). Commer (*Musica Sacra*, i. No. 8), G. W. Körner, Busby (*Hist. of Music*), and A. G. Ritter (*Kunst des Orgelspiels*), have also published separate pieces of his. [A volume of sonatas for violin, viol da gamba, and harpsichord, ed. by C. Stiehl, is vol. xi. of the *Denkmäler deutscher Tonkunst.* (1903.)] C. F. P.

BYFIELD, JOHN, organ-builder. [See HARRIS & BYFIELD, and BYFIELD, JORDAN & BRIDGE below.]

BYFIELD, JOHN, junr., organ-builder. Nothing is known of his biography except that he died in 1774. The works of the two Byfields pass current under one head; but Dr. Rimbault is able to quote eighteen instruments (from 1750 to 1771) as made by the younger Byfield. The last six of these were built conjointly with Green. [See GREEN.] V. DE P.

BYFIELD, JORDAN & BRIDGE, conjointly. Many new organs were required for the new churches built at the beginning of the 18th century, and many incompetent persons were induced to become organ-builders. To prevent the sad consequences likely to follow, these three eminent artists formed a coalition to build organs at a very moderate charge, amongst which may be cited those of Great Yarmouth Church (1733) and of St. George's Chapel in the same town (1740). V. DE P.

BYRD, WILLIAM, is generally said to have been the son of Thomas Byrd, a member of the Chapels Royal of Edward VI. and Mary; but this statement is purely conjectural, the only evidence upon which it rested—viz. that Byrd's second son was named Thomas, as it was supposed, after his grandfather—having been disproved by the discovery that he was named after his godfather Thomas Tallis. The date (1538) usually given as that of William Byrd's birth is conjectured from a statement that he was the senior chorister in St. Paul's Cathedral in 1554, when his name was alleged to appear in a petition of the choristers for the restoration of certain benefactions to which they were entitled. This petition cannot be found among the public records of the year, though documents relating to the restoration of the payments in question are in existence, and in these William Byrd's name does not occur, though two other choristers, named John and Simon Byrd, are mentioned. That he was born in 1542 or 1543 is proved by his will, made in November 1622, in which he describes himself as 'nowe in the eightieth yeare of myne age.' It seems most likely that the composer was a native of Lincoln, where a Henry Byrde, formerly mayor of Newcastle, died on July 13, 1512, and was buried in the Cathedral. Families of the same name were also settled in the 16th century at Spalding, Epworth, Moulton, and Pinchbeck. According to Anthony Wood, Byrd was 'bred up to musick under Thomas Tallis,' but the first authentic fact in his biography is his appointment as organist of Lincoln Cathedral, which took place probably about 1563. On Sept. 14, 1568, he was married at St. Margaret in the Close to Ellen or Julian Birley, and his eldest son Christopher was baptized at the same church on Nov. 18, 1569. On Feb. 22, 1569, he was sworn in as a member of the Chapel Royal, but he does not seem to have left Lincoln immediately, for his eldest daughter, Elizabeth, was baptized there on Jan. 20, 1571-72, and on Dec. 7, 1572, Thomas Butler was elected master of the choristers and organist 'on y^{e} nomination and commendation of Mr. William Byrd.' In the Chapel Royal he shared with Tallis the honorary post of organist, and on Jan. 22, 1575, the two composers obtained a patent from Elizabeth for printing and selling music and music paper, English and foreign, for 21 years, the penalty for the infringement of which was 40 shillings. This monopoly does not seem to have been very valuable, as a petition preserved in the Stationers' Registers, in which a list of restrictions upon printing is given, records that 'Bird and Tallys . . . haue musike bokes with note, which the complainantes confesse they wold not print nor be furnished to print though there were no priuilege.' In 1575 Byrd and Tallis published a collection of motets, 'Cantiones, quæ ab argumento sacræ vocantur, quinque et sex partium,' of which 18 were the composition of Byrd. The work was printed by Thomas Vautrollier, and was dedicated to the Queen. It contains eulogistic Latin verses by Richard Mulcaster and Ferdinando Richardson, an anonymous Latin poem 'De Anglorum Musica,' a short Latin poem by the composers,[1] and an epitome of their patent. On June 27, 1577, Byrd and Tallis petitioned the Queen for a lease in reversion for 21 years of the yearly value of £40. In this document (*Calendar of MSS. at Hatfield, Hist. MSS. Commission*, II. p. 155), it is stated that Byrd 'being called to Her Majesty's service from Lincoln Cathedral, where he was well settled, is now, through great charge of wife and children, fallen into debt and great necessity. By reason of his daily attendance in the Queen's service he is letted from reaping such commodity by teaching as heretofore he did. Her grant two years ago of a licence for printing music has fallen out to their loss and hindrance to the value of 200 marks at least.' From the endorsement of this document it would seem that the petition was granted. In 1578 he was living at Harlington in Middlesex where he probably remained until his removal to Stondon, in Essex, about 1593. A glimpse of Byrd is obtained in 1579 in a letter preserved in the British Museum (*Lansd.* 29, *No.* 38) from the Earl of Northumberland to Lord Burghley, which runs as follows: 'My dere good lorde I amme ernestly required to be a suiter to your l[ordship] for this berer, M^r. berde, that your l[ordshi]p wyll have hime in remēbrance w̄h your fauer towardes hime seinge he cane not inioye that wyche was his firste sutte [suit] and granted vnto hime. I am̄e the more importenat to your l[ordship] for that he is my frend and cheffly that he is scollemaster to my daughter in his artte. The mane is honeste and one whome I knowe your l[ordship] may com̄ānde.' The letter is dated Feb. 28, 1579, and endorsed Bird of y^e Chappell,' but what the suit was to which it refers is not known. About 1579 Byrd wrote a three-part song for Thomas Legge's Latin play 'Richardus III.' On the death of Tallis in 1585 the benefit of the monopoly in music-printing became the sole property of Byrd, who during the next few years was unusually active in composition. In 1588 he published 'Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of fiue parts: whereof, some of them going abroade among diuers, in vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke.' This work was published by Thomas Easte, 'the assigne of W. Byrd,' in 1588. In Rimbault's untrustworthy *Bibliotheca Madrigaliana* an undated edition is mentioned, which may be the same as one mentioned in the Stationers' Register as being in print on Nov. 6, 1587. The 'Songs of Sadnes' are dedicated to Sir Christopher Hatton: prefixed are the following quaint 'Reasons briefely set downe by th' auctor, to perswade euery one to learne to singe':—

> First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.
>
> 2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.
>
> 3. It doth strengthen all parts of the brest, and doth open the pipes.
>
> 4. It is a singuler good remedie for a stutting and stamering in the speech.
>
> 5. It is the best meanes to procure a perfect pronunciation, and to make a good Orator.
>
> 6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce; which guift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent guift is lost, because they want Art to expresse Nature.
>
> 7. There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.
>
> 8. The better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefely to be imployed to that ende.
>
> Since singing is so good a thing,
> I wish all men would learne to singe.

At the end of 1588 Byrd contributed two madrigals to the first book of Nicholas Yonge's *Musica Transalpina*, and in the following year published two more works. The first of these, 'Songs of Sundrie Natures, some of grauitie, and others of mirth, fit for all companies and voyces,' was dedicated to Sir Henry Cary, Lord Hunsdon, and was published by Thomas Easte; a second edition was issued by Easte's widow, Lucretia, in 1610. The second, 'Liber Primus Sacrarum Cantionum quinque vocum,' was dedicated to the Earl of Worcester. It was published by Easte on Oct. 25. In 1590 Byrd contributed two settings of 'This sweet and merry month of May' to Thomas Watson's 'First Sett of Italian Madrigalls Englished'; one of these seems to have been sung before Elizabeth on her visit to Lord Hertford at Elvetham in 1591. On Nov. 4, 1591, he published the *Liber Secundus Sacrarum Cantionum*, dedicated to Lord Lumley. During this period of his life Byrd wrote a very large amount of music for the virginals, many manuscript collections of which are still extant. One of the most important of these is the volume transcribed for the use of Lady Nevill by John Baldwin of Windsor, which consists entirely of Byrd's compositions. This manuscript was finished in 1591, and furnishes evidence of the repute which the composer enjoyed at this time, Baldwin quaintly writing against Byrd's name at the end of the 17th piece, 'Mr. W. Birde. Homo memorabilis.' The great esteem in which he was held as a musician must have been the reason why he continued to hold his appointment in the Chapel Royal, where for some time he had acted as organist, though throughout his life he was well known to be a Roman Catholic. In Father Morris's *Life of Father William Weston* ('The Troubles of our Catholic Forefathers,' second series, 1875, pp. 142-5) will be found several allusions to Byrd as a recusant from various lists preserved in the State Papers

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[1] See Tallis.

(Domestic Series, Elizabeth, cxlvi. 137, cli. 11, clxvii. 47, cxcii. 48), and in the same work the following interesting passage is given from Father Weston's Autobiography, describing his reception at a house which the editor identifies as being in Berkshire, the residence of a certain Mr. Bold: 'We met there also Mr. Byrd, the most celebrated musician and organist of the English nation, who had been formerly in the Queen's Chapel, and held in the highest estimation; but for his religion he sacrificed everything, both his office and the Court and all those hopes which are nurtured by such persons as pretend to similar places in the dwellings of princes, as steps towards the increasing of their fortunes.' This was written in the summer of 1586. The Sessions Rolls of the County of Middlesex show that true bills 'for not going to church, chapel, or any usual place of common prayer' were found against 'Juliana Birde wife of William Byrde' of Harlington on June 28, 1581; Jan. 19, April 2, 1582; Jan. 18, April 15, Dec. 4, 1583; March 27, May 4, Oct. 5, 1584; March 31, July 2, 1585; and Oct. 7, 1586. A servant of Byrd's, one John Reason, was included in all these indictments, and Byrd himself was included in that of Oct. 7, 1586, and (without his wife or his servant) a true bill was found against him on April 7, 1592, at which date he is still described as of Harlington. As there is no mention in the Chapel Royal Cheque-Book of Byrd's giving up his place, it is not improbable that Father Weston's information on this point was incorrect.

About 1593 Byrd became possessed of the remainder of a lease (held by Lawrence and William Hollingworth) of Stondon Place, a farm of some 200 acres near Ongar, Essex, belonging to William Shelley, who was shortly afterwards committed to the Fleet and convicted of high treason for taking part in an alleged Popish plot. The property was sequestrated, and on July 15, 1595, Byrd obtained a crown lease of it for the lives of his son Christopher and his daughters Elizabeth and Rachel. Shelley died about 1601, and in 1604 his heir paid a large sum of money for the restoration of his lands, whereupon his widow attempted to regain possession of Stondon, which formed part of her jointure. But Byrd was still under the protection of the Court, and Mrs. Shelley was ordered to allow him to enjoy quiet possession of the property. In spite of this, on Oct. 27, 1608, she presented a petition to the Earl of Salisbury, praying for the restoration of Stondon, and setting forth eight grievances against the composer. In this document Mrs. Shelley alleged that Byrd went to law in order to compel her to ratify the crown lease, but being unsuccessful he combined with the individuals who held her other jointure lands to enter into litigation with her, and when all these disputes had been settled, and finally 'one Petiver' submitted, 'the said Bird did give him vile and bitter words,' and when told that he had no right to the property, declared 'that yf he could not hould it by right, he would holde it by might'; that he had cut down much timber, and for six years had paid no rent. Mrs. Shelley died in 1609, and the long suit was ended by Byrd's buying (7 James I.) the property from her son, who was created a baronet about that date. Byrd settled Stondon Place upon himself, in the names of John and Thomas Petre, and 'did set apart certain parcels of the said farm to the value of £20 for himself during his life and after his death for his son Thomas,' a settlement which subsequently led to further litigation. It is a curious fact that while Byrd was actually in the possession, under a crown lease, of lands confiscated from a Catholic recusant, and also had taken part (as a member of the Chapel Royal) in the Coronation of James I., both he and his family were not only regularly presented in the Archidiaconal Court of Essex from 1605 to 1612, and probably later, but since the year 1598 had been excommunicated by the same ecclesiastical body. A *modus vivendi* under these circumstances must have been rather difficult, and Byrd can only have remained secure from more serious consequences by the protection of powerful friends. To this he evidently alludes in the dedication to the Earl of Northampton of the first book of his *Gradualia*, in which he says, 'Te habui . . . in afflictis familiæ meæ rebus benignissimum patronum.'

Morley in his *Introduction* (ed. 1597, p. 115), mentions how Byrd, 'never without reverence to be named of the musicians,' and Alfonso Ferabosco the elder, had a friendly contention, each setting a plain-song forty different ways. It was no doubt this work which was published on Oct. 15, 1603, by Easte, under the following title: 'Medulla Musicke. Sucked out of the sappe of Two [of] the most famous Musitians that euer were in this land, namely Master Wylliam Byrd . . . and Master Alfonso Ferabosco . . . either of whom having made 40tie severall waies (without contention), shewing most rare and intricate skill in 2 partes in one vpon the playne songe "Miserere." The which at the request of a friend is most plainly sett in severall distinct partes to be sunge (with moore ease and vnderstanding of the lesse skilfull), by Master Thomas Robinson, etc.' Unfortunately no copy of this work is known to be extant, and its existence was only revealed by the publication of the entry in the Stationers' Registers. In 1607 appeared the first and second books of the *Gradualia*, a complete collection of motets for the ecclesiastical year of the Catholic Church, including (in the first book) a setting for three voices of the words allotted to the crowd in the Passion according to St. John, a modern edition of which was published by Messrs. Novello in 1899. The first book is dedicated to the Earl of Northampton; the second to Lord Petre. A second edition of both books appeared in 1610. In 1611 was issued 'Psalmes, Songs, and Sonnets: some solemne, others joyfull, framed to the life of the Words: Fit for Voyces or Viols, etc.' This was dedicated to the Earl of Cumberland, and contains a quaint address 'to all true louers of Musicke,' in which, after commending 'these my last labours,' he proceeds: 'Onely this I desire; that you will be but as carefull to heare them well expressed, as I haue beene both in the Composing and correcting of them. Otherwise the best Song that euer was made will seeme harsh and vnpleasant, for that the well expressing of them, either by Voyces, or Instruments, is the life of our labours, which is seldome or neuer well performed at the first singing or playing. Besides a song that is well and artificially made cannot be well perceiued nor vnderstood at the first hearing, but the oftner you shall heare it, the better cause of liking you will discouer: and commonly that Song is best esteemed with which our eares are best acquainted.' Probably in the same year appeared 'Parthenia,' a collection of Virginal music, in which Byrd collaborated with Bull and Orlando Gibbons. In 1614 he contributed four anthems to Sir William Leighton's 'Teares or Lamentacions of a Sorrowfull Soule.' These were his last published compositions. He died, probably at Stondon, on July 4, 1623, his death being recorded in the Chapel Royal Cheque-Book as that of a 'Father of Musicke,' a title which refers both to his great age and to the veneration with which he was regarded by his contemporaries.

His will (Somerset House, Swan, 106), dated Nov. 15, 1622, has been printed in full in *The Musician* for June 2, 1897. It begins as follows: 'In the name of the moste glorious and undevided Trinitie ffather Sonne Holy Ghoste three distincte persons and Eternall God. Amen. I William Byrde of Stondon Place in the parish of Stondon in the countye of Essex gentleman doe nowe in the eightieth yeare of myne age but (throughe the goodnes of God) beinge of good healthe and perfect memorie make and ordaine this for my last will and Testament ffirste I give and bequeathe my Soule to God Almightye my Creator and Redem$^{r.}$ and Preserver. And that I may live and dye a true and perfect member of his holy Catholicke Churche (withoute which I beleeve there is noe salvacon for me) my body to be honestlye buryed in that parish and place where it shall please God to take me oute of this live which I humbly desyre (yf soe it shall please God) maye be in the pishe of Stondon where my dwellinge is. And then to be buried neare unto the place where my Wief lyest buryed or ells where as God and the tyme shall permytte and suffer.' From the same document it seems that Byrd's later years had been embittered by a quarrel about the disposal of the Stondon property, in the settlement of which he had 'bynn letted and hindred'—'by the undutifull obstinacie of one whom I am unwillinge to name.' There can be but little doubt that this was the composer's eldest son, Christopher, who is passed over in the Will, though his wife Catherine and her son Thomas are appointed executors. In pursuance of an agreement with this daughter-in-law (whom he calls 'a verye good ffrend to hus both') the property was left to her, subject to certain rent charges and to charges of £20 yearly for his second son Thomas, and £10 to his daughter Rachel, with remainders to his grandson Thomas, his son Thomas, and the sons of his daughters Mary and Rachel. His goods 'in my lodgeinge in the Earle of Woster's house in the Strand' are left to his second son, and an annuity to his eldest daughter. The Stondon property came again before the Court of Chancery in 1635, on Oct. 10, in which year an order was made that Catherine Byrd should pay the annuities due to Thomas and Rachel, none of which had been paid since Byrd's death in 1623. From about 1637 to 1650 Stondon Place was occupied by one John Leigh, who was probably a tenant of the Byrd family, for in 1651 the Committee for Compounding with Delinquents was approached on behalf of Thomas Byrd, who was entitled to £20 annuity on the property, of which one of the Petre family (whose goods had been seized for recusancy) was then tenant. It was then pleaded on behalf of Thomas Byrd that he 'is seventy-five years old and has no other means of subsistence.' Soon afterwards the property was sold to Prosper Nicholas. Stondon Place itself was practically burnt down in 1877, and has since been rebuilt, and there is no record of the burial of any of the Byrd family in the parish church.

Byrd's arms, as entered in the Visitation of Essex of 1634 *ex sigillo*, were three stags' heads cabossed, a canton ermine. His children were (1) Christopher, who married Catherine, daughter of Thomas Moore of Bamborough, and had a son, Thomas, who was living at Stondon in 1634; (2) Thomas, a musician, who acted as deputy to John Bull at Gresham College, he was living in 1651; (3) Elizabeth who married (i.) John Jackson, and (ii.) —— Burdett; (4) Rachel, married (i.) —— Hook, by whom she had two children, William and Catherine, married to Michael Walton; between 1623 and 1634 Rachel Hook married (ii.) Edward Biggs; (5) Mary, married (i.) Henry Hawksworth, by whom she had four sons, William, Henry, George, and John: (ii.) Thomas Falconbridge. Anne Byrd, who is mentioned in the Exchequer proceedings, Shelley *v.* Byrd, was probably a fourth daughter who died young. It should be mentioned that the statement frequently made to the effect that Byrd and his family lived 'at the end of the 16th century' in the parish of St.

Helen's Bishopsgate, is inaccurate. The Byrds who lived there belonged to another family, and were probably not even relatives of the composer's. No authentic portrait of Byrd is known to exist. An oval (head and shoulders) was engraved by Vandergucht—on the same plate as a similar portrait of Tallis—for a projected *History of Music* by N. Haym which never appeared. The authority for this plate is unknown, and impressions are of extreme rarity.

In addition to the works already mentioned Byrd wrote three masses for 3, 4, and 5 voices respectively. Copies of these are sometimes found inserted in the 1610 edition of the *Gradualia*. It used to be assumed that these masses were written during the reign of Queen Mary, but the fact that the composer was throughout his life a Catholic, and continued to compose music for the old Ritual, renders the assumption extremely improbable, especially since all three masses display no traces of immaturity, but rather belong to the composer's best works. They were probably printed without title-pages in 1588, the type being that which Easte used when he began to print music as Byrd's assignee in that year, while the initials are the same as those in Yonge's *Musica Transalpina* (1588). The mass for 5 voices was reprinted in 1841 by Dr. Rimbault for the Musical Antiquarian Society; the title-page contains the unfounded statement that it was 'composed between the years 1553 and 1558 for the old cathedral of St. Paul's.' Another edition was published in 1899 by Messrs. Breitkopf & Härtel. Modern editions of the other masses have also appeared, that for 4 voices, published by Messrs. Novello in 1890, and that for 3 voices by Messrs. R. & T. Washbourne in 1901. Vols. vi.-ix. of G. E. P. Arkwright's *Old English Edition* contain nearly the whole of Songs of Sundrie Natures.' The Fitzwilliam Virginal Book contains a long series of interesting pieces by Byrd for the Virginal, and more still remain unpublished in Lady Nevill's Virginal Book (in the possession of the Marquess of Abergavenny), and other contemporary collections. The Libraries of His Majesty the King, the British Museum, Christ Church (Oxford), Peterhouse (Cambridge), the Bodleian, Lambeth Palace, and the Fitzwilliam Museum all contain many vocal and instrumental compositions awaiting publication.

The best estimate of Byrd's position as a composer will be found in chap. v. of pt. ii. of Nagel's *Geschichte der Musik in England* (Strasburg, 1897). He has been severely criticised for indulging in licenses which were forbidden by his stricter contemporaries on the continent, but in this respect he only followed the practice of the English school which preceded him; and it is remarkable that though his life extended so far into the 17th century he remained entirely untouched by the changed ideas which sprang up in Italy after the death of Palestrina. He excelled in every branch of his art, and throughout all his music there is an unmistakable note of personality which gives him a peculiar place among the great polyphonists of his day. His madrigals are less attractive than those of Morley, Wilbye, or Gibbons, but his virginal music is extraordinarily varied and individual in style, while his Latin church music is always solid and dignified, and often remarkable for a pathetic beauty that is one of his most interesting characteristics. W. B. S.

BYZANTINE SCALES were used in the early Greek Church, and are described in Bryennius's *Harmonicon* (*c.* 1320). This work may be found in the third volume of John Wallis's *Opera Mathematica* (1699), and a further description is given in Paranikas's *Aids to Byzantine Literature*.

The scales were four in number, with four Plagals, situated, like Greek Plagals, a fifth below the Authentics. Byzantine scales were reckoned upwards, unlike the Greek, which were reckoned downwards (Greek Dorian = *e′—e*), and were as follows:—

Authentics.	*Plagals.*	
1. *g—g′*	1. *c—c′*	Letters used in the modern sense.
2. *f—f′*	2. B—*b*	
3. *e—e′*	3. A—*a*	
4. *d—d′*	4. G—*g*	

all without chromatic notes.

The notes were named after the first seven letters of the Greek Alphabet, but the A was placed where our C is. The method of using the Greek letters was introduced into the Western Church by Ambrose, and, when afterwards the first seven letters of the Latin Alphabet were substituted for the Greek, the old pitch meaning was retained, and it was not till about 900 that the note which we call *c* was so named. The original name appears to have been A in both Eastern and Western Churches. It will be noticed that by the use of B♭ instead of B♮ the Plagals become simply transposed copies of their Authentics (this is true of all Plagals that are a fifth *below* their Authentics); when the Plagals are, as in the Western Church Scales, a fifth *above* (usually called a fourth below) the Authentic, the use of B♭ produces the Plagal without transposition.

i.e. C—*c* with B♮ = F—*f* with B♭, while
C—*c* with B♭ = G—*g*, and so on.

The pitch meanings of the letters in Byzantine Scales afterwards rose one degree, so that what had hitherto been called B was now A (using modern letters, but not modern meaning): thus Byzantine A = modern D, so that the Byzantine 4th Authentic = Church Dorian (not to be confused with Greek Dorian), but as the Byzantine 1st Authentic was called by the *title* α (alpha), it is easy to see how confusion arose when the change from Greek to Latin lettering took place.

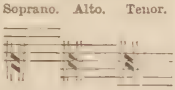
The pitch meaning of the letters was somewhat arbitrary until the 10th century; and it is possible that some of our names for the Church Scales are erroneous. D. H.

C

C. The keynote of the 'natural' scale. In German also it is C, C♯ being called Cis; but in Italian and French it is called Ut and Do. [See UT, RE, MI.]

The scale of C is identical with the XIIIth of the Ecclesiastical Modes (commonly called the Ionian Mode). In modern times it has been rendered illustrious by the Jupiter and C minor Symphonies, and the three Leonora overtures. Schubert's great Symphony is written in C major.

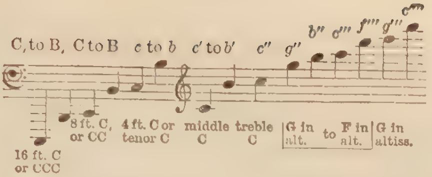
The C clef, either as or always indicated 'Middle C,' or c′, that note being on the line enclosed by the two cross lines of the clef. At one time or another it has been placed on every line of the stave, and at present is commonly used in three different places, being loosely termed the soprano, alto, and tenor clef, according to its position. Accurately, of course, the clef never alters its position, but different portions of the stave are arranged round it. See GREAT STAVE. For the derivation of the sign at present in use from the letter C, see CLEF.



The pitch-note of horns, trumpets, and other brass instruments is usually written as if it were C, whatever the actual pitch of the instrument (see TRANSPOSING INSTRUMENTS). The drums which used to be given in the score in the key of C, are now printed as played.

As a sign of time C stands for common time, 4 crotchets in a bar; and ₵ for allabreve time, with 2 or 4 minims in a bar. These signs represent, not the letter C, but the unbarred and barred semicircle respectively of the complicated old system of rhythmic notation. See TIME-SIGNATURE. G.

The staveless designation of notes, according to the system long used in Germany, has been adopted in England during the past quarter of a century, for the names of the notes in various octaves, but in past times in England the nomenclature was very vague. Organists and writers on the organ have been in agreement for many years, and 'great C,' 'double C,' and 'tenor C' have been long recognised as denominating the notes sounded by pipes of 16, 8, and 4 feet respectively. 'High C' and 'low C' are terms which can only be understood in relation to different voices or instruments, and even then are sufficiently vague. The terms 'in alt' and 'in altiss' are rather loosely used, and, though as a general rule it may be taken that the octave called 'in alt' begins on the G above the treble stave, yet many persons call the F above it the 'F in altiss' instead of the 'F in alt.' It is greatly to be wished that the reasonable plan of designation shown above the notes in the following example should be generally understood by scientists and musicians. The main difficulty in regard to its universal adoption is that the note C of the 'Great Octave' (German system) is identical with CC of the organ-nomenclature. M.



CABALETTA, also written CABBALETTA and CAVALETTA, originally CAVATINETTA, from CAVATINA, usually signifies the short final quick movement of an air. W. H. C.

CABEL, MARIE JOSEPHE, properly CABU, *née* DREULETTE, born at Liège, Jan. 31, 1827. Showed at an early age a great talent for the piano. After the death of her father she became acquainted with Cabu, a teacher of singing, who discovered her fine voice, instructed, and finally married her. In 1847 she went with her husband to Paris, and first appeared at the Château des Fleurs. On Meyerbeer's recommendation she studied at the Conservatoire in 1848-49, and in the latter year made her début at the Opéra Comique, with little effect, in 'Val d'Andorre' and 'Les Mousquetaires de la Reine.' She was next engaged at Brussels for three years, and obtained a great success. After performances at Lyons and Strasburg she appeared at the Lyrique, Paris, Oct. 6, 1853, as Toinon, on production of 'Le Bijou Perdu' (Adam). She also appeared in new operas, viz. 'La Promise' (Clapisson), March 16, 1854, and 'Jaguarita l'Indienne' (Halévy), May 14, 1855. In 1854 she came to England with the Lyrique company. She first appeared on June 7 in 'Le Bijou,' and made a great success in the 'Promise,' 'Fille du Régiment,' and 'Sirène.' On Feb. 23, 1856, she reappeared at the Opéra Comique on the production of 'Manon Lescaut' (Auber), and remained there until 1861, her best new part being Catherine,[1] on the revival of 'L'Étoile du Nord.' On April 4, 1859, she created the part of Dinorah (written for her) on the production of 'Le Pardon de Ploërmel.' In 1860 she played the Figlia del Reggimento at Her Majesty's Theatre, July 14, and appeared in the Shadow scene from 'Dinorah,' July 28. In 1861 she played at St. Petersburg, and afterwards renewed her successes in revivals of 'Le Bijou,' 'Jaguarita,' and appeared as Féline on the production of 'La Chatte merveilleuse' (Grisar), March 18, 1862. In 1861 she was again at the Lyrique, and on March 21, 1863, played in 'Così fan Tutte,' with a new libretto adapted to 'Love's Labour's Lost.' From 1865 to 1870 she was again at the Opéra Comique, and among her new parts were Philine in 'Mignon,' Nov. 17, 1866, and Hélène, 'Le Premier Jour de Bonheur,' Feb. 15, 1868. In 1871 she sang at the New

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[1] Mme. Vandenheuvel, then Caroline Duprez, daughter of the tenor, was the heroine on its production, not Mme. Cabel.

Philharmonic and other concerts, and in 1872 sang at the Opéra Comique, London, in the 'Fille du Régiment,' 'L'Ambassadrice,' and 'Galathée.' She played in the French provinces until 1877, but in 1878 was struck with paralysis, from which she never wholly recovered. She died at Maisons Laffitte, May 23, 1885. Her voice was not large, but sympathetic and of extraordinary flexibility, and she was a very clever actress.

A brother-in-law (or son) of hers, ÉDOUARD, was a singer at the Opéra Comique and the Lyrique, and sang the song of Hylas in 'Les Troyens à Carthage.' See Berlioz's *Memoirs*. A. C.

CABEZON (or CABEÇON), FELIX ANTONIO DE, born March 30, 1510, at Madrid, although blind from birth became an organist and harpsichord player of great eminence; he was 'musico de la camera y capilla del Rey Don Felipe II.' He died at Madrid, in March 1566. (Fétis gives the day as the 21st, Pedrell, in the Spanish edition of his works, the 24th, and Eslava the 26th of the month, while Riemann's dictionary gives the 26th of May.) After his death his son, Hernando de Cabezon, edited a set of instrumental compositions, many of them arranged from vocal works by other composers, for 'tecla' (apparently some kind of keyed instrument), harp, and lute (vihuela), under the title of *Obras de musica*, etc., 1578, adding a few pieces of his own. In Ritter's *Geschichte des Orgelspiels* five pieces are reprinted, and the whole was reissued by Pedrell in his *Hispaniæ schola musicæ sacræ*. M.

CACCINI, GIULIO, a native of Rome, known also as GIULIO ROMANO, born, according to the preface of his own *Nuove Musiche*, in 1558 or 1560. He learned to sing and play the lute from Scipione della Palla, and in 1578 removed to Florence, where he was in the service of the Grand Duke of Tuscany for many years. In 1605 he visited Paris with his daughter Francesca (see below). He is supposed to have died about 1615 (Vogel in the *Vierteljahrsschr.* v. 533). Great as a singer, he was still greater as a reformer in music. Though neither harmonist nor contrapuntist, it was he who, following the lead of V. Galilei, first gave countenance and importance to music for a single voice. The recitatives which he composed and sang to the accompaniment of the theorbo, amid the enthusiastic applause of the musical assemblies meeting at the houses of Bardi and Corsi in Florence, were a novelty of immense significance. They were the first attempt to make music dramatic, to use it as the expression of emotion. From such small beginnings he proceeded to detached scenes written by Bardi, and thence to higher flights. The pastoral drama of Dafne, written by Rinuccini and set to music by Caccini and Peri in 1594, and still more the 'Euridice, Tragedia per Musica,' of the same poet and the same musicians in 1600, were the beginnings of the modern opera. Other compositions of Caccini's were the 'Combattimento d'Apolline col Serpente,' 'Il ratto di Cefale' (with Peri), and 'Le nuove Musiche,' a collection of madrigals and canzone for a single voice. 'Euridice' has been published—but with the name of Peri alone attached to it—by Guidi (1863, 8vo). Caccini's first wife composed an opera, and his daughter FRANCESCA was celebrated both as a singer and composer. [See *Quellen-Lexikon*, Parry's *Music of the 17th century* (*Oxford History of Music*, vol. iii.) pp. 35, 41, etc., and *Rivista Musicale*, iii. 714.]

CACHUCHA (Spanish). An Andalusian dance, introduced to the theatre by Fanny Elssler in the ballet of 'Le diable boiteux' (1836), the music of which is in 3-4 time, and closely resembles the BOLERO. The dance-tune was originally sung with a guitar accompaniment. Of the origin of the name nothing certain is known. E. P.

CADEAC, PIERRE, master of the choristers at Auch about the middle of the 16th century, church-composer of great merit in his day; composed masses and motets for the most part published in the following collections:—'Quintus liber Motettorum' (Lyons, 1543); Gardano's 'XII Missæ' (Venice, 1554); and 'Missarum Musicalium' (Paris, 1556). A four-part mass was published in Paris in 1556, and three others in 1558. M. C. C.

CADENCE. A term of the utmost importance in music of all periods. It will be well to consider it under several heads:—(*a*) in mediæval music, and (*b*) in modern music.

(*a*.) In mediæval music what is now called a Cadence or Close[1] was known as *Clausula*.

I. The most important Close employed in polyphonic music, is the *Clausula vera*, or true Cadence, terminating on the final of the mode. The *Clausula plagalis*, or Plagal Cadence, is rarely used, except as an adjunct to this, following it, at the conclusion of a movement, in the form of a peroration. A close, identical in construction with a true cadence, but terminating upon some note other than the final of the mode, is called a *Clausula ficta*, *subsidiaria*, or *media*; *i.e.* a False, Subsidiary, or Medial Cadence. A *Clausula vera*, or *ficta*, when accompanied, in the counterpoint, by a suspended discord, is called a *Clausula diminuta*, or Diminished Cadence.

Though the *Clausula vera* is the natural homologue of the perfect cadence of modern music, and may, in certain cases, correspond with it, note for note, it is not constructed upon the same principles—for the older progression belongs to what has been aptly called the 'horizontal system,' and the later one, to the 'perpendicular, or vertical system.'[1] In the *Clausula vera*, the *Canto fermo* must necessarily descend one degree upon the final of the mode; the counterpoint, if above the *Canto fermo*, exhibiting a major sixth, in the penultimate note; if below it, a minor third. In the *Clausula diminuta*, the sixth is suspended by a seventh, or the third, by a second. In either case, the cadence is complete, though any number of parts may be added above, below, or between, its two essential factors. The constitution of the perfect cadence is altogether different. It depends for its existence upon the progression of the bass from the dominant to the tonic (see below); each of these notes being accompanied by its own fundamental harmony, either with, or without, the exhibition of the dominant seventh in the penultimate chord. But, by the addition of a sufficient number of free parts, the two Cadences may be made to correspond exactly, in outward form, through the joint operation of two dissimilar principles; as in the following example, in which a *Clausula vera*, represented by the semibreves, is brought, by the insertion of a fifth below the penultimate note of the *Canto fermo*, into a form identical with that of the perfect cadence.

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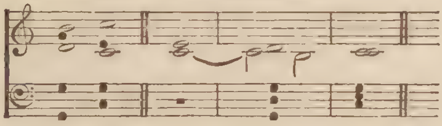
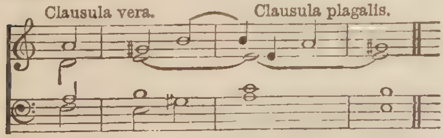
[1] It is necessary to be very cautious in the use of these two English words, which, in the 16th century, were not interchangeable. Morley, for instance, at pp. 73 and 127 of his *Plaine and Easie Introduction* (2nd Edit. 1608) applies the term 'Close' to the descent of the *Canto fermo* upon the Final of the Mode; and 'Cadence' to the dissonance with which this progression is accompanied, in the Counterpoint, when the form employed is that known as the *Clausula diminuta*. In cases like this, it is only by reference to the Latin terms that all danger of misconception can be avoided.

Clausula vera. Clausula diminuta.



A close, formed exactly like the above, but terminating upon the mediant of the mode, is called a *Clausula media*. In like manner, a *Clausula ficta*, or *subsidiaria*, may terminate upon the dominant, or participant of the mode, or upon either of its conceded modulations.[2]

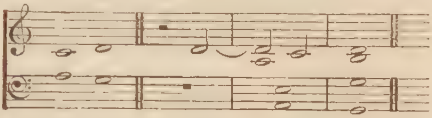
The form of *Clausula plagalis* most frequently employed by the polyphonists was that in which, after a *Clausula vera*, the last note of the *Canto fermo* was prolonged, and treated as an inverted pedal-point. It is used with peculiarly happy effect in Mode IV—the plagal derivative of the Phrygian—in which the impression of a final Close is not very strongly produced by the *Clausula vera*.



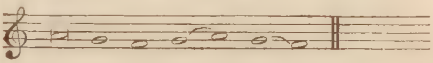
The Dominant of this mode is the fourth degree above its final, corresponding with the modern Sub-dominant. And, as this forms so important an element in the treatment of the inverted pedal, modern composers apply the term Plagal to all cadences in which the subdominant precedes the tonic bass. The term serves its purpose well enough; but it rests upon an erroneous basis.

In all the *Clausulæ* hitherto described, the two essential parts form together, in the final note, either an octave, or unison. There is yet another class in which the parts form a fifth.

Morley[3] seems inclined to class these among the true closes; but most early writers regard them as *Clausulæ fictæ, vel irregulares.*

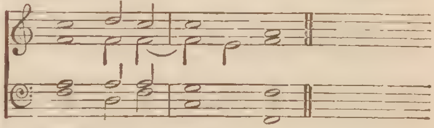


II. Medial Cadence (*Clausula in medio modi*). In plain chant melodies, the Medial Cadence sometimes leads to a close so satisfactory that it almost sounds final; as in the first ending of the first tone—

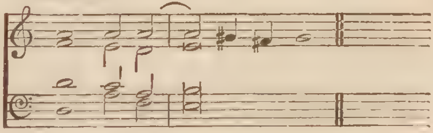


In polyphonic music, it is susceptible of infinite variety of treatment, as may be seen from the following examples:—

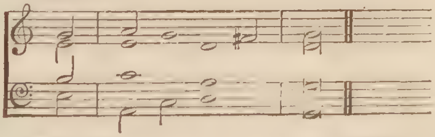
Mode I. Kircher.



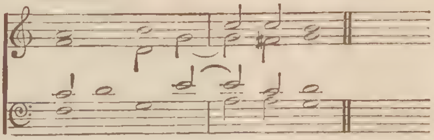
Mode II.



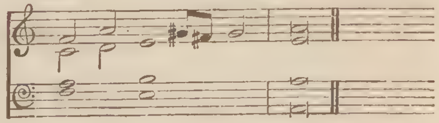
Mode III.



Mode IV. Vittoria.



Mode V. Cæsare de Zachariis.



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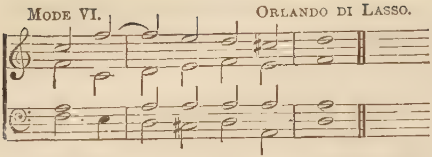
[1] See Modes.

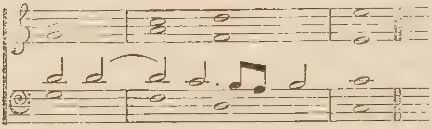
[2] See Harmony.

[3] *Plaine and Easie Introduction*, p. 74 (2nd edition, 1608).

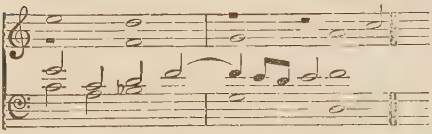
Mode VI. Orlando di Lasso.



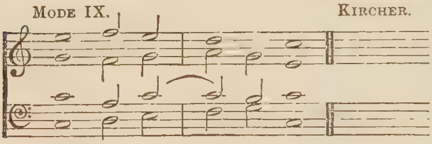
Mode VII. Palestrina.



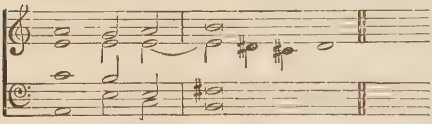
Mode VIII. Palestrina.



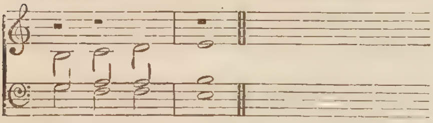
Mode IX. Kircher.



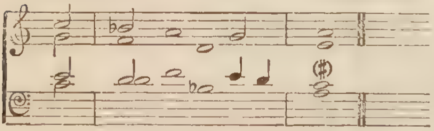
Mode X.



Mode XIII. Giovanni Croce.



Mode XIV. Palestrina.

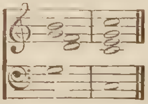


In the selection of these examples, we have confined ourselves exclusively to true cadences, for the sake of illustrating the subject with the greater clearness: but the old masters constantly employed cadences of other kinds, in this part of the mode, for the purpose of avoiding the monotony consequent upon the too frequent repetition of similar forms. It is only by careful study of the best works of the best period, that the invigorating effect of this expedient can be fully appreciated. [See Mediant; Modes, the Ecclesiastical; Modulations.]

W. S. R.

(*b*) I. Perfect Cadence. Cadences, or (as they are often called) Closes, are the devices which in music answer the purpose of stops in language. The effect is produced by the particular manner in which certain chords succeed one another, the order being generally such as to produce suspense or expectation first, and then to gratify it by a chord which is more satisfying to the ear. They are commonly divided into three kinds—the Perfect cadence, the Imperfect cadence, and the Interrupted cadence. Some writers specify a greater number, but this only tends to confusion and misconception. All that is requisite is to group the various kinds under names which mark their common effect. Thus every cadence which can be used satisfactorily to end a movement must of necessity be a Perfect cadence. Every cadence which is broken away from at the very moment when it seemed to promise a conclusion is obviously an Interrupted cadence; and every cadence which without producing the effect of interruption leaves the mind unsatisfied and expecting something more should be called an Imperfect cadence. And this classification seems to include all the varieties. Every composer in writing feels that certain cadences are fitted for particular places in his work, and endeavours to give variety in his treatment of them. But it is unwise to give all these possible varieties definite titles, as what may answer the purpose of a full stop in one movement may only produce the effect of a semicolon in another, according to the calibre of the work.

The ideas at the root of the perfect cadence are two: first, that the key be emphatically defined; and secondly, that the expectation roused by the doubtful or discordant nature of one chord be absolutely satisfied by another.

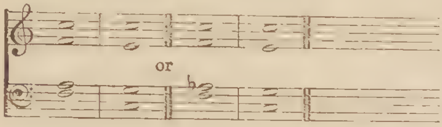


The simplest and most perfect manner of obtaining these effects is the progression from dominant to tonic harmony, as in the example, which is the type of all perfect cadences.

Here the key is strongly marked by the number of notes proper to it which are employed, and also, as Helmholtz has pointed out, 'by the distinct passage from the remotest parts of the scale to the centre of the system' of the key, since the dominant chord contains the notes which are most remote in their relation to the tonic. On the other hand, the tonic chord in its first position is the only chord sufficiently decisive to be used as a conclusion; and the dominant harmony must in any case be doubtful and inconclusive, even when concordant, and the effect is enhanced when, as in the example, a discord is made use of.

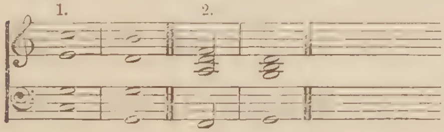
The common use of the major third in the tonic chord in the final cadences of pieces in a minor key (see Tierce de Picardie) is for the purpose above mentioned, of marking the key strongly, as the minor third is more obscure in character than the major third, and without the latter, especially in vocal music, the conclusion would not be so clear and incisive.

In old times, especially in church music, another very simple form of cadence was common; viz. that in which the penultimate chord is that of the sub-dominant or 4th of the key, either major or minor, as, in the key of C—



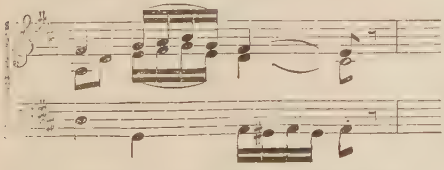
These two forms of the perfect cadence were distinguished as the Authentic and the Plagal, from the two main divisions of the ancient church modes. The latter is not so frequently used in modern music, except sometimes for variety, or to follow some particular turn of romance or sentiment which is expressed in the music.

II. The Imperfect Cadence, or Half-Close. The commonest form of Imperfect cadence is just a reversal of the dominant perfect cadence, so that the harmony of the dominant or 5th of the key is preceded by that of the tonic. In this case the effect will evidently not be conclusively satisfying, because a piece can only come to a complete stop on the harmony of the tonic. So, in the key of C, the cadence, Fig. 1,

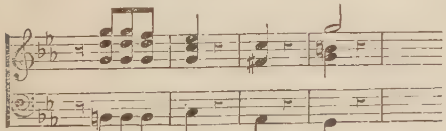


will leave the mind unsatisfied, though to a certain extent it produces the effect of a stop.

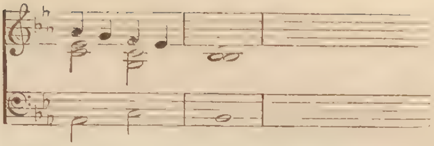
Another common form of imperfect cadence is shown in Fig. 2, where the harmony of the dominant is preceded by that of the supertonic, or 2nd note of the scale, direct or in inversion, as in Mozart's Quartet in G, No. 1—



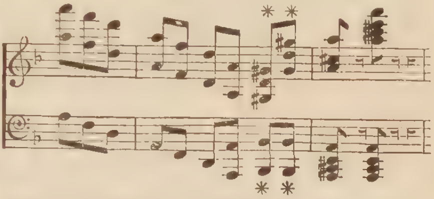
or the following from Beethoven's Symphony in C minor—



The chord of the submediant does not often occur as the penultimate, but it has been tried, as by Carissimi, as follows—



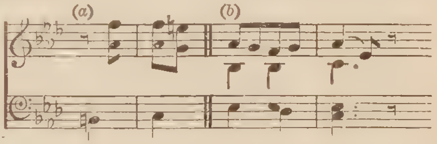
The chord of the augmented sixth is also not unfrequently found, as



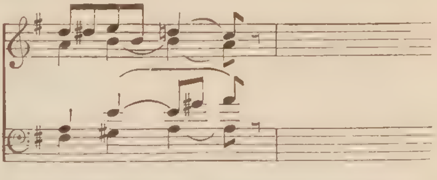
from the Fugue in Beethoven's Sonata in B♭, opus 106.

The diminished seventh which is derived from the supertonic root is also common in various positions as (*a*) from the second of the Preludes in F minor in Bach's 'Wohltemperirtes Clavier.'

As an example of an Imperfect Cadence which concludes on a chord other than the Dominant the passage (*b*) from the slow movement of Beethoven's Violin Sonata in C minor, op. 30, will serve.



Occasionally the Imperfect Cadence appears to belong to another key, which is used transitionally on principles which are explained near the conclusion of the article Harmony. The following instance is from Mozart's Quartet in G, No. 1—



in which case the two chords forming the Imperfect Cadence are the only ones not in the key of G in the whole passage up to the first perfect cadence, and cannot be considered as constituting a modulation.

The properties of the Imperfect Cadence were apprehended by the earliest composers of the modern harmonic period, and it is frequently found in works of quite the beginning of the 17th century. An example from Carissimi has been given above. In the instrumental music of the epoch of Haydn and Mozart and their immediate predecessors and successors it played a conspicuous part, as the system of Form in Music which was at that time being developed necessitated in its earliest stages very clear definition of the different sections and periods and phrases of which it was constructed, and this was obtained by the frequent use of simple and obvious forms of Perfect and Imperfect Cadences. The desire for continuity and intensity of detail which is characteristic of later music has inclined to lessen the frequency and prominence of cadences of all kinds in the course of a work, and to cause composers in many cases to make use of more subtle means of defining the lesser divisions of a movement than by the frequent use of recognisable Imperfect Cadences.

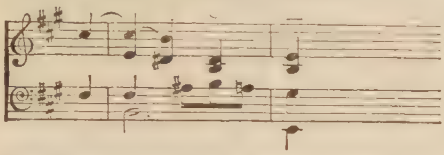
In Ellis's translation of Helmholtz the term 'Imperfect Cadence' is applied to that which is commonly called the Plagal Cadence. This use of the term is logical, but unfortunately liable to mislead through its conflicting with customary use. The common application of the term which has been accepted above is also not by any means incapable of a logical defence, but it must be confessed to be inferior both in accuracy of definition and comprehensibility to the expression 'Half-close,' which expresses admirably both the form of the succession of chords and the office it most frequently performs in music.

Cadences both perfect and imperfect are to a certain degree dependent on the position they occupy in the group of bars or rhythms which constitute the period or phrase; for when the succession of chords which theoretically constitutes a cadence occurs in the middle of a continuous passage it has not any actual significance of the kind implied by a cadence, but only when it occurs at the end of a period or phrase of some sort. This point is more important to note in relation to the Imperfect than to the Perfect Cadence; since the latter, being absolutely final, is restricted both as to its penultimate and to its ultimate chord; but the former being final only relatively to an incomplete portion of the music, as a comma is to an incomplete portion of an entire sentence, admits of variety not only in its penultimate but also in its ultimate chord; the chief requisites being that the final chord shall be sufficiently clear in its relation to the Tonic and sufficiently simple in its construction to stand in a position of harmonical prominence, and be listened to without any strong craving in the mind for change or resolution; since the chord which comes last must inevitably have much stress laid upon it.

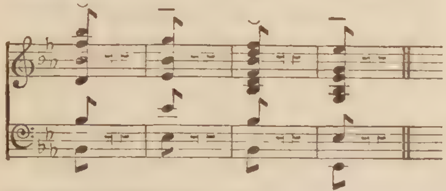
It is a common practice with writers of treatises on harmony to give a series of chords preparatory to the two final ones which are given above as the perfect cadence. This makes it look as though the treatises were meant to teach people to make music at so much a yard; for a man who really has something to say in music which he feels naturally is only hampered and worried with every extra direction of the kind, which tells him to put in so much that cannot possibly mean anything because it is everybody's property. A real musician only requires directions and general principles, which are capable of considerable expansion according to the power of his genius. The rule seems simply to be that, relative to the degree in which the cadence is final, the passage which immediately precedes it must mark the key in which it is made. The sense of the key in which any movement is written is of extreme importance for the comprehension of the music, especially in instrumental music, and such as depends much upon its form of construction. Hence a cadence of any finality must mark the key strongly. Subordinate cadences, such as occur in the course of the movement, especially apart from the broader divisions of the movement, need not be so marked; but if the final cadence of the whole movement, or that of an important subdivision of a movement, is simply a couple of chords or so immediately succeeding a passage in a foreign key, the sense of whereabouts is lost, and an entirely unsatisfactory effect produced by the indecisiveness of the conclusion.

The tendency of modern music has been to avoid full cadences in the course of a piece of music, and when they become necessary to vary them as much as possible. The former, because frequent cadences make a movement into a fragmentary series of continually recommencing passages, coming each time to a full stop and beginning again; the latter, because the mind has become so habituated to the form of the ordinary perfect cadence that in a movement of highly emotional character it comes rather like a platitude. Besides, though form is a great and often the principal element of beauty in a movement, to make it too obvious by the marked nature of the cadences destroys the interest and freshness of the work. Mozart marked the divisions of his movements very strongly, but in his day the forms of instrumental music were not by any means so familiar as they are now, and their being strongly marked was necessary for their due comprehension. Besides, in Mozart's day people had much more time to sit down and rest between one action and another than they seem to have now, and perfect cadences are exactly like sitting down and resting when one tune is over so as to be fresh for the next when it makes its appearance. And the analogy goes even further, for the movement in which one sits down least often and least completely is that which is most like one great action with a single principle at its basis rather than a series of somewhat disconnected motions, which are chiefly recommended by their mutual contrasts and relative proportions.

With regard to the position of the chords in the bar, the commonest position is that in which the final chord is on the first beat of the bar, or the strongest beat of all when the bars are thrown into groups by the rapidity of the time of the movement. So that the cadence proceeds from a chord without emphasis to a chord with it, or in other words, from the unaccented to the accented part of the bar; as first—

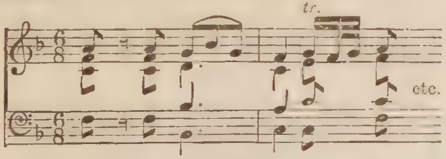


from Mozart's Quartet in A, No. 5; or—

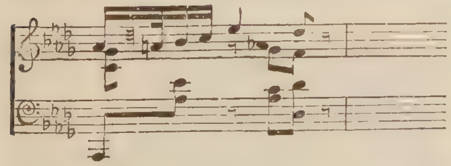


from his Quartet in E♭, No. 4.

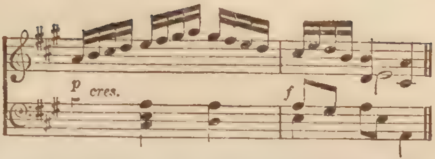
The next commonest position is to find the final chord in the middle of a bar which is equally divisible into two halves, as on the third beat of a bar of four, and the fourth of a bar of six. Of both of these Mozart makes very frequent use—as in the first movement of the first Quartet, the slow movement of the Quartet in B♭, the Rondo for pianoforte in A, and the Variations in the Sonata in A. Very often he seems to use this position with a sense of its being weaker and less conclusive than that in which the last chord falls on the first beat of a bar, and hence as a kind of pseudo-imperfect cadence; as in the slow movement of the Quartet in D minor, No. 2, which begins thus—



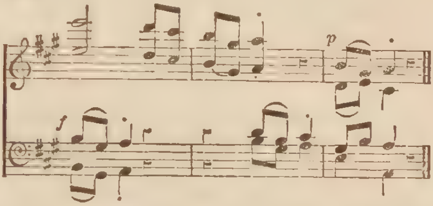
Cadences are also, but far more rarely, found occupying reversed positions, as in polonaises, where the last chord of a cadence, owing to the peculiar rhythmic character of the movement, frequently falls on the last beat of a bar of three; as in Chopin's Polonaise in C♯ minor—



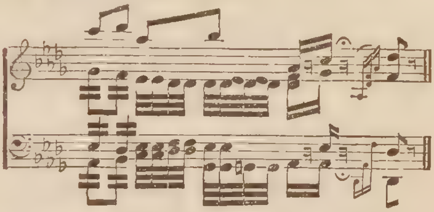
In Mozart's Rondeau en Polonaise, from the Sonata in D, the cadences fall on the second beat, as in



where the B and D are merely suspensions of the final chord of A—and in Beethoven's Quartet in A minor, op. 132, the last chord of the cadences in the movement 'Allegro ma non tanto,' falls on the second beat of a bar of three—



and in the slow movement of his Quartet in B♭, op. 130, at the end, the last chord falls on the last beat of a bar of four—

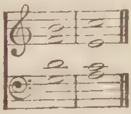


so that in point of fact the greatest authorities may be quoted to justify cadences in almost any position in the bar; but the last-mentioned instances are decidedly exceptional, and can only be justifiable when the movement in which they are used has some very marked peculiarities of rhythm or a very strong emotional character.

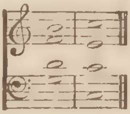
C. H. H. P.

III. **The Interrupted Cadence** is a progression which seems to tend towards the final Tonic chord of a perfect cadence through the usual Dominant harmony, but is abruptly deflected; so that the promised conclusion is deferred by the substitution of other harmony than that of the Tonic, after the Dominant chord which seemed to lead immediately to it.

The form which is frequently quoted as typical is that in which the chord of the submediant or third below the Tonic is substituted for the final Tonic chord, as—

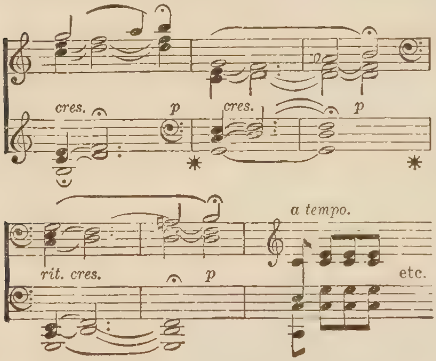


instead of

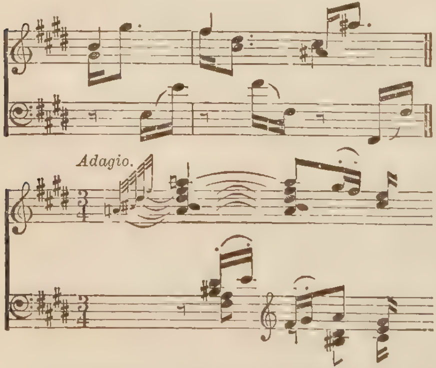


from which the principle will be readily grasped.

But in point of fact this gives but a very small notion of what an interrupted cadence really is. For it can only be distinguished from an imperfect cadence with certainty by reference to the context. The latter is a definite stop occurring in the natural course of the music, and marking a period, though not in such a way as to enable the passage which it ends to be taken as complete in itself. But the former is an abrupt and irregular interruption of the natural flow of the music towards its anticipated termination in a perfect cadence, postponing that termination for a time or altogether avoiding it. Thus at the end of the first movement of the Sonata in C, op. 53, Beethoven keeps on postponing the perfect cadence in this manner—

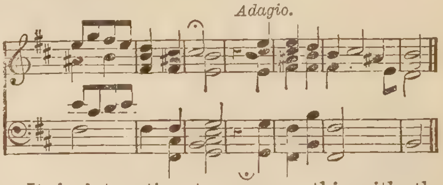


In his later works an entire evasion of the cadence is frequent, as in the first movement of the Sonata in E, op. 109—

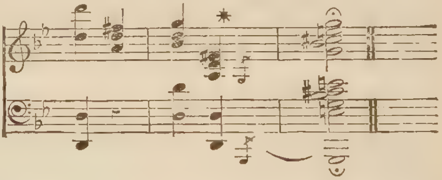


In reality the number of different forms is only limited by the number of chords which can possibly succeed the Dominant chord, and it is not even necessary that the chord which follows it and makes the interruption shall be in the same key.

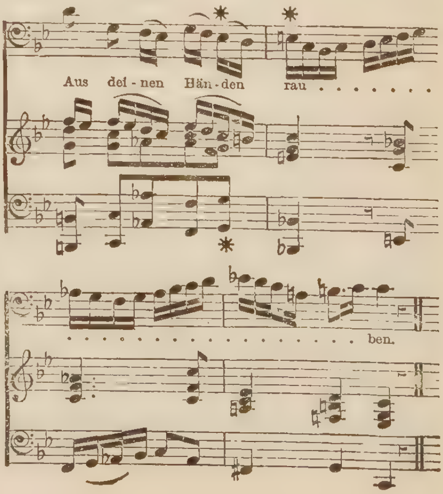
Handel frequently used the Interrupted Cadence or 'Inganno' (Deception) as it was formerly called), to make the final cadence of a movement stand out individually and prominently. The following example, which is made to serve this purpose, is from his Fugue in B minor from the set of Six for the Organ, and is very characteristic of him:—



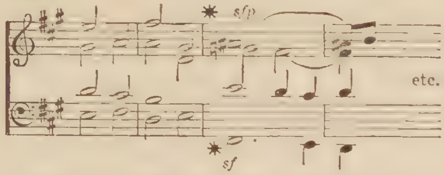
It is interesting to compare this with the conclusion of the last movement of Schumann's Sonata for Pianoforte in G minor, where a very definite Interrupted Cadence is used for the same purpose of enforcing the final cadence of the work by isolation, and the process is carried out in a thoroughly modern spirit and on an extended scale. The Interrupted Cadence itself is as follows:



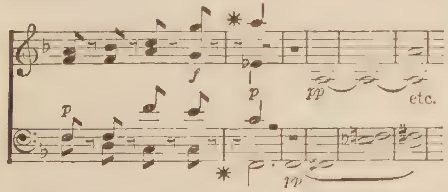
Bach frequently used Interrupted Cadences to prolong the conclusion of a work, and a form which seems to have been a great favourite with him is that in which the Tonic minor seventh succeeds the Dominant chord, thereby leading to a continuance and enforcement of the Tonic in the succession of chords at the conclusion. There are very remarkable and beautiful examples of this in the Prelude in E♭ minor, No. 8, in the Wohltemperirtes Clavier, the last—four bars from the end—being in the form above mentioned. The effect of this form of the Interrupted Cadence is most powerful when the seventh is in the bass, and of this there is a very striking instance in his Cantata 'Jesu, der du meine Seele,' which is as follows:—


Aus dei - nen Hän - den rau . . . . ben.

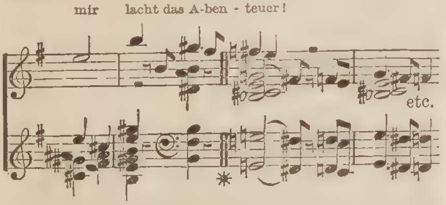
Mozart uses the Interrupted Cadence in a similar manner to extend the movement or the section in which it occurs. As an example from him, which presents yet another form, the following from his Quartet in A, No. 5, may be taken :—



Beethoven also uses Interrupted Cadences for similar purposes to the instances quoted above ; but latterly he employed them in a manner which it is important to take note of as highly characteristic and conspicuous in modern music. This is the use of them actually in place of a perfect cadence, taking them as a fresh starting-point, by which means greater continuity is obtained. A well-known example is that at the end of the slow movement of the Appassionata Sonata, by means of which the last two movements are made continuous. Two very remarkable and unmistakable instances occur also in the first movement of the Sonata in E (op. 109), one of which has already been quoted in this article (see p. 440*b*). Another instance occurs in the String Quartet in A minor (op. 132), where, the cadence of F major being interrupted at *, the 'working out' commences in the next bar, proceeding immediately with modulation, as follows :—



Wagner has made great use of this device, and by it secures at once the effect of a conclusion and an uninterrupted flow of the music ; the voice or voices having a form which has all the appearance of a full cadence, and the instruments supplying a forcible Interrupted Cadence which leads on immediately and without break to the succeeding action. An instance which illustrates the principle very clearly is the following from 'Tristan und Isolde,' act i. sc. 3 :—

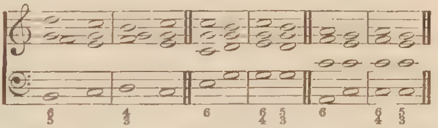


Another example which will probably be familiar is that at the conclusion of the chorus at the beginning of the 4th scene of the 2nd act of 'Lohengrin,' where Ortrud suddenly steps forward and claims the right to precede Elsa into the cathedral.

Beethoven also made occasional use of this device in 'Fidelio.' One specially clear instance is in the Finale of the last act, at the end of Don Fernando's sentence to Leonora—'Euch, edle Frau, allein, euch ziemt es, ganz ihn zu befrei'n.' By such means as this, one scene is welded on to another, and the action is relieved of that constant breach of continuity which resulted from the old manner of coming to a full close and beginning again. C. H. H. P.

IV. MIXED CADENCE. The two most distinct and obvious forms of cadence are such as are formed either by the succession of dominant or of subdominant and tonic harmony, and these are respectively called Authentic and Plagal cadences. The term 'Mixed' has been applied to a cadence which is in some senses a combination of these two forms, by having both subdominant and dominant harmony in close juxtaposition immediately before the final tonic chord, by which means the tonality is enforced both by the succession of the three most important roots in the key, and also by giving all the diatonic notes which it contains. C. H. H. P.

V. MEDIAL CADENCE (in modern music). Besides its use as described above (see p. 435*b*), this term is also applied, by Dr. Callcott, and some other writers on modern music, to closes in which the leading chord is represented by an inverted instead of a fundamental harmony.



Though cadences of this kind are in constant use, we rarely meet with them, now, under their old name. Most writers of the present day prefer to describe them as inverted cadences, specifying particular instances, when necessary, as the first or second inversion of the perfect, imperfect, or plagal cadence, as the case may be : the opposite term, 'radical cadence,' being reserved for closes in which the root appears in the Bass of both chords. W. S. R.

CADENZA in its simplest acceptation is a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality ; that is, occupying the position of full stop either to an entire movement, or to an important section of one. The custom was most probably originated by singers, who seized the opportunity afforded by the chord of 6–4 on the dominant immediately preceding the final close of an aria or scena, to show off the flexibility, compass, and expressive powers of their voices to the highest advantage; so that the piece coming to an end immediately afterwards, the audience might have the impression of astonishment fresh in their minds to urge them to applause.

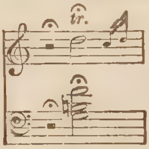
The idea thus originated spread widely to all kinds of music, and in course of time its character has changed considerably, though the flourish of which it is composed is still its conspicuous feature. In instrumental music it fulfils a peculiar office, as it is frequently introduced where a pause in the more important matter of the movement is desirable, without breaking off or allowing the minds of the audience to wander. Thus it occurs at points where the enthusiasm of the movement has been worked to such a heat that it is necessary to pause a little before returning to the level of the natural ideas of the themes, as in Liszt's 'Rhapsodie Hongroise' in A, and Chopin's 'Nocturnes' in F minor and C♯ minor. Chopin uses them frequently when the main business of the movement is over, in order to prevent the close, which follows immediately, being too abrupt. At other times it occurs as a connecting link between two movements, or between an introduction and the movement following it, where for certain reasons it is expedient to pause a while on some preparatory chord, and not to commence serious operations before the minds of the audience have settled to the proper level.

Specimens of this kind are common in the works of many great masters—*e.g.* Beethoven's Sonata in E♭ (op. 27, No. 1), Adagio; Sonata pathétique; Variations in F (op. 34); Brahms's Sonata in F♯ minor (op. 2, last movement); Mendelssohn's 'Lobgesang,' connecting the first movement with the second.

The greater cadenza, which is a development of the vocal flourish at the end of a vocal piece already spoken of, is that which it is customary to insert at the end of a movement of a concerto for a solo instrument. Like its vocal predecessors the cadenza usually starts from a pause on a chord of 6–4 on the dominant, preparatory to the final close of the movement, and its object is to show off the skill of the performer. Such cadenzas may occur either in the first or last movement, and even in both, as in Mozart's Concerto in D minor and in Beethoven's in G. With regard to their form there is absolutely no rule at all. They should contain manifold allusions to the chief themes of the movement, and to be successful should be either brilliant or very ingenious; containing variety of modulation, but rather avoiding progressions which have been predominant in the movement itself; and the more they have the character of abandonment to impulse the better they are. It was formerly customary to leave the cadenzas for improvisation, and certainly if the frenzy of inspiration could be trusted to come at the right moment, impromptu cadenzas would undoubtedly be most effective in the hands of real masters of the situation. Moreover, it is chiefly in the sense of their being the exposition of the player's special capacities that they are defensible, for as far as the composer is concerned the movement generally offers full opportunities for display of the powers of the executant.

Still custom is generally stronger than reason, and it does not seem likely that cadenzas will yet die out. And as the art of improvisation is for various reasons considerably on the wane it will probably become habitual for composers to write their own cadenzas in full, as Beethoven has done in the E♭ Concerto, and Schumann in his A minor Concerto.

Beethoven also wrote cadenzas for his other concertos and for Mozart's D minor; and these are published separately. Many famous musicians have supplied the like for classical concertos, Moscheles for Beethoven's, and Hummel for Mozart's. Perhaps the latest instance of this custom is the Violin Concerto of Brahms, for which Joachim wrote the cadenza.



The indication for a cadenza, when not written out in full is a pause or fermata 𝄐 indicating its commencement, usually over a rest in the solo part, and over the last note in each of the orchestral parts; another pause over a shake in the solo part indicating its close. The example is taken from Beethoven's Concerto in C minor, pianoforte part. C. H. H. P.

CÆCILIAN SOCIETY. This society was instituted in 1785 by a few friends who met weekly at each other's houses for the practice of hymns and anthems, but subsequently, having some instrumentalists among them, they united for the performance of sacred works on a more extended scale, and especially of Handel's oratorios. In 1791 an organ was erected in the society's room in Friday Street, and after meeting at Plasterers' Hall, Painters' Hall, Coachmen's Hall, and the Paul's Head, they obtained the use of Albion Hall, London Wall, where they met until the dissolution of the society in 1861. Among the works performed were all Handel's oratorios and secular compositions, Haydn's 'Creation' and 'Seasons,' Mozart's and Haydn's masses and Mendelssohn's 'Elijah.' For many years the society gave the only performances of the oratorios of Handel and Haydn which could be heard (except during Lent at the theatres of Covent Garden and Drury Lane), and its work may be said to have been taken up by the Sacred Harmonic Society, which was founded nearly thirty years before the dissolution of the older body. The first conductor of the Society was an amateur named Vincent, who filled the office for upwards of thirty years, when he was succeeded by Thomas Walker, whose place was taken by his son Joseph Walker. James Shoubridge was the last conductor. Among the earlier members were some professional musicians who afterwards became famous, and who when they had left its ranks frequently came to assist in its performances. The society was almost entirely self-supporting, and the tickets of admission to the concerts were given by the members to their friends. C. M.

CÆSAR, Julius, M.D., of an ancient family of Rochester, many of whom are interred in the cathedral there, was an amateur composer in the 17th century. He was probably the same Julius Cæsar who was a son of Joseph Cæsar, and a grandson of Dr. Gerard Cæsar of Canterbury, and who died at Strood on April 29, 1712, aged fifty-five. Some catches by him appear in the collection entitled 'The Pleasant Musical Companion,' and one is in the Fitzwilliam Museum at Cambridge. W. H. H.

CÆSAR, *alias* William Smegergill, was the composer of some songs published in 'Select Musicall Ayres and Dialogues,' 1653, and other collections of the period. W. H. H.

CAFARO, Pasquale, otherwise CAFFARO, and also known by his name of endearment CAFFARELLI, was born at Lecce near Naples Feb. 8, 1706. He was destined by his parents for a scientific career, but his bent towards music showed itself too strongly for contradiction, and he was entered at the Conservatorio della Pietà, at that time under the direction of Leonardo Leo. On the termination of his studies he became Maestro at the Chapel Royal of Naples, and in time Director of the Conservatorio as well. He died Oct. 23, 1787. Grace, purity of style, and poverty of invention were the characteristics of his work. The following are among his best-known productions:—

Oratorio per l' Invenzione della Croce; Naples, 1747. Ipermnestra; Naples, 1751. La Disfatta di Dario; 1756. Antigono; 1754. L' Incendia di Troia; Naples, 1757. Cantata a tre voci per festeggiare il giorno natalizio di Sua Maestà; Naples, 1764. Arianna e Teseo; 1766. Cantata a tre voci, etc. etc.; Naples, 1766. Il Creso; 1768. Giustizia placata; 1769. Cantata a più voci per la Traslazione di sangue di S. Gennaro; Naples, 1769. L' Olimpiade; Naples, 1769. Antigono, reset to fresh music; 1770. Il Natale di Apollo, 1775. Betulia liberata. Il Figluolo prodigo ravveduto, 1745. Oratorio on S. Antonio of Padua. Il Trionfo di Davidde, Oratorio, 1746.

A Stabat Mater was printed at Naples in 1785. In addition to these there are in existence by Cafaro many pieces of church music, consisting of masses, psalms, motets, etc., of acknowledged merit. An 'Amen' for five voices by him is included in Novello's *Fitzwilliam Music*. [See list of works in *Quellen-Lexikon*.] E. H. P.

CAFFARELLI, Gaetano Majorano, detto, was born at Bari, Naples, April 16, 1703. His father was a peasant, and for some time opposed his son's inclination for music at the expense of his ordinary tasks. Gaetano, however, by his assiduous attendance at the musical services in a certain chapel, soon attracted the notice and favour of Cafaro or Caffaro (see above). This artist, recognising the genius of the boy, rescued him from the toil to which he was destined by his ignorant parents, sent him to Norcia to be prepared for the career of an *evirato*, according to the barbarous custom of those days; and, upon his return, gave him in his own house elementary instruction in reading, writing, and music. When sent to study at Naples under Porpora, the grateful youth, as was not unusual, called himself Caffarelli, in remembrance of his first protector. It is of this extraordinary singer that the story is told that he was kept by old Porpora for five or six years to the uninterrupted and unvaried study of one page of exercises; and that, at the end of this time, he was dismissed with these words, 'Go, my son: I have nothing more to teach you. You are the greatest singer in Europe.' Whether Porpora's object in this system was to secure the perfect equality of the voice, which in his opinion could not be otherwise gained, or to humble the boy's pride, which was inordinate—whether the story be true or false, certain it is that, according to all competent authorities, the singers whom he sent forth into the world, Farinelli, Caffarelli, etc., were superior to any that preceded or followed them. His valedictory words, in any case, were ill calculated to check the pride and presumption which made Caffarelli, throughout a career of marvellous success, always ridiculous, always odious, and always a contrast to the modest Farinelli. In 1724 he made his début at Rome in a female character, as was usual for sopranists, when his beautiful voice, perfect method, and handsome face, procured him his first triumph. He now easily obtained engagements, and sang with similar success in the principal cities of Italy until 1728, when he returned to Rome. Here his success was more brilliant than before, and than that of any previous singer. He was courted by the highest society, and in one of his very numerous 'bonnes fortunes' he nearly lost his life. Owing to a sudden alarm, he had to escape by passing the night in an empty cistern in a garden, where he caught a severe cold, which kept him to his bed for a month. After this he went about everywhere protected by four bravos from the vengeance of the husband. He left Rome safe, however, in 1730; and, after singing in other places, arrived in London at the end of 1737. Here he made his first appearance at the King's Theatre on Jan. 7, 1738, in the principal character in Handel's 'Faramondo,' and in 'Serse' on April 15. He also sang the part of Jason in Pescetti's 'La Conquista del vello d'oro' in the same year. His name does not appear again; and it is said that during all his stay in London he was never in good health or voice. He does not appear to have fulfilled the expectation that his coming had created. He now returned to Italy, and passed through Turin, Genoa, Milan, Florence, and Venice, in a triumphal progress. At Turin, when the Prince of Savoy told Caffarelli, after praising him greatly, that the princess thought it hardly possible that any singer could please after Farinelli, 'To-night,' he replied, 'she shall hear two Farinellis!' What would have been thought of this answer by the lady who once exclaimed in delirious excitement 'One God, and one Farinelli!' At Naples he excited the wildest enthusiasm. While he was singing there he was told of the arrival of Gizziello, whom, as a possible rival, he was most anxious to hear and estimate for himself. He posted all the way to Rome, arrived in time for the opera, and took a back seat in the pit. After listening attentively to Gizziello's *aria di entrata* he could not master his emotion; but, rising from his seat, exclaimed 'Bravo, bravissimo, Gizziello! È Caffarelli chi te lo dice!' and fled precipitately from the theatre. Throwing himself into his carriage, he posted rapidly back to Naples, and found he had barely time to dress and appear at the opera, where his absence had already been remarked. In 1740 he returned to Venice, where he received a higher salary than any singer had received before,—800 sequins (=£385), and a benefit of 700 sequins (=£335), for a season of three months. He reappeared at Turin in 1746, and then at Florence and Milan. On the invitation of the Dauphine he went to Paris in 1750, and sang at several concerts, where he pleased as much as he astonished the critics. Louis XV. sent him a present of a snuff-box; but Caffarelli, observing that it was plain, showed the messenger who brought it, one of the gentlemen of the court, a drawer full of splendid boxes, and remarked that the worst of them was finer than the gift of the King of France. 'If,' said he, 'he had sent me his portrait in it!' 'That,' replied the gentleman, 'is only given to ambassadors.' 'Well,' was the reply, 'and all the ambassadors of the world would not make one Caffarelli!' This, when repeated, made the King laugh heartily; but the Dauphine sent for the singer, and, giving him a passport, said—'It is signed by the King himself,—for you a great honour; but lose no time in using it, for it is only good for ten days.' Caffarelli left France in dudgeon, saying he had not gained his expenses there. Stories about him are innumerable: Metastasio, in one of his letters, tells an amusing one, according to which the intervention of Tesi, the celebrated singer, alone saved him from a duel at Vienna, provoked by his arrogance and folly. At the age of sixty-five he was still singing; but he had made an enormous fortune, had purchased a dukedom, and built at Santo Dorato a palace, over the gate of which he inscribed, with his usual modesty, 'Amphion Thebas, ego domum.' A commentator added 'Ille cum, sine tu!' It will be inferred from the above that he was the rival of Farinelli, to whom by some he was preferred as a singer. He excelled in slow and pathetic airs, as well as in the bravura style; and was unapproached both in beauty of voice and in the perfection of his shake and chromatic scales. He is said to have been the first to introduce the latter embellishment in quick movements. He died Nov. 30, 1783, leaving his wealth and his dukedom to a nephew. J. M.

CAGNONI, ANTONIO, born Feb. 8, 1828, at Godiasco, in the district of Voghera, entered the Milan Conservatorio in 1842, remaining there until 1847. Two operas of small calibre were performed in the theatre connected with the establishment, but his first essay before the public was with 'Don Bucefalo,' given at the Teatro Rè in Milan in 1847. This opera buffa, although it has kept the stage in Italy, has never attained success outside its own country; it was given at the Italiens in Paris, but very coldly received. His successive operas have not been received with uniform favour, though several, especially among his later works, have been attended by good fortune. Between 1856 and 1863 he held the post of maestro di cappella at Vigevano, and while there devoted himself entirely to religious music. The following is a complete list of his operas:—

Rosalia di San Miniato (1845); I due Savojardi (1846); Don Bucefalo (1847); Il Testamento di Figaro (1848); Amori e Trappole (1850); La Valle d' Andorra (1854); Giralda (1852); La Fioraja (1855); La Figlia di don Laborio (1856); Il Vecchio della Montagna (1863); Michele Perrin (1864); Claudia (1866); La Tombola (1869); Un Capriccio di Donna (1870); Papà Martin (1871), produced by Carl Rosa at the Lyceum in 1875 as The Porter of Havre; Il Duca di Tapigliano (1874); Francesca da Rimini (1878).

In that year he retired to Novara, where he became maestro di cappella in the cathedral, and director of the Istituto musicale. Subsequently he produced nothing but sacred music. Two motets, 'Inveni David' and 'Ave Maria,' were published in 1886. In February of that year Cagnoni was made a commander of the order of the Corona. He was from 1886 maestro di cappella at Santa Maria Maggiore in Bergamo, where he died April 30, 1896. M.

CAHEN, ALBERT, French composer, born Jan. 8, 1846, was a pupil of Mme. Szarvady for piano, and of César Franck for composition. He wrote several works of considerable importance; his 'Jean le Précurseur,' a biblical drama, was performed at the Concert National, Jan. 25, 1874; and 'Endymion,' a 'poème mythologique,' at the Concerts Danbé, Jan. 1875. His début on the stage was made with 'Le Bois,' a one-act piece (Opéra-Comique, 1880); in 1886, 'La Belle au Bois dormant,' a 'féerie,' came out at the Geneva Theatre; 'Le Vénitien,' a four-act opera was given at Rouen in 1890; 'Fleur de Neiges,' a ballet, at Brussels 1891; and 'La Femme de Claude' at the Opéra-Comique, June 24, 1896. He also wrote a set of songs called 'Marines,' etc. He died at Cap d'Ail in March 1903, after a very painful illness. G. F.

CAHUSAC, THOMAS. The founder of an important London firm of music publishers and instrument-makers. Thomas Cahusac senior was 'at the sign of the Two Flutes and Violin opposite St. Clement's Church in the Strand' as early as 1755, and from that date to 1798 he carried on an extensive business there. He died May 18, 1798, and an obituary notice in *The Gentleman's Magazine* describes him as 'the oldest musical instrument-maker in and near London.' His son Thomas before his father's death had been established in Great Newport Street, but he now joined his brother W. M. Cahusac at 196 Strand, and for two or three years a partnership existed. In 1802 Thomas, however, sets up as a musical instrument-maker at 41 Haymarket, and W. M. Cahusac retains the Strand business until shortly before 1814, when he is established at 79 Holborn; he retired about 1816, living in 1824 at Maida Hill, and in 1829 at Bexley in Kent. The Cahusac firm made flutes, violins, and other of the smaller kind of musical instruments, issued numbers of interesting pocket volumes of airs, and much sheet music. F. K.

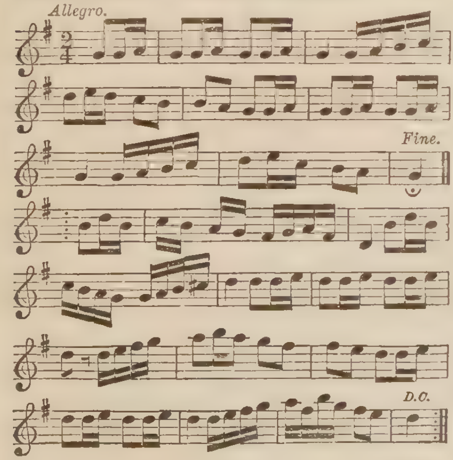
ÇA IRA. The earliest of French revolutionary songs, probably first heard on Oct. 5, 1789. when the Parisians marched to Versailles. The words were suggested to a street-singer called Ladré by General La Fayette, who remembered Franklin's favourite saying at each stage of the American insurrection. The burden of the song was then as follows:—

Ah! ça ira, ça ira, ça ira!
Le peuple en ce jour sans cesse répète:
Ah! ça ira, ça ira, ça ira!
Malgré les mutins, tout réussira.

At a later period the burden, though more ferocious, was hardly more metrical:—

Ah! ça ira, ça ira, ça ira!
Les aristocrat' à la lanterne;
Ah! ça ira, ça ira, ça ira!
Les aristocrat' on les pendra.

The tune—the length and compass of which show that it was not composed for the song—was the production of a certain Bécour or Bécourt, a side-drum player at the Opera; and as a contre-danse was originally very popular under the title of 'Carillon national.'



G. C.

The tune quickly became popular in England, and many copies are found in sheet music and in collections of airs. One sheet, published by A. Bland, gives it with the French words as: 'Ah Ça Ira Dictum Populaire ou Carrillon National Chanté a Paris a La Fédération de 14 Juillet 1790.' This and other copies have a strain following on, and additional to the one printed above. The melody was employed in an opera entitled 'The Picture of Paris,' arranged by Shield and produced at Covent Garden on Dec. 20, 1790. For many years afterwards, under the name 'The Downfall of Paris,' or 'The Fall of Paris,' it was used for a pianoforte piece with many variations. F. K.

CALAH, John, born 1758, was organist of St. Mary's Church, and master of the Song School, Newark-on-Trent, 1782. In 1785 he was appointed organist of Peterborough Cathedral, and held the post till his death, August 5, 1798. He was buried in the New Building of the cathedral. He composed some cathedral music, songs, and a sonata for piano with violin and violoncello. M.

CALANDO (Ital.), diminishing *i.e.* in tone; equivalent to *diminuendo* or *decrescendo*, and often associated with *ritardando*. G.

CALASCIONE or **COLASCIONE** (Ital.; Fr. *Colachon*). The name of a finger-board instrument of the tamboura kind belonging to Lower Italy. The calascione is strung with two catgut strings tuned a fifth apart. The body of it is like that of an ordinary lute, but it is relatively smaller towards the neck. Of all finger-board instruments the calascione is most like the Nefer of the old Egyptian monuments; but it would be a bold hypothesis to derive the modern instrument from one used in such remote antiquity, the long-necked Egyptian tamboura having been depicted as early as the fourth dynasty—according to recent investigations about 4000 B.C. The strings of the calascione are touched with a plectrum, rarely by the fingers. The finger-board has frets of ivory. About 1767 the brothers Colas were noted performers on it. A. J. H.

CALDARA, Antonio, born about 1670 in Venice, where he was a member of the choir of St. Mark's and a pupil of Legrenzi. The various authorities on his life differ very widely as to some important dates, but it seems fairly certain that he led a wandering life for many years. He was at Vienna in 1712, when Astorga acted as godfather to his daughter. In 1714 (according to Fétis) he was appointed maestro di cappella at Mantua. If this was the fact, he must have kept the post for a very short time, as he was for a time in Rome, and, giving up his position there, entered the service of the King of Spain; but was compelled by his wife's ill-health to return to Italy, finally settling down in Vienna some time before Jan. 1, 1716, when he was appointed vice-capellmeister under

J. J. Fux, a post which he held until his death Dec. 28, 1736. In spite of his roving life, and of the prodigious fecundity of his talent, Caldara's music has many qualities of a high order. He could write with great dignity, and his church music contains many examples of beautiful polyphonic effect. (See an example in the writer's *Age of Bach and Handel* (*Oxford History of Music*, vol. iv.), pp. 53-59.) In his writing for solo voices, there is a tendency to the florid style that was beginning to come into fashion, but the well-known 'Come raggio del Sol' is a noble song. Eitner (*Quellen-Lexikon*) enumerates thirty-six oratorios, sixty-six operas, besides numerous masses, motets, cantatas, a string septet, a set of 'XII suonate a tre' (his op. 1, dated 1700), etc. M.

CALL, LEONARD VON, born in 1779; a guitar player and composer of harmonious and pretty part-songs, which were greatly in fashion in Germany at the beginning of the 19th century, and contributed much to the formation of the 'Männer Gesangvereine' in that country. Some pleasing specimens will be found in *Orpheus*. De Call is also known for his instruction book for the guitar. He died at Vienna, 1815. G.

CALL CHANGES. Ringers are said to be ringing call changes when the conductor calls to each man to tell him after which bell he is to ring, or when the men ring changes with the order in which they are to ring written out before them. When such changes are rung, each change is generally struck consecutively from ten to a hundred times. C. A. W. T.

CALLCOTT, JOHN WALL, Mus.D., was born Nov. 20, 1766, at Kensington, where his father carried on the business of a bricklayer and builder. Whilst a school-boy he had frequent opportunities of examining the organ at Kensington Church, and having formed an acquaintance with the organist, Henry Whitney, became a constant visitor to the organ-loft on Sundays. There he acquired his knowledge of the rudiments of music. His intention was to follow the profession of surgery, but the sight of a severe operation so seriously affected his nerves that he abandoned it and turned his attention to music. In this pursuit his studies were prosecuted without the aid of a master. In 1780 he wrote music for a play performed at Mr. Young's school. By frequent attendance at the Chapel Royal and Westminster Abbey he became acquainted, in 1782, with Drs. Arnold and Cooke, and the elder Sale, from whom he derived much musical knowledge, although he did not receive any regular instruction. In 1783 he became deputy-organist, under Reinhold, of St. George the Martyr, Queen Square, Bloomsbury, which post he held until 1785. About 1782 Dr. Cooke introduced him to the orchestra of the Academy of Ancient Music, and the associations he there formed gave him his first bias towards glee writing; he occasionally played the oboe in the orchestra of the Academy. In 1784 he had submitted a glee, 'O sovereign of the willing soul,' as a candidate for a prize at the Catch Club, which was not successful; but in 1785 he carried off three of the four prize medals given by the club by his catch 'O beauteous fair'; his canon 'Blessed is he'; and his glee 'Dull repining sons of care.' On July 4 in the same year he took the degree of Bachelor of Music at Oxford, setting as his exercise Dr. Joseph Warton's 'Ode to Fancy.' In 1786 he composed an ode for the Humane Society, and gained two prizes from the Catch Club for his catch 'On a summer's morning,' and his canon 'Bow down Thine ear.' The next year, determined (as he said) to show that if deficient in genius he was not wanting in industry, he sent in nearly 100 compositions as competitors for the prizes. Of this large number, however, two only succeeded in obtaining the coveted distinction, viz. the canon 'Thou shalt show me,' and the glee 'Whann Battayle smethynge'; whilst the members of the club, to prevent the recurrence of so troublesome and inconvenient an event, resolved that in future the number of pieces to be received from any one candidate should be limited to twelve, *i.e.* three of each kind—catch, canon, and serious and cheerful glees. In 1787 Callcott took an active part with Dr. Arnold and others in the formation of the Glee Club. In 1788, offended at the new regulation of the Catch Club limiting the number of compositions to be received from each candidate for prizes, he declined writing for it, but in the next year, changing his determination, he sent in the full number of pieces permitted, and succeeded in carrying off all the prizes, a circumstance unparalleled in the history of the club. The four compositions which achieved this feat were the catch 'Have you Sir John Hawkins' History?' the canon 'O that Thou would'st'; and the glees 'O thou, where'er, thie bones att rest,' and 'Go, idle boy.' In the same year he was elected a member of the Royal Society of Musicians, and in 1789 was chosen joint organist, with Charles S. Evans, of St. Paul's, Covent Garden, and four years later organist to the Asylum for Female Orphans, which he held till 1802. Although he now ranked as one of the ablest and most popular composers of the day he had but little skill in orchestral writing. He therefore availed himself of the opportunity afforded by the visit of Haydn to England in 1791 to take lessons in instrumental composition from that illustrious master. Whilst studying under Haydn, Callcott composed his fine song 'These as they change' for Bartleman. From 1790 to 1793 (after which the Catch Club ceased to offer prizes) he was awarded nine medals for his compositions; two in 1790 for the canon 'Call to remembrance,' and the glee 'O voi che sospirate'; three in 1791 for the catch 'Tom Metaphysician,' the canon

'I am well pleased,' and the glee 'Triumphant Love'; three in 1792 for the canon 'O Israel,' and the glees 'See, with ivy chaplet bound,' and 'Father of heroes,' and one in 1793 for the canon 'Christ being raised.' In the latter year he was appointed organist to the Asylum for Female Orphans. It was about this time that he began to study the works of the best theorists, and to feel the desire of appearing as a writer on the theory of music. Having acquired the MSS. of Dr. Boyce and his pupil, Marmaduke Overend, organist of Isleworth, he projected a musical dictionary, and made large collections for the work, of which in 1797 he issued a prospectus. On June 18, 1800, he proceeded Doctor of Music at Oxford, his exercise being a Latin anthem, 'Propter Sion non tacebo.' In 1795, upon the formation of a volunteer corps at Kensington, Callcott accepted a commission in it. Aided by a subscription he formed a band for the corps in 1801, for which he not only purchased the instruments and composed and arranged the music, but even instructed the performers. In 1802 he wrote an anthem for Arnold's funeral. The compilation of his dictionary proceeding but slowly, and thinking the public had a right to expect some theoretical work from him, he employed himself in 1804 and 1805 in writing his Musical Grammar, which was published in 1806. In the latter year he wrote for Bartleman a scena upon the death of Lord Nelson, and was appointed in 1807 to lecture on German music at the Royal Institution. His anxiety to distinguish himself in this new position, combined with the heavy labours of which he had so unsparingly imposed upon himself, and the daily drudgery of teaching, seriously impaired his health, and his mind suddenly gave way. For five years his life was a blank. During that period (in 1809) his professional friends gave a concert on his behalf, and so strong was the desire to show sympathy for him that it was found that the opera-house in the Haymarket was the only building large enough to contain the numbers who thronged to be present. After an interval of rather more than five years Dr. Callcott so far recovered as to lead his friends to hope that his health was completely restored, but their hopes were in vain. Two or three years passed and he was again afflicted with the most terrible calamity which can befall frail humanity. He lingered until May 15, 1821, when he died at Bristol, being buried at Kensington on the 23rd of the month.

Dr. Callcott's principal works were his very numerous glees and other pieces of vocal harmony, mostly published singly, but he left in manuscript many anthems, services, odes, etc. His fine scena 'Angel of life' was written for Bartleman. His son-in-law, the late William Horsley, Mus. B., edited in 1824 a collection of his best glees, catches, and canons, in two folio volumes, with a memoir of the composer, and an analysis of his compositions. The work also contains a portrait of Callcott from a painting by his brother Augustus, afterwards Sir Augustus Callcott, R.A. Besides the above-named works Callcott was associated with Dr. Arnold in the selection, adaptation, and composition of the tunes for 'The Psalms of David for the use of Parish Churches' (1791). Dr. Callcott left a numerous family. His daughter, SOPHIA, became eminent as a teacher of the pianoforte, and his younger son, WILLIAM HUTCHINS CALLCOTT (born Sept. 28, 1807, died August 5, 1882) attained distinction as a composer and arranger. One of his songs, 'The last man,' met with remarkable success, and his anthem 'Give peace in our time, O Lord,' has been very generally admired. [His son WILLIAM ROBERT STUART CALLCOTT (1852-86) was a very promising musician and an organist of rare skill.] W. H. H.

CALLINET. See DAUBLAINE.

CALORI, ANGIOLA, was born at Milan, 1732, and came to London in 1758. Here she appeared in 'Issipile,' by Cocchi. In 1759 she sang in 'Ciro riconosciuto,' by the same composer; and in his 'Erginda,' 1760. In the next season she performed the part of Eugenia in Galuppi's 'Filosofo di Campagna,' but her name does not occur here again after that. She had a soprano voice of great extent, a profound knowledge of music, and extraordinary rapidity of execution. In 1770 she was singing at Dresden with great success. She returned to her native country in 1774, and continued to sing at the various operas of Italy till 1783. She died about 1790. J. M.

CALVARY, the English version of Spohr's oratorio of 'Des Heilands letzte Stunden.' The translation was made by Edward Taylor, and the first performance was given in the Hanover Square Rooms by the Vocal Society, under Mr. Edward Taylor, March 27, 1837. It was performed at the Norwich Festival of 1839 under Spohr's own direction. It was again given in his presence, but under Costa's baton, by the Sacred Harmonic Society, at Exeter Hall, July 5, 1852. G.

CALVÉ, EMMA, born at Madrid in 1864, was a pupil of Mme. Marchesi and of Puget, and made her début at Nice at a charity performance. Her first important appearance was at the Théâtre de la Monnaie, Brussels, as Marguérite, Sept. 23, 1882. Her first engagement in Paris was at the Théâtre Italien, where she created the part of Bianca in Dubois's 'Aben Hamet,' Dec. 16, 1884. In the following March she sang at the Opéra Comique; and after some successful tours in Italy she reappeared at the Théâtre Italien as Leila in Bizet's 'Pêcheurs de Perles' in 1889. Returning to the Opéra Comique, she sang the part of Santuzza in 'Cavalleria Rusticana' for the first time in Paris on Jan. 19, 1892; and on May 16 of the same year made her first appearance in the same part at Covent Garden. Since that year she has been an almost annual visitor to London, and has established herself among the first favourites of the operatic public. In Santuzza and Carmen the southern blood which is so strongly characteristic of her enables her to give impersonations of the utmost vividness and dramatic force. She is universally accepted as the greatest Carmen of all who have appeared in the part. She created the part of Anita (written for her) in Massenet's 'Navarraise,' in London on June 20, 1894, and sang the same composer's 'Sapho' for the first time in November 1897 at the Opéra Comique. She gave some special representations of Ophélie in Ambroise Thomas's 'Hamlet' at the Opéra in Paris in May 1899, but the part was not considered to suit her style when she sang it in London. Like her acting her singing is strongly individual, for she is apt to sacrifice some of the composer's intentions in regard to rhythm for the sake of making dramatic effects. Her voice, a soprano of remarkably beautiful timbre, is very emotional, indeed almost luscious in quality, and exquisitely trained. M.

CALVISIUS, Seth, musician, astronomer, and chronologer, born at Gorsleben in Thuringia, Feb. 21, 1556, of very poor parents. The name is a refinement of Kallwitz. His poverty interfered greatly with his education, but he contrived to attend the Magdeburg Gymnasium, in 1572, and the Universities of Helmstedt (1579) and Leipzig (1580), and to avail himself of every opportunity of musical instruction. In 1581 he was made 'repetent' at the Pauliner Church, Leipzig, in 1582 Cantor at Schulpforte, and in 1594 Cantor and Schulcollege at the Thomasschule, and music director at the Thomaskirche of Leipzig. For music he gave up much —for instance, the chair of mathematics at Wittenberg, offered him in 1611. He died in Leipzig on Nov. 24, 1615. His treatises are *Melopœia* . . . (Erfurt, 1592, Magdeburg, 1630), *Compendium musicæ practicæ* . . . (Leipzig, 1594, 2nd ed. 1602), *Musicæ artis præcepta* . . . (Leipzig, 1612; ed. 3 of the *Compendium*), *Exercitationes musicæ duæ* . . . (*terti*) (Leipzig, 1600 and 1611). His music, original and edited, comprises 'Hymni sacri latini et germanici,' 1594, 'Harmonia cantionum, a M. Luthero . . . compositarum' (Leipzig, 1597), 'Bicinia 70,' 1599, 'Biciniorum libri duo . . .' (Do. 1590 and 1612), 'Tricinia . . .' (Do. 1603), 'Der 150 Psalm für 12 Stimmen . . .' (Do. 1615), 'Schwanengesang' for 8 voices, 1616, 'Der Psalter Davids . . .' (Do. 1617). Many motets and hymns are in MS. in the Library of the Thomasschule, and his pretty 'Joseph, lieber Joseph mein' is in vol. iii. of Arion. A full catalogue of MSS. and editions is in the *Quellen-Lexikon*. G.

CAMARGO, Miguel Gomez, born at Guadalajara about the middle of the 16th century, musical director at the Cathedral of Valladolid. Several of his compositions in MS. are in the library of the Escurial, and Eslava's *Lira Sacra-Hispana* contains a beautiful hymn to St. Iago in the purest counterpoint. M. C. C.

CAMBERT, Robert, the originator of French opera, born in Paris, 1628; was a pupil of Chambonnières, organist of the church of S. Honoré, and Intendant of Music to Anne of Austria, before 1665. The 'Euridice' of Peri and Caccini, performed at Florence in 1600, had set the musical world in a blaze, and the Abbé Perrin, after hearing that work, proposed to Cambert to compose a similar piece entitled 'La Pastorale.' This was performed for the first time, amid extraordinary applause, at the Château d'Issy in April 1659, and was the first French opera. 'La Pastorale' was followed by 'Ariane,' 1661, 'Adonis,' 1662, and other pieces, and on June 28, 1669, Perrin obtained a patent securing the right to perform opera. For twelve years Cambert was associated with Perrin in the enterprise, and the result was the production of the operas of 'Pomone' (March 19, 1671) and 'Les peines et les plaisirs de l'amour,' Nov. 1671. By Lully's intrigues Perrin lost the Académie, and Cambert took refuge in England, where he became first bandmaster to a regiment, and then master of the music to Charles II. He died in London in 1677. Portions of 'Pomone' were printed, and the MS. of 'Les peines' is in the Bibliothèque Nationale. [Both are reprinted in the 'Chefs d'œuvres classiques de l'Opéra français.'] Lully's jealousy implies that Cambert was a formidable rival. G.

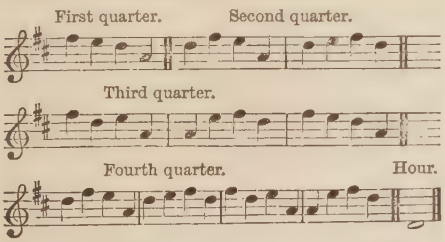
CAMBINI, Giovanni Giuseppe, born at Leghorn, Feb. 13, 1746, violinist and composer, studied under Padre Martini, at Bologna, between 1763 and 1766. In the latter year he produced an opera at Naples without success. Having formed an attachment for a girl from his native city, he was returning thither with her to be married when their vessel was captured by corsairs, and they were both sold as slaves in Barbary. Here a rich Venetian merchant bought Cambini and gave him his liberty. In 1770 he went to Paris, and was introduced to Gossec, who performed some of his symphonies at the Concerts Spirituels. These works, though very slight, were written with the flowing melody characteristic of Italian music, and created a highly favourable impression. During the ensuing twenty years, Cambini produced an enormous mass of music; 60 symphonies, 144 string-quartets, concertos for every variety of instrument, an oratorio, 'Le sacrifice d'Isaac' (Concerts Spirituels, 1774), and 12 operas, of which Fétis gives a list. Comparatively few of these are now to be found. See *Quellen-Lexikon*. He was conductor at the Théâtre des Beaujolais (1788-91), and of the Théâtre Louvois (1791-

1794). In 1804 he wrote some articles in the Leipzig *Allgem. Musik. Zeitung*, and in 1810 and 1811 was joint-editor of the *Tablettes de Polymnie*. Towards the end of his life Cambini maintained himself by arranging popular airs and other like drudgery, but even this resource failed him, and his last ten years were spent in the hospital of the Bicêtre, where he died in 1825. His best works were his quartets. He excelled so much in playing that style of music, that Manfredi, Nardini, and Boccherini, the three most eminent quartet players of that epoch, each chose him to play the viola with them. Cambini wasted in dissipation abilities which might have placed him in the foremost rank of musicians; and so little was he troubled with a conscience as to undertake to write some quartets and quintets in the style of Boccherini, which were published by Pleyel, indiscriminately with genuine compositions of that master.

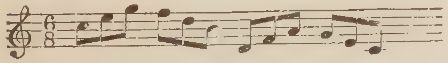
M. C. C.

CAMBRIDGE. See DEGREES; MUSICAL LIBRARIES; PROFESSOR; UNIVERSITY MUSICAL SOCIETIES.

CAMBRIDGE QUARTERS. The most frequent application in England of the principle of CARILLONS is in the short musical phrases which are used to mark the divisions of the hour. Among these the quarter-chimes of Cambridge or Westminster, and those of Doncaster have become most famous. There is an interesting account of the origin of the Cambridge or Westminster chimes. It is said that Dr. Jowett, Regius Professor of Law, was consulted by the University authorities on the subject of chimes for the clock of St. Mary's, Cambridge, and that he took a pupil of the Regius Professor of Music into his confidence. The pupil, who was no other than the afterwards famous Dr. Crotch, took the fifth bar of the opening symphony of Handel's 'I know that my Redeemer liveth,' and expanded it into the musical chime, which is as follows:—



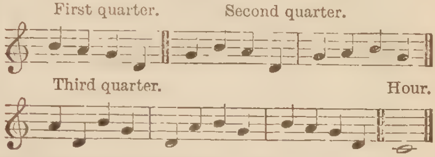
The old 'Whittington' chimes, famous at one time in London



have apparently become old-fashioned and out of date.

The chimes of the Royal Exchange (London) present the Cambridge arrangement; but with this difference, that bar 2 of the second quarter, and bar 2 of the third quarter, are transposed. It is generally considered that the old arrangement is best.

The Doncaster and Fredericton chimes are arranged to come in upon a set or ring of eight bells, whereas the Cambridge or Royal Exchange chimes need a set or part of a set of ten bells, and as so many churches have an octave of ringing bells the Doncaster arrangement has many advantages for the more general adoption, being arranged thus—



the fourth quarter being made up of the second quarter and the first two bars of the third quarter chimes.

S. B. G.

CAMERA (Ital. 'chamber'). A sonata or concerto di camera was of secular character, and written for a room, and was so called to distinguish it from the sonata or concerto di chiesa, which was intended for performance in a church.

G.

CAMIDGE, JOHN, born at York in 1735, was, on the resignation of his master, James Nares, in 1756, appointed organist of the cathedral church of York, which post he held until Nov. 11, 1799. He died April 25, 1803. He went to London before his first appointment to Doncaster Parish Church, and studied under Dr. Greene, taking some lessons from Handel. He published 'Six Easy Lessons for the Harpsichord.' His son MATTHEW was born at York in 1758, and received his early musical education in the Chapel Royal under Dr. Nares. He was at first assistant organist at the minster, and on the resignation of his father he was appointed his successor as organist. He published a number of sonatas, etc., a Collection of Tunes adapted to Sandys' version of the Psalms (York, 1789), and *A Method of Instruction in Musick by Questions and Answers*. He resigned Oct. 8, 1842, and died Oct. 23, 1844, aged eighty-six. His son JOHN, born at York 1790, graduated at Cambridge as Bachelor of Music in 1812, and as Doctor in 1819. About 1828 he published a volume of Cathedral Music of his composition. He received the appointment of organist of York Minster on the resignation of his father in 1842, having for many years previously discharged the duty. The present organ of the cathedral was constructed chiefly under his superintendence. On Nov. 28, 1848, he became paralysed while playing evening service, and never was able to play the organ again. His duties between his illness and death, on Sept. 21, 1859, were taken by his son, THOMAS SIMPSON CAMIDGE (organist in succession at

St. Saviour's York, Hexham Abbey, Swindon, and Swansea). His son, JOHN, organist of Beverley Minster, represents the fifth generation of organists in direct descent. W. H. H.

CAMPAGNOLI, BARTOLOMEO, a violinist of great repute, born Sept. 10, 1751, at Cento, near Bologna. He learned the violin from Dall' Ocha, a pupil of Lolli's, from Guastarobba, of the school of Tartini, and afterwards from Nardini. While in the orchestra of the Pergola at Florence he made the friendship of Cherubini. He led the opera bands at Florence and Rome alternately for some years, and in 1776 became Concertmeister to the Bishop of Freysing. In 1779 he entered the service of the Duke of Courland at Dresden. From 1783 to 1786 he was travelling in north Europe; in 1788 he revisited Italy. In 1797 he was conductor of the Gewandhaus Concerts in Leipzig. In 1801 he visited Paris, renewed his acquaintance with Cherubini, and heard R. Kreutzer. [He went in 1816 with his daughters, Albertina and Giannetta, two well-known singers, to Italy for a year, and in 1818 settled again in Leipzig.] On Nov. 6, 1827, he died at Neustrelitz. His works comprise concertos, sonatas, duets, and smaller pieces for the violin and flute, and a violin-school. P. D.

CAMPANA, FABIO, born 1815, at Bologna, and received his musical education there at the Liceo. In early life he produced several operas with more or less ill-success, according to Fétis, viz. 'Caterina di Guise,' Leghorn, 1838; another (name not given by Fétis), at Venice, 1841; 'Jannina d'Ornano,' Florence, 1842; 'Luisa di Francia,' Rome, 1844; and 'Giulio d'Este,' at Milan, in or about 1850. He then settled in London, where he was well known as a teacher of singing, and a composer, principally of Italian songs, some of which were successful. He composed two other operas, viz. 'Almina,' produced at Her Majesty's, April 26, 1860, with Piccolomini [see PICCOLOMINI], and 'Esmeralda,' produced at St. Petersburg, Dec. 20, 1869, and at Covent Garden Theatre, June 14, 1870, with Patti as heroine, afterwards produced through her instrumentality at Homburg, in 1872. Signor Campana died in London, Feb. 2, 1882. A. C.

CAMPANINI, ITALO, born June 29, 1846, at Parma, received instruction in singing there at the Conservatorio, and later from Lamperti of Milan. He first attracted public attention in 1871, on the production in Italy of 'Lohengrin' at Bologna under Angelo Mariani. On May 4, 1872, he first appeared in England at Drury Lane as Gennaro in 'Lucrezia,' with such success that hopes were entertained that a successor of Mario and Giuglini had been found. From that time until 1882, he sang every year in opera both there and (from 1887) at Her Majesty's. He did not fulfil his early promise, but he still obtained considerable popularity as a hard-working and extremely zealous artist. In addition to the usual repertory for tenors, he played Kenneth on the production of Balfe's 'Talismano,' June 11, 1874; Don José on the production of 'Carmen,' June 22, 1878; Rhadames ('Aïda') first time at Her Majesty's, June 19, 1879, and Faust on production in England of Boito's 'Mefistofele,' July 6, 1880. He had played the same part Oct. 4, 1875, on the occasion of the successful reproduction of that opera at Bologna. He sang also at St. Petersburg, Moscow, and later in America under Mapleson with great effect. After a retirement of a good many years, he returned to England and appeared at the Albert Hall in Berlioz's 'Faust' with qualified success. He died at the Villa Vigatto near Parma, Nov. 22, 1896 (Nov. 23 according to *The Athenæum*). A. C.

CAMPANOLOGY, the art and mystery of Bells and Bell-ringing. See BELL, CAMBRIDGE QUARTERS, CARILLON, CHANGE, CHIMES.

The following list of works on Campanology, published during the 19th century, is given in Rev. Woolmore Wigram's *Change-ringing Disentangled* (1871) as those most useful to ringers in general.

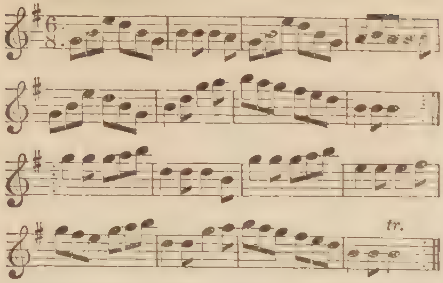
1. On the Bells themselves:—*Belfries and Ringers*, H. T. Ellacombe; *Clocks and Bells*, E. B. Denison; *Account of Church Bells*, W. C. Lukis.

2. On Change-ringing:—*Campanologia*, W. Shipway; *Campanologia*, H. Hubbard; *Change-ringing*, C. A. W. Troyte; *Church Bells and Ringing*, W. T. Maunsell; *Change-ringing*, W. Sottenshall. G.

CAMPBELL, ALEXANDER, born Feb. 22, 1764, at Tombea, Loch Lubnaig; he and his brother John were pupils of Tenducci. He was an organist in Edinburgh and edited and published, in 1792, a collection of twelve Scots songs, with an accompaniment for the violin, and later a similar collection with an accompaniment for the harp. Not long after the publication of his songs, he abandoned music and took to medicine, but subsequently fell into great poverty, and died May 15, 1824. (*Dict. of Nat. Biog.*) W. H. H.

CAMPBELLS ARE COMING. This fine and popular air has been the subject of many conflicting legendary statements, the most likely of which is that it became the gathering tune of the clan Campbell during the Scots Rebellion of 1715. Other accounts give an Irish origin, and one that it was used for a song, composed on and at the period of Mary Queen of Scots' imprisonment in Loch Leven Castle. However this may be the tune cannot be traced either in manuscript or print before 1745, about which year it was used for country dancing under the title 'Hob or Nob.' With this name the air is found in the fourth book of Walsh's 'Caledonian Country Dances' (*cir.* 1745), in Johnson's 'Collection of 200 Favourite Country Dances' 1748, and in other contemporary dance books.

Hob and Nob.'



Under the heading 'The Campbells are Coming' the melody occurs in Oswald's 'Caledonian Pocket Companion' (*cir.* 1750), and a few years later in Bremner's 'Scots Reels.' The words with the air are in Johnson's *Scots Musical Museum*, vol. iii. 1790. F. K.

CAMPENHOUT, François van, born at Brussels, Feb. 5, 1779, died there April 24, 1848, began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice he appeared on the stage at the same theatre. During the ensuing thirty years he sang in the chief towns of Holland, Belgium, and France, and made his farewell appearance at Ghent in 1827. He composed several operas, 'Grotius' (Amsterdam, 1808); 'Le Passe-partout' (Lyons, 1815); 'L'heureux Mensonage,' and others unpublished, besides songs, choruses, and church music. His name, however, is chiefly associated with the Brabançonne, which he composed at the time of the revolution in 1830, and has now become the national air of Belgium. M. C. C.

CAMPIOLI, Antonio Gualandi, detto, born in Germany, of Italian parents. He learnt to sing in Italy and returned to Germany, where his lovely contralto voice created a great sensation. He appeared first at Berlin in 1708. In 1720 he was engaged at Wolfenbüttel. Six years later he visited Hamburg; and, after travelling in Germany and Holland, returned to Dresden, where he sang in Hasse's 'Cleofida' in 1731. At the end of that year he appeared in London in Handel's 'Poro.' On Feb. 19, 1732, he sang in the new opera 'Sosarme,' and in revivals of 'Flavio' and 'Acis,' all by the same master. He passed the remainder of his life in Italy. J. M.

CAMPION or CAMPIAN, Thomas, M.D. [born 1575 (see *The Choir*, vol. iv. 3)], a physician by profession, was a poet, dramatist, composer, and writer on music in the earlier part of the 17th century. In 1602 he published *Observations on the Art of English Poesie*, and in 1607 wrote and invented a masque performed at Whitehall on Twelfth Night in honour of the marriage of Sir James Hay, for two of the songs in which he also furnished the music. [He had studied for the legal profession, and was a member of Gray's Inn. He seems to have studied medicine at Cambridge. Three songs, dated 1596, are in Harl. MS. 6910. His first publication was a volume of Latin epigram called *Poemata*, which appeared in 1595, reprinted in 1619. His first 'Booke of Ayres' was published in 1601, two books in 1613,[1] and the 'third and fourth' in 1617. As the first book contained songs by Rosseter, the publication of 1613 no doubt counts as the first and second books of Campion's exclusive production, both as regards words and music. A. H. Bullen's *Works of Dr. Thomas Campion*, 1889.] In 1613 he wrote 'Songs of Mourning bewailing the untimely death of Prince Henry, which were set to music by John Coperario; and also devised and wrote the entertainment given by Lord Knowles at Cawsome [Caversham] House, near Reading, to Queen Anne in her progress towards the Bath on April 27 and 28; the Masque presented in the Banqueting House at Whitehall on St. Stephen's night, 1613, on the marriage of the Earl of Somerset and Lady Frances Howard; the Masque of Flowers presented by the gentlemen of Gray's Inn in the same place on Twelfth Night, 1613, in honour of the same marriage;[2] and the Lords' Masque presented in the Banqueting House on the marriage of Frederick, the Elector Palatine, with the Princess Elizabeth on Feb. 13, 1613, for one song in which he also composed the music. Some lines by Campion are prefixed to Alfonso Ferrabosco's Ayres, 1609, and others to Ravenscroft's 'Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measureable Musicke,' 1614. Campion's treatise, 'A New Way of making Fowre parts in Counterpoint, by a most familiar and infallible Rule,' was first published without date, but probably about 1618; the second edition, with annotations by Christopher Sympson, was published in 1655 under the title of 'The Art of Setting or Composing of Musick in Parts by a most familiar and easie Rule'; and another edition called 'the last' appeared in 1664, with the word 'Setting' in the title changed to 'Descant.' The later editions were appended to the first eight or nine editions of John Playford's 'Introduction to the Skill of Musick.' [Mr. A. H. Bullen considers that the words of the 'Airs sung and played at Brougham Castle' (published 1618) as well as some of the songs in Robert Jones's collections, are by Campion.] Dr. Campion died in 1619, and was buried on March 1 in that year in the Church of St. Dunstan in the West, Fleet Street. W. H. H.

CAMPORESE, Violante, was born at Rome, 1785. She belonged to a good family, and had cultivated music only as an amateur; but, having married a gentleman of the noble family of

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[1] The date is fixed by a reference to the death of Prince Henry.

[2] But Campion's authorship of this is disputed on internal evidence, in A. H. Bullen's edition of Campion's poetical works.

Giustiniani, she found herself compelled by circumstances to practise it as a profession. She appeared at first only in concerts. Possessed as she was of a very good soprano voice and great facility of execution, she was already a talented singer, when she was engaged for the private concerts of Napoleon in Paris, where she so profited by the lessons of Crescentini as to become an admirable artist. Ebers, while in Paris in the autumn of 1816, was introduced to Mme. Camporese at the house of Paer, and gives a good account of her voice, style, and appearance. She possessed a fine-toned voice of more than two octaves, from *a* to *c'''* ; but her best notes were from *c'* to *f''*. She 'cultivated a pure, chaste, and expressive style, was a handsome and elegant woman of thirty-one with dark hair, eyes, and complexion, a tall, slender figure, a fine Roman countenance full of tragic dignity, and features rather strongly marked.' The purity and force of her singing, and the exquisite quality of her voice, were united to an execution refined, polished, and free from any effort at display. From Paris she went to Milan, where she sang at the Scala to crowded and enthusiastic houses. While there, she is said to have given up an evening engagement in order to visit a poor insane musician in the hospital, whom she soothed by singing to him. She was as kind and charitable as she was talented. In 1817 she was engaged for the King's Theatre in London, and made her début on Jan 11 in Cimarosa's 'Penelope.' She was not accustomed to the stage, and was therefore at first nervous and embarrassed, and made little effect. A critic of the day said, 'Her intonation is generally good, and her science is indisputable. It is alike manifest in what she does and in what she declines. She never attempts in the way of ornament what she cannot perfectly execute. Catalani takes her hearers by storm ; Camporese wins by more quiet, more regular, but not less certain approaches.' As Susanna in 'Le Nozze di Figaro,' she established her reputation, and this success was followed by another when she played Donna Anna in 'Don Giovanni.' In May she appeared as Agnese in Paer's opera of that name, taken from Mrs. Opie's 'Father and Daughter,' in which she delighted the critics by her pure and tasteful singing. Ambrogetti's acting, however, was so strongly and painfully dramatic, that the piece gave more pain than pleasure, and was soon withdrawn. In July 'La Clemenza di Tito' was given, Camporese sustaining the principal part of Sesto. Lord Mount-Edgcumbe declares that she gave more effect to it than Braham or Tramezzani. She sang also at the Ancient Music and Philharmonic Concerts. Owing to a mistake, she was not re-engaged for the opera, and she consequently went to Milan. After singing there and at other places in Italy, she returned in 1821 to London, with an engagement for the season at a salary of £1550, with extra allowance for costumes, permission to sing at concerts, and her salary paid in advance. Meanwhile she was welcomed in all ranks of society, even the most exclusive. She sang, March 10, in 'La Gazza ladra,' with the greatest éclat ; but, thinking she could succeed in comic parts still more than in tragic, she attempted Zerlina, but had the good sense not to repeat the experiment. In 1822 she was again engaged, and appeared in 'Le Nozze di Figaro' and 'Otello' ; and she sang also at the concerts at the Argyll Rooms. She appeared again at the King's Theatre in 1823, bringing out at her benefit Rossini's 'Riccardo e Zoraide,' in which opera she took her leave August 5. In 1824 she again returned ; but her voice was worn, and she could not bear comparison with Malibran and Sontag, then in full force. She prudently retired to Rome ; but we find her singing in Rossini's 'Aureliano' and other operas at Ancona, 1827. Two years later she came once more to London, and sang in concerts ; but her voice was gone, and her performance was not successful. She had a public benefit concert, with guinea tickets, June 12. She died at Rome in 1839. J. M.

CAMPRA, André, born Dec. 4, 1660, at Aix, in Provence, and educated in music by G. Poitevin. He gave little promise of distinction until his sixteenth year, when his talent made a sudden stride ; and a motet, 'Deus noster refugium et virtus,' then composed by him, was so full of scholarly and contrapuntal writing, that his master predicted his future eminence. As early as 1679 Campra was selected to fill the place of maître de musique in the Cathedral of Toulon, and was in the same position at Arles, in 1681, and in 1683 at Toulouse, where he remained until his removal to Paris in 1694. His first post there was the directorship of the music at the church of the College of the Jesuits ; and from this he was soon promoted to the directorship at Notre Dame. His reputation as a composer would appear to have been already established, for we are told that crowds went to hear his motets at great church festivals ; but while thus employed, Campra was also studying the dramatic works of Lully and Cambert, and discovering where his own special talent lay. In 1697 he produced his first opera, 'L'Europe galante,' and this was followed in 1699 by an operatic ballet called 'Le Carnaval de Venise,' but both these compositions appeared in his brother's name.[1] He was deterred from publishing them in his own name by fear of losing his valuable ecclesiastical appointment. In 1700, however, he decided to abandon the church for the stage. Indeed he may have been constrained to do so, because we learn from a popular rhyme of the day—

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[1] Joseph Campra, a double-bass player at the Opera in 1699. He received a pension in 1727, and was still living in 1744.

Quand notre archevêque saura
L'auteur du nouvel opéra
M. Campra décampera.
Alleluia—

that the true authorship of his operas had ceased to be a secret. 'Hésione,' the first opera produced under his own name, appeared in 1700; and thenceforth for forty years his works held the stage with ever-growing popularity. His last opera, 'Les Noces de Vénus,' came out in 1740. Honours and emoluments were freely bestowed on him: at a date not yet discovered he was made teacher and director of the pages at the Chapelle Royale, an appointment he held until his death; by a patent dated Dec. 15, 1718, the King granted him a pension of 500 livres, 'in recognition of his merits as a dramatic composer, and as an incentive to continued composition for the Académie Royale de Musique.' In 1722 he was given the title of composer and director of music to the Prince de Conti, and in the same year he was nominated maître de chapelle to the King. He died at Versailles on June 29, 1744.

Campra's historic place in the French opera was between two composers whose eminence transcended his own; he followed Lully and preceded Rameau,[1] but his inferiority to them should not make us overlook his marked superiority to his own contemporaries, such as Colasse and Destouches. Indeed Campra's operas are the only ones besides those of Lully which kept their place on the stage during the first half of the 18th century. In the opera of 'Tancrède,' Campra rises to a very high level; it is a work full of warmth, life, and genuine feeling, which was popular from its first appearance in 1702 until its last performance in 1764.[2] Still it must be owned that Campra failed to contribute to the progressive development of the French opera, and his failure may be ascribed in part to want of originality, but even more to an excessive deference to the taste and fancies of the public. It was a time when the so-called *spectacles coupés*—*i.e.* performances in one evening of favourite acts or scenes from different operas—were in special vogue, and to Antoine Danchet, the librettist of 'Hésione' and several other operas of Campra's, is assigned the dubious distinction of having popularised this fragmentary kind of dramatic representation. Campra himself, with his 'L'Europe galante,' was one of the first composers to enter upon this debased path of art; and as a perfect type of his work in this category, we may mention the operatic ballet called 'Les Fêtes Vénitiennes,' which has been described as a lyrical kaleidoscope.

The following is a list of his operas:—

'L'Europe Galante,' 1697 (with some pieces by Destouches); 'Carnaval de Venise,' 1699; 'Hésione,' 1700; 'Aréthuse,' 1701; 'Fragments de Lulli,' Sept. 1702; 'Tancrède,' Nov. 1702; 'Les Muses,' 1703; 'Iphigénie en Tauride,' May 1704 (with Desmarets); 'Télémaque,' Nov. 1704; 'Alcine,' 1705; 'Le Triomphe de l'Amour,' Sept. 1705; 'Hippodamie,' 1708; 'Les Fêtes Vénitiennes,' 1710; an act of 'Laure et Petrarque,' Dec. 1711; 'Idoménée,' 1712; 'Les Amours de Mars et de Vénus,' 1712; 'Télèphe,' 1713; 'Camille,' 1717; 'Les Ages,' 1718; 'Le Jaloux trompé,' 1731; 'Achille et Déidamie,' 1735; several acts of 'Silène et Bacchus,' Oct. 1722.

Besides these works, Campra wrote also:—

'Vénus,' 1698; 'Le destin du nouveau Siècle,' a divertissement for the year 1700; 'Les Fétes de Corinthe,' 1717; 'La Féte de l'île Adam,' divertissement for the Court, 1722; 'Les Muses rassemblées par l'Amour,' 1723; 'Le Génie de la Bourgogne,' divertissement for the Court, 1732; 'Les Noces de Venus,' a score written in 1740, at the age of eighty,

as well as three books of cantatas, a mass, and five books of motets. The once celebrated air 'La Furstemberg' was also by him.

In the preface to his 'Cantates Françoises' (dated 1708) Campra states that he has attempted to combine the characteristics of the French and Italian schools, and the attention paid by him to the latter school is clearly indicated by the use of the orchestra and the more expressive treatment of the words, especially in the later collections, dated respectively 1714 and 1718. In his motets[3] he paid special heed to the solo voice, and emancipated it from the mere declamatory phrases so prevalent in Lully's time. It is noteworthy also that Campra was the first composer who obtained permission to use other instruments besides the organ in church music; and his indications of the different instruments employed give proof of his acquaintance with them, although his study of orchestral colouring may have been very slight.[4] Among the more beautiful of his motets is the last of the third book: its brilliant and effective passages for the solo voice, and expression marks, such as *affettuoso*, etc., are tokens of its thoroughly Italian character. A more solid piece of work is a very fine 'In convertendo' in six parts with accompaniment of strings in five parts. These works furnish us with the best criterion of Campra's merits as a cultivated musician, although his operas chiefly established his popular fame.

(See also A. Pougin's study of Campra and his works, which appeared in the *Ménestrel*, Series 47, No. 15.) A. H. W.

CANALI or **CANALE**, Floriano (1575-1603). Little is known of Canali's life, but from the title-pages of his printed works it appears that he was organist of San Giovanni Evangelista in Brescia from 1581 to 1603. If he was the Florian Canale, Bresciano, who wrote the medical treatise entitled 'Dei Secreti universali,' Venetia, 1640 (in the Bodleian Library), he was still alive in 1612, for the dedication is signed *Da Brescia, 12 Decembre* 1612, *Florian Canale.* E. van der Straeten, who holds that Canali came from the Netherlands, says that the literal Flemish translation of the Latin name Canalis is *Pype;* many Flemish families have this name. He suggests that *Buys* (*c.* 1554) has a name that can be translated *Canalis*, although Buys's identity is more probably connected with that of Buus (*c.* 1541 to 1551). List of works:—

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[1] For Campra's high appreciation of Rameau, see Rameau.

[2] This opera partly owed its great success to the circumstance that the heroine (Clorinde) was taken by a contralto (Mlle. Maupin) for the first time since the foundation of the French opera.

[3] Campra's five books of motets did not appear first in 1706 (Fétis), nor in 1699 (Pougin), for Dr. W. Langhans says he is in possession of a *second* edition dated 1699. They are dedicated to the Abbé of St. Sever de la Grange Trianon.

[4] In the motet on the 126th Psalm, à grand Chœur, there is a group of two oboes and bassoon used for strengthening the accompaniment, and also for short solos; but written on the title-page is the remark '*ou de flûtes d'Allemagne.*'

1. Psalmodia, 5 et 4 voc. Venetia. Scotto, 1575. In the Berlin Konigl. Bibl. 5 part-books (Eitner).

2. Sacræ Cantiones quæ vulgo Motecta dicuntur, quatuor vocibus decantandæ: nec non quibuscunque Organorum sonis accommodatæ, a Floriano Canali Brixiano organa modulante, nunc primum in lucem editæ. Brixiæ apud Vincentium Sabbium, 1581. In the Bologna Liceo Musicale 4 part-books 4to. In the Dedication, written from Bologna, Canali calls these compositions his 'first-fruits' (Parisini).

3. Missæ Introitus, ac motecta quatuor vocibus nec non quibuscunque organorum sonis accommodatæ, A. D. Floriano Canali Brix. organa modulante, nunc primum in lucem editæ. Brixiæ, apud Thomam Bozzolam, 1588. In the British Museum, four part-books, 4to, pp. 30.

4. Canzoni da sonare a quattro et otto voci di D. Floriano Canale da Brescia organista. Libro primo. In Venetia appresso Giacomo Vincenti, 1600. In the Augsburg Bibl. 4 part-books, 4to; 17 canzoni a 4 voci, 2 a 8 voci (Schletterer).

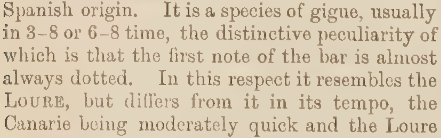
5. Canzonette a tre voci di D. Floriano Canale da Bressa organista. Primo libro. Venetia, Giacomo Vincenti, 1601. In the Cassel Ständisches Landesbibl. 3 part-books, 8vo pp. 29 (Israël).

6. Sacræ Cantiones—5 voc. Venetia. Vincenti, 1602. In the Bischofliches Privatbibl. Regensburg, 22 compositions (Eitner).

7. Sacræ Cantiones sex vocibus concinendæ, Tum viva voce, tum Instrumentis cujusuis generis cantatu accommodissimæ. A. D. Floriano Canali in Ecclesia Divi Joannis Evangelistæ de Brixia organista, noviter compositæ. Liber primus. Venetiis apud Jacobum Vincentium, 1603. In the Bologna Liceo Musicale, 6 part-books, 4to (Parisini).

In the collection 'Promptuarii Musici, Sacras harmonias sive motetas v. vi. vii. et viii vocum' Abrahamo Schadaeo, 1611, are two compositions, No. 14 'Quem vidistis pastores' 2nd part 'Dicite quidnam vidistis?' and No. 50 'Ego vos elegi de mundo,' each headed 'Floriani Canali a 6.' A manuscript of the former in lute tablature is in the Bibl. Rudolfina der Königl. Ritteracademie at Liegnitz (Pfudel and Eitner). A manuscript score ('Cantiones sacræ diversorum auctorum') of 'La Balzana *a* 8 parti, una canzona da sonare,' in two movements (see Torchi's *Musica istrumentale* for music), is in the Bologna Liceo Mus. Some of the music is given by Torchi in the *Rivista Musicale Italiana* for 1897, p. 601, and in his *Musica Istrumentale in Italia*, 1901, p. 22. C. S.

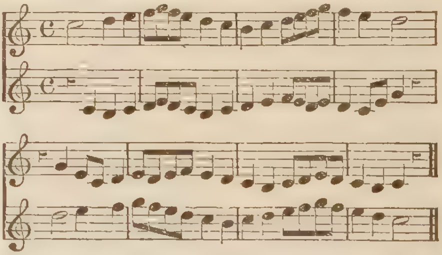
CANARIE. A now antiquated dance, deriving its name from the Canary Islands, whence it is said to have been introduced, in which the two partners danced alternately before each other with the gestures of savages (Littré). It was greatly in vogue at the time of Louis XIV. According to some authorities, however, it is of Spanish origin. It is a species of gigue, usually in 3-8 or 6-8 time, the distinctive peculiarity of which is that the first note of the bar is almost always dotted. In this respect it resembles the LOURE, but differs from it in its tempo, the Canarie being moderately quick and the Loure somewhat slow. It always commences on the first beat of the bar, and consists of two short periods, each repeated. [A specimen occurs in Purcell's 'Dioclesian,' and] the following example, dating from the 17th century is quoted from F. L. Schubert's 'Die Tanzmusik':—



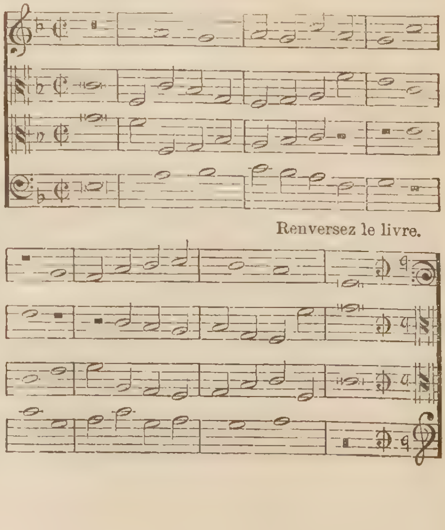
A specimen may also be found, in 3-4 time by the way, in the second suite (or 'ordre,' to use the composer's own term) of the first book of Couperin's 'Pièces de Clavecin.' E. P.

CANCAN, a word applied by modern slang to a peculiar way of dancing at public balls, which became popular in Paris shortly after 1830, and has even been brought on the stage in operettas. It is neither a national dance nor a characteristic step; but a mere succession of extravagant jumps, with loose and obscene gestures, introduced into the usual figures of the quadrille. According to Francisque Michel it is called *cancan* either because the performers imitate the walk of a goose (or rather a duck—*cane*), or because they quack like that animal. It is more probably from the Latin word *quamquam*, a fruitful subject of squabbles in the schools of the Middle Ages, and written indifferently 'cancan' and 'quanquan.' French people still employ the expression 'faire un grand cancan de quelque chose,' in order to say 'much ado about nothing.' G. C.

CANCRIZANS. This is a name given to canons by retrogression, on account of their *crab-like* motion—from the Latin word *cancer*, a crab. The German term is *krebsweis*. An example (from A. Andre's 'Lehrbuch der Tonsetzkunst') will best explain their construction.



Sometimes a canon is both cancrizans and by contrary motion—'Rétrograde-inverse,' of which we give an example from Fétis's *Traité du Contrepoint et de la Fugue*.



The book should be turned upside down to show the retrograde and inverse structure.

F. A. G. O.

CANNABICH, CHRISTIAN, a violin player, composer, and renowned orchestral conductor, was born at Mannheim in 1731. He was a pupil first of his father, a flute player, and afterwards of Stamitz (see that name), the celebrated violinist at the head of the Mannheim orchestra. The Elector afterwards sent him to Italy, where he studied composition under Jommelli. In 1759 he was appointed leader, in 1775 conductor, of the orchestra at Mannheim; and in 1778 followed the Elector in the same capacity to Munich. He died in 1798 at Frankfort, while on a visit to his son.

Cannabich was a very good violinist and a fair composer, but all contemporary writers on musical matters lay most stress on his great skill as a leader and conductor. Mozart in many letters to his father praises the perfect ensemble in the orchestral performances at Mannheim, and speaks of Cannabich as the best conductor he ever met with. Burney, in his *Present State*, etc. (*Germany*), is not less hearty in his praise, and Schubart, a German writer of considerable authority, reports upon the Mannheim orchestra in the flowery style of the period as follows: 'Here the *forte* is a thunder, the *crescendo* a cataract, the *diminuendo* a crystal streamlet babbling away into the far distance, the *piano* a breeze of spring.'

There can be no doubt that the performances at Mannheim under Cannabich enjoyed a special reputation for refinement and observance of *nuances*, somewhat like those of the Paris Conservatoire concerts at a later period. And although it has been suggested with much probability, that Cannabich had in this respect derived his experience from Italy, where his master Jommelli had introduced more refinement into orchestral playing, he must still be considered as one of the first and most successful promoters of that exact style of performance, which alone can do justice to the works of the great modern composers. He was also a successful teacher. Most of the violinists at Mannheim,—some of them artists of reputation,—were his pupils. That he was not only a fervent admirer of Mozart's genius, when it was by no means universally recognised, but also for many years a true and useful friend to the great master, is another point which secures him a lasting place in history, and in the hearts of all lovers of music.

He composed a number of operas, which were not particularly successful. Some ballets, symphonies, and quartets were very popular, and a thematic catalogue of the symphonies is given in the *Denkmäler der deutscher Tonkunst* (Bayern), Jhrg. III. vol. i.

His son CARL, born at Mannheim in 1769, was also a good violinist and composer. After having for some time conducted the opera at Frankfort he succeeded his father in 1800 as conductor at Munich, and died there March 3, 1806. His compositions are numerous but of no importance. Lists of the works of both father and son are given in the *Quellen-Lexikon*.

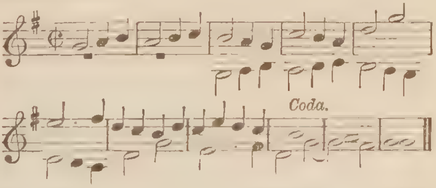
P. D.

CANNICIARI, DON POMPEO, a composer of the Roman School. The date of his birth seems to be unknown; but we know that he was appointed maestro at S. Maria Maggiore in 1709, and that he retained that post until his death, which took place Dec. 29, 1744. He amassed a large musical library, and bequeathed it to the Basilica in the service of which his manhood had been passed. This collection, along with the other contents of S. Maria, has been dispersed, and much of it has probably been lost. In the Santini library there were various pieces by Canniciari, [and a list of the works that still exist is given in the *Quellen-Lexikon*]. He wrote music for two and for four choirs. An Ave Maria for four voices is given by Proske, *Musica Divina*, ii. No. 10.

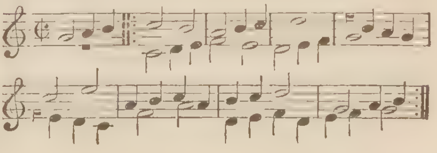
E. H. P.

CANON. This is the strictest and most regular species of imitation. [See IMITATION.] It is practised in music for two, three, or more parts. The word is derived from the Greek κανών, a rule or standard. A canon, therefore, is a composition written strictly according to rule. The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader. For this reason the parts have been sometimes respectively called 'Dux' and 'Comes,' or 'Antecedens' and 'Consequens.'

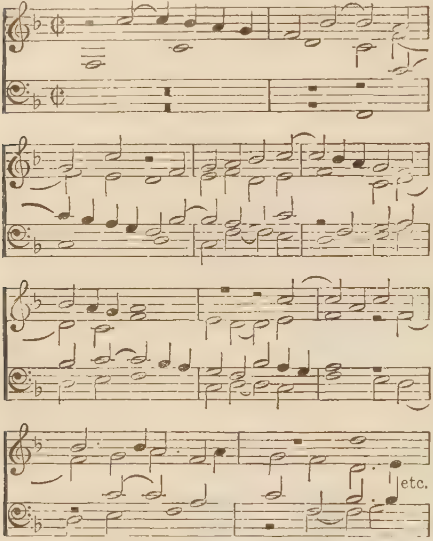
The following is a simple example of a canon 'two in one at the octave,' *i.e.* for two voices an octave apart, and both singing one and the same melody.



By means of a coda (or tail-piece) this canon is brought to a conclusion. But many canons lead back to the beginning, and thus become 'circular' or 'infinite.' The following is a specimen of this kind, which is 'two in one at the fifth below,' or 'canon ad hypodiapente':—



Sometimes two or more canons are simultaneously woven into one composition. The following, for instance (from Travers's Service, 1740), would be called a canon 'four in two.'



Byrd's 'Diliges Dominum,' for 8 voices, consists of four canons all sung together, each voice singing the melody of its fellow reversed.

Often in a quartet there may be a canon between two of the voices, while the other two are free; or three voices may be in canon and the fourth part free. We would quote as an example the admirable Gloria Patri to Gibbons's 'Nunc dimittis' in F, in which the treble and alto are in canon while the tenor and bass are free. Again, there are canons by inversion, diminution, augmentation, or 'per recte et retro,' cancrizans, etc. [See those headings.] A modern one of great ingenuity by Weber exists to the words 'Canons zu zwey sind nicht drey' (Jähns, No. 90).

The old writers often *indicated* canons by monograms, symbols, or other devices, instead of writing them out in full. Indeed they went so far as to write their indications in the form of a cross, a hand, or other shape, with enigmatical Latin inscriptions to indicate the solution. Such pieces were called 'enigmatical canons.' As compositions of this nature can only be regarded in the light of ingenious puzzles, bearing the same relation to music that a clever riddle does to poetry, it will be needless to give examples here,—let it suffice to refer to those which are to be found in Fétis's admirable *Traité du Contrepoint et de la Fugue*, and in Marpurg's celebrated work on the same subjects.

The great masters were fond of the relaxation of these plays on notes. They occur often in Beethoven's letters, and the well-known Allegretto Scherzando of his Eighth Symphony originated in a canon to be sung at Maelzel's table. Köchel's Catalogue of Mozart's works contains 23 canons; that of Weber by Jähns, 8; and an interesting collection will be found in the Appendix to Spohr's *Autobiography*. [The wonderfully expressive canons in Bach's '30 Variations' are far more than examples of mere ingenuity. Every third variation is a canon, and each successive canon is at the distance of an interval by one degree larger than the one before it. Nearly all the canons are in two parts upon a free bass, a few in contrary motion, and they proceed from a canon at the unison (No. 3) to a canon at the ninth (No. 27).]

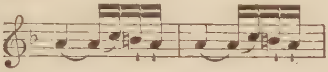
As popular examples of canons may be named the well-known 'Non nobis Domine,' which is a canon three in one, in the fourth and eighth below, and Tallis's 'Canon,' a hymn-tune (usually adapted to Ken's evening hymn) in which the treble and tenor are in canon while the alto and bass are free. The lover of cathedral music will find specimens of almost every variety of canon in the service by Purcell in B♭, which is a masterpiece of ingenuity and skill. Other good specimens will be found in the Collection of his Gloria Patris, published by V. Novello for the Purcell Club. On the tablet erected in the cloisters of Westminster Abbey to the memory of Dr. Benjamin Cooke, organist of Westminster Abbey at the close of the 18th century, there is engraved a canon, three in one, by *double* augmentation, which is one of the best extant specimens of that kind of composition. See AUGMENTATION. Another, by Andre, four in one, by *threefold* augmentation, is given in Ouseley's *Counterpoint, Canon, and Fugue*, example 12.

Canons are often introduced into fugues as the closest species of 'stretto' [see FUGUE and STRETTO], and are to be found both in vocal and instrumental compositions. As specimens of the former we would refer, in addition to the references given above, to many of Handel's choruses, especially to one in 'Judas Maccabæus,' 'To our great God,' which contains a canon by inversion; also to Sebastian Bach's magnificent cantata on the chorale 'Ein' feste Burg.' As specimens of instrumental canons we would refer to the first movement of Mozart's sonata for pianoforte and violin in E minor; or to the minuet of Haydn's symphony in the same key.

The word 'canon' is also applied, somewhat incorrectly, to a species of vocal composition called a ROUND. And thus we have duets, trios, and quartets 'a canone,' especially in the works of modern Italian composers, which are not really canons, but a much freer and less scientific kind of music. Good examples may be quoted in Beethoven's 'Mir ist' (Fidelio), Curschmann's 'Ti prego,' Cherubini's 'Perfida Clori,' and Rossini's 'Mi manca la voce.' F. A. G. O.

CANON, MINOR. See MINOR CANON.

CANTABILE, *i.e.* singable, a direction placed against an instrumental phrase when it is to be 'sung' with feeling. Beethoven does not often use it, and when he does it is always with special intention, as in the second subject of the Larghetto of the B♭ Symphony, and in the semiquaver figure in the working out of the first movement of the Ninth Symphony :—



He has before marked it 'expressivo'—but now it is as if he said '*you* may see no special melody in this group, but *I* do, and will have it played accordingly.'

CANTATA. The idea of reviving the declamation of tragedies after the manner of the ancients led to the invention of recitative, which is attributed to Caccini and Giacomo Peri about 1600. It was at first confined to the opera, but the desire to adapt it to music for the chamber soon led to the invention of the Cantata, which in its earliest form was simply a musical recitation of a short drama or story in verse by one person, without action, accompanied in the simplest manner by a single instrument.

The first change was the introduction of an air, repeated at different points in the course of the recited narrative ; thus producing a primitive kind of rondo.

The cantata in this style was brought to great perfection by the Italians of the 17th century. The composer who produced the most perfect examples was Carissimi ; apparently they are all for a single voice, or at most for two, with accompaniment of a single instrument — lute, violoncello, harpsichord, etc. Shortly after his time the accompaniment took a much more elaborate form, and the violoncello parts to some of Alessandro Scarlatti's cantatas were so difficult that it was considered the mark of a very distinguished artist to be able to play them. Carissimi was the first to adopt this form of composition for church purposes. His cantatas, like those of his contemporaries, are only known by the first few words, so that it would answer no purpose to quote their names. One only is mentioned as having been suggested by a special event—the death of Mary Queen of Scots. Among his contemporaries the most famous cantata composers were Lotti, Astorga, Rossi, Marcello, Gasparini, and Alessandro Scarlatti, whose cantatas were extraordinarily numerous. One by Cesti, 'O cara libertà,' is said to have been especially famous. Specimens by most of these composers are quoted in Burney's *History*, and a collection of twenty-six by Carissimi was published in London at the end of the 18th century, apparently after Burney had finished his work. Twenty-six by Marcello for different voices with accompaniment of different instruments have also been published, and a great number for soprano and contralto with harpsichord accompaniment.

At the beginning of the 18th century cantatas of more extended form and various movements were written by Domenico Scarlatti and by Pergolesi. The most famous was the 'Orfeo ed Euridice,' which the latter composed in his last illness. Handel also wrote cantatas after the same fashion, for single voices, both with accompaniments of strings and oboes, and with thorough-bass for clavier, and many of these have been published. But they are not well known ; and since his time this form of cantata has quite fallen into disuse, and has gradually changed into the concert-aria, of which Mozart has left many fine examples, and of which Beethoven's 'Ah, perfido!' and Mendelssohn's 'Infelice,' are well-known instances. The name Cantata is given to a composition by Mozart for three solo voices, chorus and orchestra in three movements, composed in or about 1783 (Köchel, No. 429).

The Church-Cantata is a much more extended kind of composition, and of these Handel also wrote some, mostly in his younger days, and at present little known (see Chrysander's *Händel*, i.). The greatest and most valuable examples are the Kirchen-cantaten of Sebastian Bach. See the list under BACH-GESELLSCHAFT. Mendelssohn adopted the same form in more than one of his early works, as in op. 23, No. 1, and op. 39, No. 3, which are written on chorales, and correspond closely with Bach's cantatas, though not so entitled.

In modern times the word Cantata is used to supply an obvious want. The idea as well as the use of 'Cantate da Camera' having quite gone out of fashion, the term is applied to choral works of some dimensions—either sacred and in the manner of an oratorio, but too short to be dignified with that title ; or secular, as a lyric drama or story adapted to music, but not intended to be acted. Specimens of the former kind are very numerous. Of the latter we may mention Bennett's 'May Queen' and Brahms's 'Rinaldo.' C. H. H. P.

CANTATE DOMINO is the name by which the 98th Psalm is known in its place as an alternative to the Magnificat in the evening service of the Anglican Church. The title is formed of the first words of the Vulgate version, according to the practice of the Anglican Psalter. The 17th canon of the council of Laodicea appointed lessons and psalms to be read alternately, and on this principle the 'Cantate' is to be considered as a 'responsory psalm,' coming between the lessons. It has no history attached to it in the position it now occupies, as it was not used specially in the ancient church. It was not in the Prayer-Book of Cranmer, which was published in 1549, and consequently does not appear in Marbeck's 'Book of Common Praier Noted,' published in 1550. But it was introduced in the revision of 1552, probably to obviate the recurrence of the Magnificat when that canticle happened to be in the second lesson of the day.

It appears not to have been a favourite with musicians. Indeed the Magnificat is in every way preferable, as regards both the service and the opportunities the words seem to offer to the composer. 'Cantate Services' are therefore rare, and in the most famous collections of our church music there are very few of them. In Barnard there is not one; in Boyce only three, viz. two by Blow and one by Purcell; and in Arnold one by Aldrich and one by King. C. H. H. P.

CANTERBURY PILGRIMS, THE. Opera in three acts; written by Gilbert à Beckett, music by C. Villiers Stanford. Composed for, and produced by, the Carl Rosa Company, Drury Lane, April 28, 1884. M.

CANTICLE is the name now generally given to certain hymns taken from the Bible, and sung in the services of the different churches of Christendom: such as the Benedictus, the Benedicite, the Magnificat, and the Nunc Dimittis. In the Prayer-Book the word is used for the Benedicite only. The word is derived from the Latin *canticum*, the term applied in the Vulgate to the Song of Moses, the Song of Solomon, many of the Psalms, etc. etc. In the Calendar of the Prayer-Book the Song of Solomon is entitled 'The Canticles,' but in common parlance the above is the meaning of the term. C. H. H. P.

CANTILENA—etymologically, a little song. This term was formerly applied to the upper or solo part of a madrigal; also to a small cantata or any short piece for one voice. At the present time the term is employed in instrumental music to denote a flowing melodious phrase of a vocal character; or to indicate the smooth rendering of slow expressive passages. It is also sometimes used as a substitute for *Cantabile*. A. H. W.

CANTIONES SACRÆ. The name given to several collections of Latin motets published in London between 1575 and 1610. They comprise the following:—'Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium,' by Tallis and Byrd, 1575 [see those names]; and the following by Byrd alone:—'Liber Primus Sacrarum Cantionum Quinque Vocum,' 1589 (reprinted in score by the Musical Antiquarian Society, 1842); 'Liber Secundus Sacrarum Cantionum Quinque Vocum,' 1591; 'Gradualia, ac Cantiones Sacræ quinis, quaternis, trinis vocibus concinnatæ, Liber Primus,' and the same, 'Liber Secundus,' 1607. W. H. H.

CANTO (Lat. *Cantus*; Fr. *Chant*). With the Italians this word has a great variety of acceptations; *e.g.* music, instrumental as well as vocal; the *motif*, subject or leading idea, of a musical composition; the art and practice of singing; a section of a poem, etc. etc. Canto fermo or cantus firmus is the tune or melody of an ancient hymn on which a motet is founded, and which remains *firm* to its original shape while the parts around it are varying with the counterpoint. Technically canto is more generally understood to represent that part of a concerted piece to which the melody is assigned. With the old masters this was, as a rule, the TENOR: with the modern it is almost always the SOPRANO. Thence canto (voice as well as part) has become synonymous with soprano. The canto clef is the C clef on the first line. J. H.

CANTO FERMO, or CANTUS FIRMUS, the plain-song—as distinguished from Canto figurato, the florid or figured song—is the simple unadorned melody of the ancient hymns and chants of the church. Such tunes are often employed by the great church composers of the Roman Church as the basis of their compositions. Thus in Palestrina's masses 'Æterna Christi munera,' and 'Assumpta est Maria,' each movement begins with the first phrase of the hymn. His motet 'Beatus Laurentius' is still more completely founded on the canto fermo, since the tune is sung throughout the piece in the first tenor, while the other four parts are moving in counterpoint above and below it—a counterpoint more or less closely modelled on the tune. In such cases the tune is usually marked in the score as C. F. (canto fermo). Bach treats his choral-melodies in the same way (see his cantata 'Ein' feste Burg'; his organ 'Vorspiele' on 'Kyrie'; 'Christe'; 'Allein Gott'; 'Dies sind die heiligen'; 'Vater unser,' etc.), and in so doing styles them 'canti fermi.' In English the term is often translated by 'Plain-chant.' G.

CANTOR (Mediæval Lat. *Primicerius*, *Cantor*, etc.; Eng. *Precentor*, *Chanter*; Fr. *Chantre*, *Grand Chantre*).

I. A title given in Cathedral, Collegiate, and Monastic churches, to the official in charge of the music. [In the Norman constitution of the cathedrals, introduced at the end of the 11th century, the Chanter was the second in rank of the four principal dignitaries of the church; and gradually the greater part of the secular cathedrals of the old foundation conformed themselves to this model; the most notable exception was the Church of St. David's, where there was no Dean until the middle of the 18th century, and the Chanter was the chief dignitary.] Normally as second only to the Dean, in choir, he had the first return-stall; on the north side of the choir, facing the altar; for which reason the north side is called Cantoris, or the Chanter's side. [In monastic corporations the position was different, for the Chanter there was merely one of the officers nominated by the Abbot or Prior, and had no particular precedence. Consequently in cathedrals that were formerly monastic, but are now governed by new statutes dating back only to the Reformation, the Chanter or Precentor is not a Canon, but a Minor Canon.]

In some few cathedrals in this country the familiar term, Chanter, is still retained; and his deputy, the Succentor, is called the Sub-Chanter. The Latinised form, Cantor, is always used in Germany; but, in France, Chantre is frequently exchanged for Maître de Chapelle.

The duty of the precentor is to superintend the intoning of the psalms and canticles—at least, where plain-song services are used; to exercise a general supervision over the singing; to select the music; and to take care that it is properly performed. It is from the first of these functions that he derives his title. [But in consequence of the high rank attached to the preferment in cathedrals of the old foundation, it is generally given to one whose qualifications for the position are other than musical, and the duties are entrusted to the Succentor. Even where this is not the case, and in the new foundations where the precentor is usually chosen for his musical capacities, the importance of the office is increasingly modified by the growing importance of the organist—an official of more modern origin.]

II. A name given to the principal of a college of church music.

We hear of the foundation of such a college, in Rome, as early as the 4th century; but it was not until the Pontificate of S. Gregory the Great (590-604) that the Roman Scholæ Cantorum began to exercise any very serious influence upon the development of church music. A sketch of their subsequent history will be found under SISTINE CHOIR. Charlemagne founded singing schools in many parts of his dominions; and watched over them with paternal care. Every such school was governed by its own special Primicerius, or Cantor; and, as the curriculum was not confined to singing, but comprised a complete course of instruction in music, the influence of a learned Cantor was very great.

[In mediæval England these song-schools existed in connection with the establishments that had a precentor and an organised choir, and were of the greatest importance in general as well as in musical education: unfortunately the greater number of them were destroyed at the Reformation, those only surviving which were connected with the cathedrals and a very few collegiate churches. Abroad in like manner as time went on the number of these institutions increased rapidly. The secularisation of ecclesiastical foundations has in most places wrought some of the same havoc as was wrought in England at an earlier date, and in some places the destruction has been even more sweeping], but some of the old foundations still flourish. The French MAÎTRISES were excellent in principle; but, as time progressed, they admitted the secular element, and their Chantres developed into true Maîtres de Chapelle. One of the oldest and most important foundations in Germany was that at the Abbey of Fulda. But the Cantors who have exercised the strongest influence on modern art are those of the Thomasschule at Leipzig. [See LEIPZIG.] W. S. R., with additions by W. H. F.

CANTORIS. In the antiphonal singing in English cathedrals the words *Decani* and *Cantoris* are used to signify respectively the side of the dean's stall (the south side), and that of the cantor or precentor (the north side). Though these positions were not invariably those occupied by these officers in all churches, the names derived from them are used without variation for the south and north sides respectively. In the pre-Reformation times the distinction was not of the same importance, for each side of the choir in turn took precedence; consequently the important thing to know, was not which was *Cantoris* and which *Decani*, but which of the two sides was at any given moment 'The Choir Side.' In some cathedrals the custom survives still of giving such precedence to each of the sides in turn, and of putting up a notice to show which side is for the time being 'The Choir Side.' W. H. F.

CANTUS FICTUS. See MUSICA FICTA.

CANZONA (Ital.). The name of a particular variety of lyric poetry in the Italian style, and of Provençal origin, which closely resembled the madrigal. Musically, the term is applied (1) to the setting to music of the words of a canzona, whether for one or more voices, the only difference between the canzona and the madrigal being that the former was less strict in style. (2) The name was also given to an instrumental piece written in more or less strict imitation. Many examples are to be found in Purcell's sonatas of three and four parts. An example of such a canzona, by Sebastian Bach, may be found in the B.-G., vol. xxxviii. p. 126. (3) It appears to have been used as an equivalent for sonata for a piece of several movements; and also as a mark of time, in place of Allegro (Brossard). E. P.

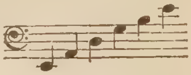
CANZONET (in Italian *Canzonetta*) originally meant a smaller form of canzona. Morley in 1597 published 'Canzonets or little short songs to four voices; selected out of the best and approved Italian authors.' Afterwards the word was used for vocal soli of some length in more than one movement; nowadays it is applied to short songs, generally of a light and airy character. Haydn has left us some admirable canzonets, grave and gay; for example, 'She never told her love,' and 'My mother bids me bind my hair.' W. H. C.

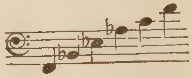
CAPOCCI, the name of two highly distinguished organists of St. John Lateran in Rome. The father, GAETANO, was born Oct. 16, 1811, in Rome; began his musical studies under Sante Pascoli, organist of St. Peter's; and was afterwards a pupil of Valentino Fioravanti and Francesco Cianciarelli for counterpoint and composition. In 1831 he received the diploma of organist, and in 1833 that of composer from the academy of St. Cecilia. His first post as organist was in S. Maria in Vallicella; in 1839 he was appointed to S. Maria Maggiore; in 1855 he was made maestro direttore of the Cappella Pia of the Lateran, a post which he occupied till his death, Jan. 11, 1898. His sacred compositions were constantly in use at the Lateran, where his Responsori for Holy Week were universally admired; seven published volumes, containing forty-two compositions such as masses, motets, psalms, etc., represent only a comparatively small proportion of his works, which are remarkable for their faithful adherence to the ecclesiastical style of the great Italian school, and for melodies of a flowing, facile type.

His more distinguished son, Filippo, born in Rome, May 11, 1840, began the study of music at nine years old, learning the organ and harmony from his father. In 1861 he gained a diploma as a pianist in the academy of St. Cecilia. He was appointed first organist at the Lateran in 1873, and succeeded his father as maestro direttore di cappella in 1898. A visit of Alexandre Guilmant to Rome in 1880 inspired Capocci to devote himself to the highest branch of organ technique, and he shortly became famous for the excellent taste of his arrangement of stops, for the admirable clearness of his playing, and for his musicianly phrasing. A great number of compositions for the organ have been published by Augener & Co., Laudy & Co., R. Cocks & Co. of London; by Kistner & Rieter-Biedermann of Leipzig; and by Leduc of Paris. They include five sonatas of very decided originality and vigorous effect, eleven books of original pieces, in all of which the composer shows himself fully in sympathy with the most modern ideas of harmony and melody. M.

CAPORALE, Andrea, an Italian violoncello-player who arrived in London in 1735, and excited much attention. In 1740 he joined Handel's opera-band, and died in London in or about 1756. He was more famous for tone and expression than for execution. [Eighteen solos for his instrument were published in London (*Quellen-Lexikon*).] G.

CAPO TASTO (Ital., from *Capo*, 'head,' and *tasto*, 'touch,' or 'tie'; Germ. *Capotaster*, sometimes *Capo d'astro*). In Italian the nut of a lute or guitar, but also the general name of a contrivance for shortening the vibratory lengths of strings, thus forming a second nut, expressed in French by 'barre,' to facilitate change of key. The construction of a capo tasto varies according to the stringing and shape of the neck of the instrument it is to be applied to, but it may be described as a narrow rail of hard wood, metal, or ivory, clothed with leather or cloth, and often fastened by a screw upon the fret from which it is intended to mark off the new length of the strings. There are other but less simple ways of attaching it. The technical advantage of using a capo tasto is that higher shifts can be more easily obtained; and the use of open strings, upon which the possibility of chords often depends, is facilitated in a higher compass than that natural to the instrument. How much transposition may be facilitated by it is thus shown by Herr Max Albert in Mendel's *Lexicon*. Take a guitar the strings of which are tuned in real notes the basis of sharp keys: with a capo tasto on the first semitone fret we have the basis of flat keys, the fingering remaining the same. With bow instruments the capo tasto is no longer used, but it was formerly with those having frets, as the viol da gamba. The use of the thumb as a bridge to the violoncello serves as a capo tasto, as also, in principle, the pedal action of the harp. A. J. H.





CAPOUL, Joseph Victor Amédée, born Feb. 27, 1839, at Toulouse, entered the Paris Conservatoire in 1859, studied singing there under Révial, and comic opera under Mocker, and in 1861 gained the first prize in the latter class. On August 26 of the last-named year he made his début at the Opéra Comique as Daniel in 'Le Châlet' (Adam), and next played Tonio in 'La Fille du Régiment.' He became a great favourite there, being good-looking, with a pleasant tenor voice, somewhat spoiled by the 'vibrato'; he was a good actor in both serious and light parts, and was considered by the Parisians as the successor to Roger, though never the equal of that famous artist. He remained at that theatre until 1870. Among his best parts may be mentioned Georges Brown ('La Dame Blanche'), Mergy ('Pré aux Clercs'), Raphael D'Estuniga ('La Part du Diable'), Fra Diavolo, etc., and of those he created, Eustache in 'Les Absents' (Poise), Oct. 26, 1864; Horace in 'La Colombe' (Gounod), June 7, 1866; the tenor part in 'La Grande Tante' (Massenet), April 3, 1867; Gaston de Maillepré in 'Le Premier Jour de Bonheur' (Auber), Feb. 15, 1868; the title-part in 'Vert-Vert' (Offenbach), March 10, 1869. In 1872 and 1873 he sang in Italian opera in Paris (Salle Ventadour), in 1876 at the Théâtre Lyrique and Gaîté, where on Nov. 15 he played the hero on the production of Massé's 'Paul et Virginie,' and in 1878 he returned to the Salle Ventadour, where he played Romeo on the production, Oct. 12, of 'Les Amants de Vérone' (Marquis D'Ivry).

On June 1, 1871, Capoul first appeared in England at the Italian Opera, Drury Lane, as Faust, and sang there with success, and also during the season as Elvino, and the Duke in 'Rigoletto.' He appeared at the same theatre every season until 1875, with the exception of 1874, in several characters, being especially

MARIA CATERINA ROSALBINA CARADORI-ALLAN

good as Lionel ('Martha'), Wilhelm Meister ('Mignon'), and Faust. From 1877 to 1879 he appeared at Covent Garden with tolerable success, in spite of great exaggeration and mannerism both in singing and acting, and played for the first time Fra Diavolo, his original characters in the above operas of Massé and D'Ivry, June 1, 1878, and May 24, 1879, and Camoens on the production of Flotow's 'Alma l' Incantatrice,' July 9, 1878. He has also sung in Italian opera in Vienna, and in America with Nilsson, where he was also in 1879 and 1880 as principal tenor of the French Opéra Bouffe company. On Dec. 18, 1881, he played Naghib at the Renaissance on the production of 'Le Saïs' (Mme. Marguérite Olagnier), and on June 8, 1887, took part in the concert given at the Trocadéro for the benefit of the sufferers in the Opéra Comique fire. On Oct. 13, 1888, he sang the part of Jocelyn in Godard's opera of that name, at the Château d'Eau. He is now engaged in an administrative capacity at the Paris Opéra. A. C.

CAPRICCIETTO (Ital., dimin. of *capriccio*). A Capriccio, on a small scale, and of no great development. E. P.

CAPRICCIO (Ital.; Fr. *caprice*). (1) This name was originally given, according to Marpurg, to pieces written for the harpsichord in a fugued style, though not strict fugues. It was also sometimes applied to actual fugues, when written upon a lively subject; and the composition was consequently for the most part in quick notes. Examples of this kind of capriccio can be found in Handel's 'Third set of Lessons for the Harpsichord' (German Handel Society's edition, part 2), and in the second of Bach's 'Six Partitas.' Bach also uses the word as synonymous with 'fantasia,' *i.e.* a piece in a free form, in his 'Capriccio on the departure of a beloved brother.' (2) In the middle of the 18th century the term was applied to exercises for stringed instruments, such as would now be called 'études,' in which one definite figure was carried through the composition. (3) In the present day the word CAPRICE is usually employed, and the name is applied to a piece of music constructed either on original subjects, and frequently in a modified sonata- or rondo-form (as in Mendelssohn's 'Three Caprices,' op. 33, or Sterndale Bennett's Caprice in E), or to a brilliant transcription of one or more subjects by other composers. As examples of the latter kind may be named Heller's 'Caprice brillant sur la Truite de Schubert,' and Saint-Saëns' 'Caprice sur les Airs de Ballet d'Alceste de Gluck.' Although, as already mentioned, the sonata- or rondo-form is frequently adopted for the caprice, there is, as implied by the name, no limitation in this respect, the composer being at liberty to follow his inclinations. [The title 'Capriccio' is applied to many of the short pieces which form an important part of Brahms's later works. His opp. 76 and 116 consist of 'Capricci' and 'Intermezzi,' the former name being applied to the more rapid movements, the latter to the slower.] E. P.

CAPULETTI ED I MONTECCHI, I, an Italian opera in 3 acts, taken from Romeo and Juliet; libretto by Romani, music by Bellini, produced at Venice, March 12, 1830, at Paris Jan. 10, 1833, and in London at the King's Theatre July 20, 1833. A fourth act, from Vaccai's 'Giulietta e Romeo,' was usually appended to Bellini's opera. G.

CARACCIO, GIOVANNI, was born at Bergamo about the middle of the 16th century. He was at first a singer in the private choir of the Elector of Bavaria. Having quitted this service he spent some years at Rome and at Venice, and then returned to his native place, where he was appointed maestro at the cathedral. He held this post for twenty-three years, when he migrated to Santa Maria Maggiore at Rome, remaining there until his death in 1626. He was one of those fourteen composers of different nations who showed their appreciation of Palestrina's genius by dedicating to him a volume of Psalms to which each had contributed. [PALESTRINA.] His published works are:—Magnificat omnitonum, pars 1; Venice, 1581. Magnificat omnitonum, pars 2; Venice, 1582. Madrigali a 5 voci, lib. 1; Venice, 1583. Musica a 5 voci da sonare; *id.* 1585. Dialogo a 7 voci nel lib. 1, di Madrigali di Claudio da Correggio; Milan, 1588. Madrigali a 5 voci, lib. 2; Venice, 1589. Salmi di compieta con le antifone della Vergine, ed otto falsi bordoni a 5 voci; Venice, 1591. Salmi a cinque per tutti i vesperi dell' anno, con alcuni hymni, mottetti, e falsi bordoni accommodati ancora a voci di donne; Venice, 1593. Madrigali a 5 voci, lib. 4; Venice, 1594. Salmi a cinque; Venice, 1594. Madrigali a 5 voci, lib. 5; Venice, 1597. Canzoni francesi a quattro; Venice, 1597. Canzonette a tre; Venice, 1598. Madrigali a 5 voci, lib. 6; Venice, 1599, Messe per i defonti a quattro e cinque, con motetti; Milan, 1611.

Bergameno inserted some of Caraccio's work in his 'Parnassus musicus Ferdinandæus,' 2-5 vocum; Venice, 1615. E. H. P.

CARADORI-ALLAN, MARIA CATERINA ROSALBINA, *née* de Munck, was born in 1800 in the Casa Palatina at Milan. Her father, the Baron de Munck, was an Alsatian, and had been a colonel in the French army. Mlle. de Munck's musical education was completed entirely by her mother, without assistance. Her father's death obliged her to avail herself of her gifts in order to support herself. Having attempted the stage in the course of a tour through France and part of Germany, she took her mother's family name of Caradori, and accepted an engagement in London in 1822. She made her début on Jan. 12 at the King's Theatre as Cherubino. 'It may be observed,' says Lord Mount-Edgcumbe, 'as an odd coincidence that Pasta, Vestris, and Caradori all have acted the Page in "Le Nozze di Figaro," and none more successfully than the last, who by accident, not choice, made her début in that part; and it proved fortunate for her, as her charming manner of performing it laid the foundation of her subsequent favour.' She sang afterwards in 'La Clemenza di Tito,' 'Elisa e Claudio,' and 'Corradino,' as prima donna; and in 1824, as seconda donna, in 'Il Fanatico,' with Catalani. She continued engaged through 1823 and 1824; and in the latter year took her benefit in 'Don Giovanni.' In 1825 she sang the second part in 'L' Adelina' of Generali, with Mme. Ronzi de Begnis as prima donna, showing thereby her great good nature. The same year, she played Fatima in Rossini's 'Pietro l' eremita,' and chose 'Così fan tutte' for her benefit; and at Velluti's début in 'Il crociato,' Mme. Caradori sang the first woman's part, distinguishing herself particularly in the duet 'Il tenero affetto' with the musico. On March 21, 1825, she sang in Beethoven's Ninth Symphony on its production by the Philharmonic Society. In 1826, though still belonging to the company, she was removed for the purpose of introducing Bonini, who was better suited as a foil for Velluti; and Caradori, when she reappeared in 'La Donna del Lago,' was received with joy by the public. She sang also in the 'Barbiere' and in 'Romeo e Giulietta'; and took her benefit in 'Le Nozze,' as Susanna.

Pasta having returned to London, and chosen Mayr's 'Medea' for her benefit, Caradori acted and sang most charmingly the tender and gentle part of Creusa. There is a good portrait of her in this character by J. Hayter, lithographed by Hullmandel. Her voice, though not very powerful, was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music, and sang with great delicacy and expression. In a room she was perfect. Her appearance was interesting, her countenance very agreeable, and her manner modest and unassuming: she always pleased, though she never astonished her audience. Her salary rose gradually from £300 in 1822 to £1200 in 1827. In 1834, happening to be again in England, she carried on the operas with tolerable success until the arrival of the expected prima donna, Giulia Grisi. But it was in concerts that she now achieved her greatest success, and most prominently in the Festival in Westminster Abbey in this same year, in which she sang with her usual excellence, and was well heard, though it had been feared that her voice was not powerful enough for so large a space. Her 'With verdure clad' appeared to Lord Mount-Edgcumbe to be 'decidedly the best solo performance of the whole concert.' She took part also in the performance of the 'Mount of Olives,' 'in which it need not be said she sang well,' and gave equally well 'Rejoice greatly,' which, though a brilliant song, did not show her to the best advantage. During the carnival of 1830 she sang with success at Venice, but after 1835 she remained in England, singing at festivals and concerts. She sang the soprano part in the first performance of 'Elijah' at Birmingham, August 26, 1846, when Mendelssohn's judgment of her performance was not so favourable as Lord Mount-Edgcumbe's (*Letters*, August 31, 1846). She died on Sunday, Oct. 15, 1865. J. M.

CARAFA (DI COLOBRANO) MICHELE ENRICO, born at Naples, Nov. 17, 1787; studied under Fazzi, Fenaroli, and Ruggi, and in Paris under Cherubini. His first opera was 'Il Fantasma.' So little, however, did Carafa feel his vocation that he entered the army, and became an officer in the bodyguard of Murat, then king of Naples. Like Henri Beyle (Stendhal) he made the campaign of Russia in 1812, and was decorated by Napoleon. After the Emperor's fall he left the army and embraced music as his profession. The first opera after this decision, 'Il vascello di occidente,' was produced at Naples in 1814, and was followed by a large number of others. 'Gabriele' (1818), 'Ifigenia,' 'Berenice,' etc. etc., were produced in Italy, but he was equally successful in Vienna and in Paris. In the latter city he made his début with 'Le Solitaire,' August 17, 1822, which long remained extraordinarily popular. In 1827 he took up his residence in Paris, and brought out 'La Violette,' in Oct. 1828. 'La Fiancée de Lammermoor,' 'Masaniello' (Dec. 27, 1827), evidently written in competition with Auber's 'Muette,' Feb. 29, 1828), 'La Prison d'Edimbourg,' etc. These operas, and many others, were very popular, notwithstanding the immense counter attractions of Auber and Rossini. This they owe more to an easy flow of melody and natural unaffected instrumentation than to any original character, and in consequence they have now fallen into oblivion. As a composer for the pianoforte Carafa was almost equally the fashion, and at Cherubini's instance he was made Professor of Composition in the Conservatoire shortly after his arrival in Paris, where he died July 26, 1872. In 1837 he was elected a member of the Académie des Beaux Arts.

The *Dictionnaire lyrique* of Felix Clément mentions no less than thirty-five of his operas. G.

CARDON, LOUIS, a harpist of great repute, of Italian parentage, but born in Paris, 1747. On the outbreak of the Revolution he migrated to Russia, where he died in 1805. His 'Art de jouer la harpe' (1805) was for long esteemed. His brother Pierre, born 1751 in Paris, was a singer and violoncello player. M. C. C.

CARDOSO, MANUEL, a Spanish priest, born at Fronteira 1569; entered the Carmelite order at Lisbon, 1588, and became its sub-prior and chapel-master, and a great favourite of King John IV. He died Nov. 29, 1650. His works are exclusively for the church. Several are said to have been published, but only one is quoted 'Livro . . . na Semana Santa,' Lisbon, 1648. Two motets are given by Proske in the *Musica Divina*, ii. Nos. 5 and 33, and eight are mentioned in the *Quellen-Lexikon*. M. C. C.

CARESANA, CRISTOFORO, an Italian musician of note, born at Tarentum 1655, and settled in Naples in 1680, when he became organist to the royal chapel, dying there about 1730. He published motets, hymns, and duetti da camera, and left many MSS. in the library at Naples. But his most famous work is his *Solfeggi* (Naples, 1680), of which Choron published a new edition for use in the Conservatoire. M. C. C.

CARESTINI, GIOVANNI, one of the greatest of Italian singers, was born at Monte Filatrano, Ancona, about 1705. At the age of twelve he went to Milan, where he gained the protection of the Cusani family, in gratitude to whom he assumed the name of Cusanino. His voice, at first a powerful clear soprano, afterwards changed to the fullest, finest, and deepest contralto ever, perhaps, heard. His first appearance was at Rome 1721, in the female part of Costanza in Bononcini's 'Griselda.' In 1723 he sang at Prague, at the coronation of Charles VI. as King of Bohemia. The following year he was at Mantua, and in 1725 sang for the first time at Venice in the 'Seleuco' of Zuccari, and in 1726 with Farinelli and Paita. In 1728 and 1730 he visited Rome, singing in Vinci's 'Alessandro nell' Indie' and 'Artaserse.' Owen Swiny, happening to be in Italy with Lord Boyne and Mr. Walpole, wrote to Colman from Bologna, on July 12, 1730, mentioning letters which he had received from Handel, and goes on to say: 'I find that Senesino or Carestini are desired at 1200 guineas each, if they are to be had. I am sure that Carestini is engaged at Milan, and has been so for many months past.' Senesino was engaged for London on this occasion; but three years later Handel was more fortunate, and Carestini made his début here on Dec. 4, 1733, in 'Cajus Fabricius,' a pasticcio; and his magnificent voice and style enabled Handel to withstand the opposition, headed by Farinelli, at the other house. In 1734 he sang in 'Ariadne,' 'Pastor Fido,' 'Parnasso in Festa,' 'Otho,' 'Terpsichore,' 'Deborah,' and 'Athaliah'; and the next season in 'Ariodante' and 'Alcina.' In the cast of the latter his name is spelt Carestino, as it is also by Colman. In 'Alcina' occurs the beautiful song 'Verdi prati,' which he sent back to the composer as not suited to him. Handel on this became furious, ran to the house of the singer, and addressed to him the following harangue: 'You tog! don't I know petter as yourseluf vaat es pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver' (Burney). In 1735 Carestini left England for Venice, and for twenty years after continued to enjoy the highest reputation on the continent, singing at Berlin in 1750, 1754, and 1755. In 1755 he was engaged at St. Petersburg, where he remained till 1758, when he quitted the stage, to retire to his native country and enjoy a well-earned repose. Shortly after, he died. He was held in the highest esteem by Handel, Hasse, and other composers, in whose works he had sung. Quantz says: 'He had one of the strongest and most beautiful contralto voices, which extended from *d* to *g''*.' He was also extremely perfect in passages which he executed with the chest-voice, according to the principles of the school of Bernacchi, and after the manner of Farinelli; in his ornaments he was bold and felicitous. He was also a very good actor; and his person was tall, handsome, and commanding. There is a good mezzotint of him by J. Faber, engraved in 1735 from a picture by George Knapton, a fine impression of which is now rare. J. M.

CAREY, HENRY, a reputed natural son of George Savile, Marquis of Halifax, was a popular composer and dramatist in the first half of the 18th century. [He was born probably about 1690.] His first music-master was a German named Olaus Westeinson Linnert, and he subsequently received instruction from Thomas Roseingrave and Geminiani. Although possessed of ready invention as a melodist, yet, his acquaintance with the science of his art being but limited, he had to gain a subsistence chiefly by teaching. In 1715 he wrote and composed the music for the farce of 'The Contrivances; or, More Ways than One,' which was produced at Drury Lane Theatre on August 9 in that year with much success. The character of Arethusa in this piece was long the probationary part for female singers before they ventured on parts of more importance. His next production was a farce called 'Hanging and Marriage; or, The Dead Man's Wedding,' performed March 15, 1722, at Lincoln's Inn Fields Theatre. In 1728 he set to music the songs in Vanbrugh and Cibber's comedy 'The Provoked Husband.' He next wrote the operas of 'Amelia' (the music by Lampe), which was performed at the Haymarket Theatre in the summer of 1732, and 'Teraminta,' which was set to music by John Christopher Smith and produced at Lincoln's Inn Fields Theatre on Oct. 20, 1732. Each of these pieces was described as 'a New English Opera after the Italian manner.' On Dec. 2, 1732, Carey produced at Drury Lane Theatre a ballad opera called 'Betty; or, The Country Bumpkins,' which met with a cold reception. In 1733 he wrote and composed a musical entertainment called 'Cephalus and Procris,' which was produced at Drury Lane Theatre with a pantomime interlude entitled 'Harlequin Volgi.' On Feb. 22, 1734, he produced at the Haymarket Theatre 'The most Tragical Tragedy that ever was Tragedized by any Company of Tragedians, called, Chrononhotonthologos'; a highly humorous burlesque of the bombast and fustian prevalent among some of the dramatists of the day, and especially of their partiality for tautological expressions. This he also described as his 'Tragedy of half an act.' In 1735 he produced a ballad-opera entitled 'A Wonder; or, the Honest Yorkshireman,' performed by the Covent Garden company at Lincoln's Inn Fields Theatre for one night only, July 11, 1735, but which, when transferred to the Haymarket and Goodman's Fields Theatres later in the same year under its second title, met with such success that it was soon adopted at the other theatres and long remained a stock piece. On Oct. 26, 1737, Carey's burlesque-opera 'The Dragon of Wantley,' a satire on the Italian opera of the day, the music by Lampe, was produced at Covent Garden Theatre with such signal success that it ran sixty-seven nights during the season. In the next year the author and composer joined in the production of a sequel entitled 'Margery; or, A Worse Plague than the Dragon' (a title afterwards changed to 'The Dragoness'), which was produced at Covent Garden Theatre on Dec. 9, 1738. Although by no means deficient in merit, its success was but partial. In 1739, on the breaking out of the war with Spain, Carey wrote and composed a musical interlude called 'Nancy; or, The Parting Lovers,' which was brought out at Drury Lane Theatre and was remarkably successful. It was revived at Covent Garden Theatre, with alterations in 1755 (on the prospect of a war) under the name of 'The Press Gang; or, Love in Low Life,' and frequently brought forward on similar occasions under the title of 'True Blue.' In the latter part of his life Carey collected his principal dramatic pieces, and published them in 1743 by subscription in a quarto volume.

In 1713 Carey published a small volume of his poems. This he afterwards enlarged and published by subscription in 1729, with the addition of a poem called 'Namby Pamby' (a good-humoured satire on a poem written by Ambrose Phillips on the infant daughter of Lord Carteret), which received the commendations of Pope. [Handel's name appears among the subscribers.]

The songs and cantatas written and composed by Carey were very numerous. [In the early part of his career he issued his songs in half-sheet form, employing Thomas Cross to engrave them with the music. F. K.] A book of cantatas appeared in 1724, and in 1732 he published 'Six Cantatas'; in 1737, under the title of 'The Musical Century, in One hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in Human Life, and calculated for innocent conversation, mirth, and instruction,' there appeared two folio volumes of songs written and composed by himself, to the first of which his portrait is prefixed. A second edition appeared in 1740, and a third in 1743. Of all his compositions, the most popular, and that which will transmit his name to posterity, is his ballad of 'Sally in our Alley,' one of the most striking and original melodies that ever emanated from the brain of a musician. The author's account of its origin is as follows:—'A shoemaker's prentice, making holiday with his sweetheart, treated her with a sight of Bedlam, the puppet shows, the flying chairs, and all the elegancies of Moorfields, from whence proceeding to the Farthing Pye House he gave her a collation of buns, cheese-cakes, gammon of bacon, stuffed beef and bottled ale, through all which scenes the author dodged them. Charmed with the simplicity of their courtship, he drew from what he had witnessed this little sketch of nature.' He adds, with pardonable pride, that Addison had more than once expressed his approbation of his production.

Carey died at his house in Great Warner Street, Clerkenwell, on Oct. 4, 1743. It has been generally said that 'he put a period to a life which had been led without reproach, at the advanced age of eighty, by suicide,' and the impulse to the act has been variously assigned to pecuniary embarrassment, domestic unhappiness, and the malevolence of some of his fellow professors. But the manner of his death seems doubtful. In the *Daily Post* of Oct. 5, 1743, we read: 'Yesterday morning Mr. H. Carey, well known to the musical world for his droll compositions, got out of bed from his wife in perfect health and was soon after found dead. He has left six children behind him.' An advertisement in the same newspaper on Nov. 17, 1743, announces a performance on that evening at Covent Garden Theatre 'For the Benefit of the Widow and Four small Children of the late Mr. Henry Carey,' in which the widow describes herself as 'left entirely destitute of any provision.' His age at the time of his death was probably much overstated. Sir John Hawkins thus estimates Carey's abilities:—'As a musician Carey seems to have been one of the first of the lowest rank; and as a poet the last of that class of which D'Urfey was the first, with this difference, that in all the songs and poems written by him on wine, love, and such kinds of subjects, he seems to have manifested an inviolable regard for decency and good manners.'

Carey's posthumous son, **GEORGE SAVILE CAREY** (1743-1807), inherited much of his father's talent. He became an actor, but not succeeding he contrived by giving entertainments of singing, recitation, and imitations, to earn a precarious living for about forty years. In the latter part of his life he claimed for his father the composition of 'God save the King,' and the claim occupied much attention for some time. Indeed it is still as hotly debated as ever, and will probably never be satisfactorily decided. G. S. Carey's daughter, Anne, was the mother of Edmund Kean, the tragedian. W. H. H.

CARILLON is the name given to a set of bells so hung and arranged as to be capable of being played upon, either by manual action or by machinery, as a musical instrument, *i.e.* so as to give out a regularly composed melody in correct and unvarying time and rhythm, in contradistinction to the wild and irregular music produced by change-ringing on a peal of bells hung to swing in the more usual manner. [BELL.] A much larger number of bells are required to make a good carillon than are ever hung for an ordinary peal, which latter, owing to the difficulties of ringing and the space required for the bells to swing in, can scarcely exceed ten or at most twelve bells with advantage, whereas a carillon peal not infrequently includes as many as forty or more bells, the adequate performance of set tunes requiring not only a more extended range but the presence of the chromatic intervals of the scale, instead of the simple diatonic scale of the ordinary peal. The most radical distinction in the method of hanging and sounding a carillon as compared with a peal is that while in the latter the bells are slung to a wheel and axle, and are sounded by the stroke of the clapper inside on being swung round, in the carillon the bells are absolutely fixed on the frame, and are struck by a hammer on the outside. It is owing to this stationary position of the bell that so large a number of bells can be safely hung in a tower which would not accommodate half the number of swinging bells; and it is obvious that the precise moment of the stroke is much more under the control of the ringer when he has only to regulate the striking of the hammer than when he has to bring about this by causing the bell to swing: and it need hardly be mentioned that the system of striking on the outside of the bell is always employed when the latter is made use of for striking the hours upon in connection with a clock. In fact, the carillon system, when sounded mechanically (as in a majority of cases it is), may be regarded as an extension and multiplication of the stroke of the clock, with which it is generally connected, rather than as allied to bell-ringing properly so-called. Occasionally, however, the ringing-bells are also used as part of the carillon, an apparatus being fitted up in the ringing chamber whereby the carillon and clock hammers can be simultaneously pulled off the bells before commencing the ringing of the peal.

The system of playing tunes on small bells, hung in a graduated order and struck by hand, is believed to be of some antiquity, as indicated by occasional illustrations of some such system in mediæval manuscripts; and it seems probable enough that so obvious a means of music-making in a simple form may be even older than any such records imply. But we first meet with carillon music in its greater form in the 15th century, when the steeples of the churches and hôtels-de-ville of Holland, Belgium, and North Germany made the country resound with the bell-music for which Belgium especially was famed during that and the three succeeding centuries. The Van den Gheyn family, of whom the most notable member, Mathias van den Gheyn, was born in 1721, were pre-eminent among the Belgian makers of carillons; Mathias himself having been also an organ player and carillon player. The family were of Mechlin, but migrated to Louvain, where the traditions of their manufacture are kept up by the firm of Aerschodt. Among the most celebrated and largest carillon-peals of the continent may be mentioned those of Antwerp (40 bells), Bruges (48 bells), Malines (44 bells), Ghent (48 bells), de Tournai (42 bells), de Boulers (39 bells), Louvain[1] (two carillons of 40 and 41 bells respectively), etc. It is worth remark that this bell-music has had its special development in flat countries, where its loud and travelling sounds are heard with far more effect and at far greater distance than in hilly districts, where the sound is closed in, interrupted, and echoed back. Indeed, the instinctive feeling which has led to great sets of bells being placed in the towers of flat countries is analogous to the instinct which gave rise to the towers themselves. A flat landscape suggests the building of towers, which become far-seen landmarks, and connect one city with another; and what the towers were to the eye the bells were to the ear, sending greeting or warning from one city to another over a vast expanse of level landscape.

Carillon-playing in these cities of the Low Countries, however, was not always a mere piece of mechanism; it took rank as a branch of executive art in music, and required the culture of a musician to develop its resources. The Belgian and Dutch carillons were furnished with a keyboard, rough and uncouth enough indeed, but still such as enabled the carillonneur to perform pieces in two, or (by the aid of pedals and of the prolonged resonance of the bells) even in three parts. Compositions were written for or extemporised on them; and some of the 'morceaux fugués' for carillons by Mathias van den Gheyn have been collected and published (by Messrs. Schott & Co.). The bells which were intended thus to be played by hand were furnished with an inside clapper as well as the outside hammers, the clapper being connected by a wire with the keyboard below, and the hammer operated upon by the mechanical barrel, so that the same set of bells could be played either by machinery or by hand. The keyboard, though arranged on the same principle as the ordinary pianoforte keyboard, was a large affair with wooden keys, so far distant from one another as to admit of being struck with the fist without disturbing the keys on either side; for as the leverage of the key had to raise the weight of the clapper, which in the larger bells was considerable, and as the force of the sound depended also in great measure on the force with which the key was struck, it is obvious that mere finger work was out of the question. The keyboard in fact was analogous rather to the pedal board of an organ, and in some cases the largest bells actually were connected with pedal keys, so as to enable the player to strike a heavier blow than he could with his hands. It may easily be imagined that, on this system, carillon-playing was a matter of no small physical exertion, and required the performer to possess *mens sana in corpore sano* to have a chance of getting successfully through his task, for which he clothed himself generally in a suit of flannels alone, the hands being protected by thick gloves to prevent injury in striking the keys.

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[1] The Louvain peal has been reproduced, or nearly so, in the carillon made by Aerschodt (machinery by Gillet and Bland), for Cattistock Church in Dorsetshire.

It was perhaps owing to these practical difficulties that the art of carillon-playing never seems to have been very extensively practised, and has now very much fallen into disuse. But the difficulty arising from the player having to contend with the weight of the clapper in sounding the bells was even more felt in the application of chiming machinery to the hammers which struck on the exterior of the bells. The chimes were sounded by means of a large barrel connected with and regulated by clockwork, by which it was periodically released, and driven round under the ordinary motive power of a weight, strong pins fixed on the barrel coming in contact, each at the proper moment, with levers which raised the hammers, and released them to fall upon the bell at the moment when the pin on the barrel quitted the lever. The barrel was 'pricked' for various tunes (generally seven or eight), a change being effected by shifting it slightly, on the principle familiar to every one in the 'musical-box' toy, which is in fact a carillon on a minute scale, playing on vibrating tongues instead of on bells. [See AUTOMATIC APPLIANCES.] The application of this principle, on the large scale necessary for carillon-ringing, is fraught with difficulties, which the rude and unscientific system still prevalent on the continent (and clung to, apparently, with the same kind of conservatism which leads the North German organ-builders to ignore many refinements of modern mechanism) quite failed to meet. As with the clavier-system, the difficulty really lies in the weight to be overcome in lifting the striking hammer. As the pins on the barrel had to take this whole weight, it was necessary that they should be very strong, and the barrel itself thus became so large, cumbrous, and expensive an affair as to add very much to the difficulties of fixing a large carillon-machine both in regard to cost and space. The time occupied in raising the hammer rendered any rapid repetition of a note impossible with a single hammer, especially with the larger bells; consequently a large proportion of the bells had to be furnished with two or more hammers to provide for this difficulty, the pins being arranged so as to sound two or three hammers successively on the same bell when the immediate repetition of a note was required. The method of sounding the note by the release of the lever from the pin did not conduce to precise accuracy in the time of sounding, but a much more serious interference with correct *tempo* arose from the fact that as some of the heavier hammers offered much greater resistance to the pins than others, while the barrel was driven by the same uniform weight, the progress of the tune was constantly retarded before the striking of the larger bells, producing the irregular or 'stuttering' effect which those who have listened to carillon chimes must have noticed.[1] The system is in fact mechanically so clumsy, and involves so much loss of time and power, that it is obvious that carillon-chimes, if worth doing at all, are worth doing better than this.

England has borrowed the idea of carillons only recently from the continent, but has the credit of inventing and perfecting the principle of mechanism which has surmounted all the above-named drawbacks of the Belgian carillon machinery. The part which English science and ingenuity has played in the matter is, in fact, exactly similar to that which it has taken in regard to organ-building. We borrowed from the Germans the idea of the grand instruments with full pedal organ which supplemented the 'box of whistles' of the old English builders, but our modern builders have applied to them mechanical refinements which have almost revolutionised organ-playing (not perhaps always in the right direction), and have placed at the disposal of the English organist facilities for variety of effect and brilliant execution such as his German brother in the art is scarcely cognisant of at all. In regard to the improvement in carillons it is only simple justice to say that, so far, its history is identified entirely with one firm, who perseveringly set themselves to accomplish the task of simplifying and perfecting the control of the bells on true mechanical principles. Messrs. Gillett and Bland, of Croydon, clock manufacturers, having turned their attention to the construction of carillons, aimed at getting rid of the main difficulty which is, as we have shown, at the bottom of all the defects of the old system, namely, the use of the same action both for lifting and letting go the hammers. The principle on which this improvement is effected is by the introduction of a revolving cam-wheel beneath each lever, which, continually turning, raises the lever the moment the hammer has struck the bell, so that the latter is at once brought into position again for striking, and the action of the pins on the barrel, instead of being a lifting and letting-off action, is merely a letting-off, the whole of the lifting being done by the cam-wheels. As in many other mechanical inventions, the simplicity of action which characterises the new carillon machinery was not attained at once. In the first attempts, of which the chiming machine at St. Patrick's Cathedral, Dublin, is an example, the barrel was still of an unwieldy size, though an attempt was made to compensate for this in some measure by a novelty of construction, the barrel consisting not of a solid cylinder but a series of double bars, between which the pins were fixed in such a manner, by screws, as to be readily capable of being loosened and shifted one way or the other, so as to be adjusted to a new set of tunes if desired. The first machine made on this system was put up at Boston, playing twenty-eight tunes on forty-four bells, but the connection between the letting-off and lifting action being much too complicated and circuitous, the inventors patented a further improvement which very much simplified the action, and the contact between the pins and the levers was brought to the front instead of the top of the barrel, so as to render the most important portion of the mechanism more easily accessible. These improvements were first introduced in the machine erected in Croydon Church. There was still a weak point in the action; but it would be impossible to explain all the intermediate stages of improvement without the aid of a number of diagrams, and we must be content here with giving a description of the new carillon action in its most perfected form, as described in the following extract from the *Engineer* of August 13, 1875, and which is rendered more intelligible by the accompanying diagram, representing in a simple manner the principle of the action, without encumbering it with details :—

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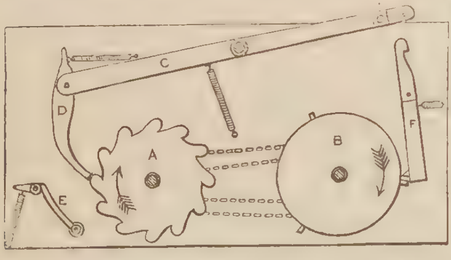
[1] To many listeners, no doubt, this irregularity, so far from detracting from the effect of this airy music, would seem rather pleasing from its old-fashioned sound and associations. This association, however, though it may be a reason for not interfering with old chimes, is no reason for repeating the same defects in new ones.



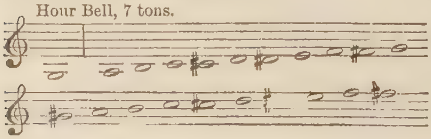
'The diagram is supposed to show the gear for working one hammer. It must be multiplied in proportion to the number of hammers, but the parts are all repetitions of each other.

'The musical barrel B is set with pins in the usual way. A is a cam-wheel of very peculiar construction, operating on a lever C by what is to all intents and purposes a new mechanical motion, the peculiarity of which is that, however fast the cam-wheel revolves, the tripping of the lever is avoided. In all cases the outer end must be lifted to its full height before the swinging piece D quits the cam. The little spring roller E directs the tail D of the lever into the cam-space, and when there it is prevented from coming out again by a very simple and elegant little device, not yet made public, by which certainty of action is secured. At the other end of the lever C is a trip lever F. This lever is pulled toward C by a spring, and whenever C is thrown up by the cam-wheel, F seizes it and holds it up; but the wire to the bell-hammer in the tower above is secured to the eye G, so that when D is lifted, the eye G being pulled down, the hammer is lifted. The pins in the musical barrel B come against a step in F, and as they pass by they push F outwards and release C, which immediately drops, and with it the hammer, so that the instant the pin passes the step F a note is sounded. But the moment D drops it engages with A, which last revolves at a very high speed, and D is incontinently flung up again, and the hammer raised, and raised it remains until the next pin on B passes the step on F, and again a note is struck. It will be seen therefore that, if we may use the phrase, B has nothing to do but let off traps set continually by A, and so long as A sets the traps fast enough, B will let them off in correct time. But A revolves so fast and acts so powerfully that it makes nothing of even a 3 cwt. hammer, much less the little ones; and thus a facility of execution is obtained hitherto unknown in carillon machinery. We venture to think that our readers will agree with us that such a carillon machine as we illustrate is about as ingenious a combination of mechanism as is to be met with in the range of the arts.'

It will be seen that here we have a system in which all the direct work that the musical barrel has to do is merely to let off the triggers, so to speak, of the hammers, while the force necessary to raise them is so distributed and so much better applied than when the pins on the barrel had to perform this office, that the inequality of weight between the large and small hammers is not felt as a perturbing influence on the speed of working. One result of this is that the barrel is greatly reduced in dimensions; the pins being required only for such light work can be made much smaller, and require little or no leverage power in themselves; and consequently, while the old carillon barrels were sometimes eight or ten feet in diameter, that at Shoreditch is only ten inches diameter. A barrel of this size, besides taking up so much less room, can easily be taken out and exchanged for a fresh one, with a new set of tunes, when desired.

But the crowning advantage of the system of the letting-off barrel is that by this means music can be played on the bells by a keyboard like that of a pianoforte attached to the frame, with no more exertion than on the pianoforte itself. Thus the physical effort entailed by carillon-playing on the old continental system, which rendered it an art only to be attacked by a muscular person in rude health, is entirely a thing of the past, and there is no reason, so far as the difficulty of the task is concerned, why carillon-playing should not be as common, in connection with large churches and public buildings, as organ-playing. The carillon at Manchester Town Hall is furnished with such a keyboard in addition to the mechanical arrangement for sounding the chimes. It may also be observed that the carillon system can be applied to produce mechanical change-ringing, by having a barrel pricked with changes, and thus the 'ringing for church' can be done automatically, in places where ringers capable of change-ringing are not to be found. This, however, can only be regarded as an inferior and meagre substitute for the grand effect produced by change-ringing with swinging-bells ; and many, perhaps, would even prefer round-ringing with the swung bells to mechanical change-ringing with fixed bells. The result, however, can be heard and judged of at Greenfield Church, and at St. Mark's, Oldham, where this contrivance has been applied.

The bells composing a carillon peal are fixed to a frame, generally of oak, slightly pyramidal in shape, so that while the lower cross-beams bear upon the wall, the upper portion of the frame stands free ; this is not so absolutely essential as in the case of bells hung to swing, where the swaying action is very violent when the peal is being rung ; but still it is better to keep the vibration off the wall as much as possible. The large bells are hung at the bottom of the frame (in some of the continental towers they were hung low down, below the barrel and quite apart from the rest), and the smaller ones above. In arranging the scale of the bells it is seldom considered necessary to have the complete chromatic scale throughout ; and in almost all the older carillons the lower portion of the scale was restricted to a few notes giving the tonic or dominant to the keys intended to be most used, the intermediate intervals being omitted on account of the great expense of the larger bells, and the amount of space which they occupied. The arrangement, in fact, is much the same as that which obtained on the pedal boards of old English organs, before what were at first called 'German pedals' (*i.e.* the complete scale) were introduced. This principle has mostly been more or less followed in the modern English peals. The following is the scale for Manchester Town Hall, consisting of twenty-one bells :—



Here the carillon scale is laid out for the keys of D and A principally, and the selection of G for the hour bell appears out of keeping ; but in fact the hour bell is never used in the carillon, and the quarter chimes are sounded on a selection from the carillon peal forming a scale in the key of C. The ten bells used for this purpose are also hung so as to swing and be rung by hand in the ordinary manner, the carillon action being lifted off for the purpose ; so that Manchester in reality has two peals, the carillon peal as given above, rung mechanically, and the natural diatonic scale from *c′* to *e″* formed of bells selected out of the carillon peal, rung by hand. There is also an automatic change-ringing barrel to operate upon these bells when desired. It may be mentioned that this is the first town-hall in England fitted with a ringing peal. [Carillons on the perfected principle above described were also put up in the towers of Worcester, Monaghan, Londonderry, Dublin, and Sligo Cathedrals ; of Bradford, Rochdale, and Reading Town Halls ; in the churches of Leek, Oldham, Shoreditch, Holsworthy, Witney, St. Stephen's Hampstead ; the Royal Exchange, London ; as well as the Town Halls of Pietermaritzburg (S. Africa), Montreal, and London (Canada)—all by the same Croydon firm before referred to, now styled Gillett and Johnston.] H. H. S.

CARIO, Johann Heinrich, born at Eckernforde in Holstein, 1736, was instructed by Emanuel Bach, Telemann, and Schwenke, and became a great trumpet player. He is said to have invented a keyed trumpet which would play in every key, and to have executed a prelude in B♭ minor. He may therefore have been able to execute Bach's trumpet parts. Cario was living in 1800. G.

CARISSIMI, Giacomo, was born at Marino near to Rome in 1604, according to Pitoni, whom both M. Fétis and the Abbé Alfieri follow upon this point ; but at Padua in 1582, if Spiridione[1] be trusted for the place of his birth, and Mattheson for the date of it. His first professional post was that of maestro at Assisi. This he held from about 1624 to 1628, when he went to Rome, and obtained the Mastership at the church of S. Apollinare, attached to the German College. In this office he passed the remainder of his days, without, in all probability, ever having crossed the Papal frontier. He died Jan. 12, 1674. That he gained his taste and style, which were admirable, by long residence in Paris, and by writing for French audiences, is one of by no means the least foolish and perverse of the many foolish and perverse assertions of the Seigneur de Fréneuse.[2]

Carissimi has the reputation of having done more than any other Italian of his epoch towards the perfection of recitative. To him Kircher admits that he owes much that is valuable in his 'Musurgia' upon this branch of art. He was, moreover, although not the actual inventor of the sacred cantata, at least its parent by adoption and development, and at his hands it received that elevation of form and accession of beauty which enabled it to supplant the madrigal, and give to sacred music those elements of pathos and dramatic force for which the rise of the opera had created a general appetite. A third contribution by Carissimi to the progress of his art was the lightness and variety of his accompaniments. He had less learning and more imagination and playfulness than his predecessors in the Roman school. But if his harmonies were less elaborate than theirs, his melodies were freer and more graceful, and his effects more dramatic. There was something essentially modern in his music, and he was the precursor and teacher of a large group of polished and pleasant artists, among whom Bassani, Cesti, Bononcini, and Alessandro Scarlatti were conspicuous. No less prolific than original, Carissimi left a great quantity of finished work behind him. Unhappily too little of it has been published, and too much of it was destroyed at the time of the suppression of the Jesuits, when the collections of S. Apollinare and the Gesù were sold for waste paper. In the library of the Abbé Santini there were two printed collections of motetti by Carissimi for two, three, and four voices, which had been published at Rome in 1664 and 1667, and a Lauda Sion and a Nisi Dominus, both for eight voices, and both in manuscript. In the archives of the Lateran there is a mass by Carissimi for twelve voices, written on the famous Provençal melody 'L'homme armé.' This is believed to be the last occasion on which that favourite theme was ever employed. The National Library in Paris has a rich manuscript collection of oratorios by Carissimi. The following is a list of their names:—'La Plainte des Damnés'; 'Histoire de Job'; 'Ezéchias'; 'Baltazar'; 'David et Jonathas' [probably not by Carissimi] 'Abraham et Isaac'; 'Jephte'; 'Le Jugement Dernier'; 'Le Mauvais Riche'; 'Job'; 'Jonas.' [Besides these the following are in existence (see list in the *Quellen-Lexikon*): 'Felicitas beatorum,' 'Lucifer,' 'Martyres,' 'Vir frugi et pater familias,' and 'Daniele.'] Chief among these ranks the 'Jephthah,' of which Hawkins has said that 'for sweetness of melody, artful modulation, and original harmony, it is justly esteemed one of the finest efforts of musical skill and genius that the world knows of.' Croft has imitated his 'Gaudeamus,' and Aldrich adapted his motets to English words for anthems. Hawkins prints a remarkably graceful little duet of Carissimi, called 'Dite, o Cieli.' It was in emulation of this piece, upon hearing it over-praised by King Charles II., that Dr. Blow composed his celebrated 'Go, perjured man.' The library of the Paris Conservatoire is rich in the manuscripts of Carissimi, and there are some valuable volumes of his music at Versailles and in the British Museum. But the magnificent collection of his works made by Dr. Aldrich at Oxford throws all others into the shade, and forms one of the special ornaments of the library at Christ Church. A few of his pieces are in the *Musica Romana* of Spiridione, and a few more, disfigured by French words, in the collection of *Airs sérieux et à boire*, published by Ballard. There are some motets of his in Stevens's *Sacred Music*, and Crotch has published one or two examples in his *Selections of Music*. Five specimens are printed in the *Fitzwilliam Music*, 'Jephte,' 'Judicium Salomonis,' 'Jonas' and 'Baltazar' have been published by Chrysander from a MS. now at Hamburg (Schott); and 'Jonah' by Henry Leslie (Lamborn Cock). Enough has now been said to indicate where those who are interested in this master may form acquaintance with his work; and it only remains to add that the 'Judgment of Solomon,' a cantata often attributed to him, was in all probability not his, but the production either of Cesti or Samuel Bockshorn. E. H. P.

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[1] *Musica Romana D. D. Foggiæ, Carissimi, Gratiani, aliorumque.* Bamberg, 1665.

[2] *Comparaison de la Musique Italienne et de la Musique Française*, 3me partie, p. 2020. Brussels, 1704.

CARLO (or Carli), Geronimo, born at Reggio in the first half of the 16th century; author of a collection of five-part motets by eminent composers, Créquillon, Clemens non Papa, Ciera, etc., entitled 'Motetti del Labirinto,' 2 vols. (Venice, 1554 and 1555). M. C. C.

CARLTON (Carleton or Charlton), Rev. Richard, Mus.B., published in 1601 a collection of twenty-one 'Madrigals for five voyces,' the preface to which is dated from Norwich. He had in the same year contributed a madrigal, 'Calme was the aire,' to 'The Triumphes of Oriana.' All that is known of his biography is that he was at Clare College, Cambridge, and took the degree of B.A. in 1577. Soon after his ordination he obtained an appointment at Norwich Cathedral. In Oct. 1612 he was presented by Thomas Thursby to the rectory of Bawsey and Glosthorp. (*Dict. of Nat. Biog.*) He is supposed to have died in 1638.

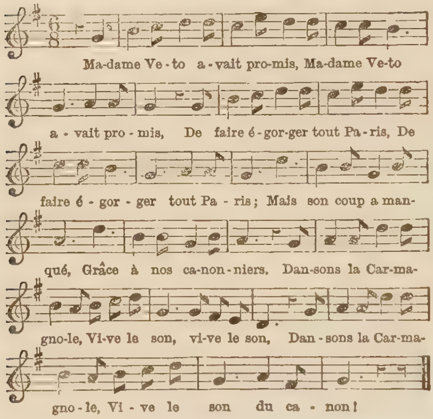
CARMAGNOLE. The French song called 'La Carmagnole' is a popular tune originating in Provence. Grétry (*Mémoires*, iii. 13) thought it was originally a sailor-song often heard in Marseilles; it is more probably a country roundelay or dance-tune, adapted to a patriotic military song which was written either at the end of August or early in September 1792. The four stanzas of this national song are known to a very few historians only; we transcribe the first couplet:—

> Le canon vient de résonner :
> Guerriers, soyez prêts à marcher.
> Citoyens et soldats,
> En volant aux combats,
> Dansons la carmagnole :
> Vive le son, vive le son,
> Dansons la carmagnole,
> Vive le son
> Du canon !

The unknown author of these lines was probably some brave soldier, whilst the bloody 'Carmagnole des Royalistes' may be attributed to the worst of demagogues. The original eight stanzas of the latter began as follows :—

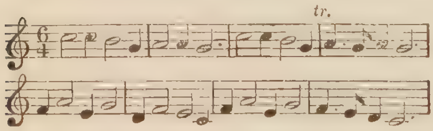
> Oui, je suis sans culotte, moi,
> En dépit des amis du roi.
> Vive les Marseillois,
> Les Bretons et nos lois !

But this new song was soon enlarged, and when published by Frère it contained thirteen stanzas, the first of which ran in the following manner, to the tune of the Carmagnole :—


Ma-dame Ve-to a-vait pro-mis, Ma-dame Ve-to
a-vait pro-mis, De faire é-gor-ger tout Pa-ris, De
faire é-gor-ger tout Pa-ris; Mais son coup a man-
qué, Grâce à nos ca-non-niers. Dan-sons la Car-ma-
gno-le, Vi-ve le son, vi-ve le son, Dan-sons la Car-ma-
gno-le, Vi-ve le son du ca-non!

During the French Revolution a great many songs were adapted to this tune, which, in spite of its association with the *Terreur*, has often been introduced on the stage in vaudevilles or burlettas. G. C.

CARMAN'S WHISTLE, THE, an old English tune found in the Virginal book of Lady Nevill (1591) and in the Fitzwilliam Virginal book (ed. Fuller Maitland & Squire, vol. i. p. 214), in both with harmony and variations by Byrd. The following is the air as there given (see Burney, *History*, iii. 89) :—



In Chappell's *Popular Music of the Olden Time* the tune is given to the words of 'The Courteous Carman and the Amorous Maid,' and is mentioned as suiting 'The Country Hostesses Vindication.' G.

CARMEN. Opéra comique in four acts; words by Meilhac and Halévy (founded on Prosper Mérimée's story with the same title), music by Georges Bizet. Produced at the Opéra Comique, Paris, March 3, 1875. In Italian, at Her Majesty's, June 22, 1878 [see HAUCK, MINNIE]. In English (Carl Rosa) at Her Majesty's, Feb. 5, 1879. In French, at the same theatre, Nov. 8, 1886 (Mme. Galli-Marié in her original part). M.

CARMEN, JOHANNES, a composer of the early part of the 15th century. His nationality is not known, but he is named by Martin le Franc in *Le Champion des Dames*, as one of three musicians who achieved popularity in Paris immediately before the rise of Dufay and Binchois. The passage in Le Franc's poem, which seems to have been written about 1440, is as follows :—

> Tapissier, Carmen, Cesaris
> N'a pas long temps (si) bien chantèrent
> Qu'ilz esbahirent tout Paris
> Et tous ceulx qui les fréquentèrent :
> Mais oncques jour ne deschantèrent
> En mélodie de tel chois,
> Ce m'ont dit qui les escoutèrent,
> Que Guillaume du Fay et Binchois.

A four-part motet of his in praise of St. Nicholas of Myra, with the two upper parts in canon, is printed in Stainer's *Dufay and his Contemporaries*, from MS. Canonici Misc. 213 in the Bodleian Library. The statement by Ambros (*Geschichte der Musik*, iii. 18) that two motets by Carmen are included in Cod. Mus. 37 of the Liceo Musicale of Bologna has been shown to be an error. J. F. R. S.

CARNABY, WILLIAM, Mus.D., born in London in 1772, was a chorister of the Chapel Royal under Dr. Nares and Dr. Ayrton. On leaving the choir he became organist at Eye, which he quitted for a similar appointment at Huntingdon. Whilst residing at the latter place he published 'Six Canzonets,' and also 'Six Songs,' which were favourably received. In 1805 he graduated at Cambridge as Bachelor of Music, and in 1808 proceeded to Doctor. In the interval he had settled in London, and on the opening of Hanover Chapel, Regent Street, in 1823, he was appointed its organist. His compositions, chiefly vocal, were numerous. They have been characterised as scientific, but deficient in taste. He died in London, Nov. 13, 1839. W. H. H.

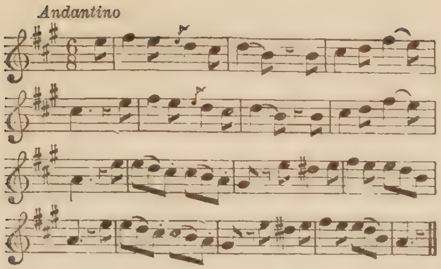
CARNAVAL DE VENISE. This popular air, which was heard by Paganini at Venice, in 1816, 1824, and 1826, and which his magic bow has made a favourite tune all over the world, is the effusion of an unknown musician probably of the end of the 18th century. Several talented composers have embroidered it, and all pianists have played the brilliant variations and fantasias written upon it by Herz and Schulhoff. Ambroise Thomas has composed very clever variations on the tune for the overture to his opera 'Le Carnaval de Venise,' and Victor Massé, in his 'Reine Topaze,' introduces an *air varié* upon it to the words

> Venise est tout en fêtes,
> Car voici le carnaval.

In England it was for long known to the words

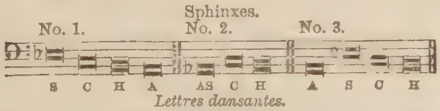
> O come to me when daylight sets,
> Sweet, then come to me,

as adapted in Thomas Moore's 'Melodies.' The air, as given by Paganini, is as follows :—



G. C.

CARNEVAL,[1] SCÈNES MIGNONNES SUR 4 NOTES (the translation, on the printed copy, of the autograph heading, 'Fasching. Schwänke auf vier Noten f. Pfte von Eusebius'). A set of 21 piano pieces written by Schumann in 1834, dedicated to Carl Lipinski and published as op. 9. Each piece has its title. The allusions to the Carnival are obvious—'Pierrot,' 'Arlequin,' 'Pantalon et Colombine'; but the other subjects of which Schumann's mind was then full are brought in, such as 'Chiarina' (Clara Wieck), 'Estrelle' (Ernestine von Fricken), 'Chopin,' 'Paganini,' 'Papillons'; he himself is depicted under the two aspects of his mind as 'Florestan' and 'Eusebius,' and the events of a ball are fully delineated in the 'Valse noble' and 'Valse allemande,' 'Coquette' and 'Réplique,' 'Reconnaissance,' 'Aveu' and 'Promenade.' The whole winds up with a 'March of the Davidsbündler against the Philistines,' who are represented by the commonplace and domestic 'Grossvatertanz.' [See GROSSVATERTANZ.] The arrangement of the pieces, however, was made, and the title added afterwards. Between numbers 8 and 9 are inserted the 'Sphinxes,' or 'Lettres dansantes,' that is, the 4 notes which in Schumann's mind formed the mystical basis of the whole.[2]



Lettres dansantes.

No. 1 is to be read as S (Es), C, H, A, the musical letters in the composer's name; Nos. 2 and 3 as As, C, H, and A, S, C, H, the letters forming the name of a town in Bohemia, the residence of a Baron von Fricken, to whose daughter Ernestine he was actually engaged at this time.[3]

The 'Carneval' was published in 1837. It was probably first played in England on June 17, 1856, when Mme. Schumann performed 16 of the 21 numbers.

Schumann returned to the Carnival as the subject of a composition in his 'Faschingsschwank aus Wien' (op. 26). G.

CARNICER, RAMON, Spanish dramatic composer, born near Lerida in Catalonia, Oct. 24, 1789, died in Madrid, March 17, 1855. In 1818 he was appointed conductor at the Italian Opera of Barcelona, and here he produced successfully his first opera 'Adela de Lusignano,' which was followed by several others. Between 1820 and 1827 he visited Paris and London, and was favourably received in both. In 1828 he was appointed conductor at the Theatre Royal in Madrid, for which he composed 'Elena e Malvino' (1829), and 'Colombo' (1831), generally considered his best work. He largely contributed to the foundation of a national opera. From 1830 to 1854 he was professor of composition at the Madrid Conservatoire. Besides nine operas, he composed church music, symphonies, military marches, national hymns, and an infinity of songs. His music is original and rhythmical, though much impregnated with phrases from national airs. M. C. C.

CAROL. The history of this word presents a remarkable parallel to that of the kindred term Ballad. Both originally implied dancing: both are now used simply to denote a kind of song.

In old French, *Carole* signified a peculiar kind of dance in a ring. This dance gave its name to the song by which it was accompanied: and so the word passed, in one or both of these senses, into most of the languages of Western Europe.

In the English of Chaucer carolling is sometimes dancing and sometimes singing. In modern usage a carol may be defined as a kind of popular song appropriated to some special season of the ecclesiastical or natural year. There are, or were, Welsh summer carols, and winter carols; there are also Easter carols; but the only species which remains in general use, and requires a more detailed examination, is the Christmas carol.

Christmas carols then are songs or ballads to be used during the Christmas season, in reference to the festival, under one or other of its aspects. In some it is regarded chiefly as a time of mirth and feasting; in others as the commemoration of our Lord's nativity. In many carols of widely different dates some one or more of the customary circumstances or concomitants of the celebration appear as the main subject of the verse. This is the case with the oldest known carol written in England, which exists in the Norman French language in a manuscript of the 13th century. (Joshua Sylvester, in 'A Garland of Christmas Carols,' etc., J. C. Hotten, 1861, states that it was discovered on a leaf *in the middle of one of the MSS. in the British Museum*, but as he gives no reference, its identification is almost impossible.) This points to an important fact in the history of the Christmas festival. In Northern Europe especially the solemnities of the annual celebration of Christ's birth were grafted upon a great national holiday-time, which had a religious significance in the days of paganism; and this has left a distinct impression upon Christmas customs and on Christmas carols. The old heathen Yule has lent its colouring to the English Christmas; and it is largely to this influence that we must attribute the jovial and purely festive character of many of the traditional and best known, as well as of the most ancient Christmas carols. These carols have not, like the hymns appropriate to other Christian seasons, exclusive reference to the events then commemorated by the Church, but represent the feelings of the populace at large, to whom the actual festivities of the season are of more interest than the event which they are ostensibly intended to recall.

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[1] This is the spelling of the original edition; in his letters Schumann generally, but not always, writes Carnaval.

[2] These were seldom or never played in public by Mme. Schumann.

[3] Schumann's *Jugendbriefe*, Sept. 5, 1834, *note*; but see Litzmann's *Clara Schumann*, vol. i. p. 73 ff.

At the same time there are many other Christmas carols, ranging from an early period, which treat entirely of the occasion, the circumstances, the purpose, and the result of the Incarnation. These differ from hymns chiefly in the free ballad style of the words and the lighter character of the melody. Moreover, a large proportion of them embody various legendary embellishments of the Gospel narrative, with a number of apocryphal incidents connected with the birth and early years of Jesus Christ. For these they are in all probability indebted immediately to the Mystery Plays, which were greatly in vogue and much frequented at the time from which Christmas carols trace their descent; that is, the 12th or 13th century. Indeed, it seems probable that the direct source of Christmas carols, as we understand the term, is to be found (as stated in the article HYMN) in similar compositions which were introduced between the scenes of the Mysteries or Miracle-plays, the great religious and popular entertainments of the Middle Ages. Three such compositions, belonging to one of the Coventry plays,[1] have been preserved, by accident, apart from the play itself, with this note: 'The first and last the shepheards singe: and the second or middlemost the Women singe.' It is easy to see from this how carols relating to the mysteries of man's redemption might become rooted in the memories and affections of the people. Christmas carols have also been affected by the hymns of the Church on the one side, and by purely secular songs or ballads on the other. The words of a very large number, dating from the 15th century downward, are extant, and have been published in such collections as those of Sandys, Husk, Sylvester, and, more recently, A. H. Bullen; but the materials for a history of their musical character are less copious and less easily accessible. It cannot be doubted that the style of the tunes was that of the ballad music of the period to which they belong: a period which extends, so far as concerns existing melodies, from the 15th century to the 19th. An example of a strictly mediæval carol tune is to be found in that of the second of the carols introduced into the Coventry play already mentioned. 'Lully, lulla, y^w littell tine childe,' which has been published in modern notation by E. Pauer. Others, in three or four parts, of the time of Henry VII. and Henry VIII. exist in manuscript.[2]

In the time of King Henry VII. and later it was one of the duties of the choir of the Chapel Royal to sing Christmas carols before the sovereign; and it may be that this custom gave rise to the elaborate compositions bearing that name, of which three specimens are preserved among the works of William Byrd. These, however, were not carols in the popular sense, or for popular use. They exhibit the same abundance of contrapuntal resources which is conspicuous in Byrd's other compositions; nor do they differ, except so far as they may be affected by the character of the words, from other madrigalian music of the Elizabethan era. They may well be compared, both in regard to their structure and their position in the development of vocal music, with the Italian and French examples of a similar treatment of this species of composition referred to under NOEL.

The 'Sacred Hymnes,' of Byrd's contemporary John Amner, published in the year 1615, include two 'Motects' for Christmas, each for six voices. The former, which begins 'O yee little flock, O ye faithful shepherds,' is divided into three parts; the latter, of which the first words are 'Loe, how from heaven like stars the angels flying,' into two. There is also a carol, 'Upon my lap my Soveraigne sits,' which approaches more to the character of a part-song, in the 'Private Musicke' of Martin Peerson, printed in the year 1620.

Meanwhile, no doubt, the older and simpler kind of Christmas carol held its place among the lower orders of society; and it reappeared, which these more elaborate and artificial forms of Christmas songs never did, when the pressure of the Puritan ascendancy which prevailed during the Commonwealth was removed. Both before and after that period books of carols for Christmas Day and its attendant feasts were printed, with the names of the tunes to which they were to be sung. These are in most cases popular airs of secular character.[3] But gradually even these musical directions disappeared. During the 18th century the carol literature was of the humblest kind. Sheets of words were printed for the use of itinerant singers; but if the strains to which they were to be sung were committed to paper at all, the possession of them must have been pretty well confined to parish clerks and village amateurs. Still they were handed on by tradition; and many of them have been rescued from oblivion, and may even now be heard, in a more or less modernised form.

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[1] 'The Pageant of the Company of Sheremen and Taylors in Coventry, as performed by them on the festival of Corpus Christi,' etc. Coventry, 1817.

[2] Additional MSS. 5465 and 5665 in the British Museum contain such tunes.

[3] For example: in 'Christmas Carols Good & True, Fresh & New,' printed in 1642, the tunes are as follows:—For Christmas Day, (1) Troye Towne, (2) All you that are good fellowes: (the first line of the Carol following). St. Steven's, (1) Wigmore's Galliard, (2) Bonny Sweet Robin. St. John's Day, (1) Flying Fame, (2) The King's going to Bulleine. Innocents' Day, (1) As at noone Dulcina rested, (2) The Spanish Pavin. New Yeares-Day, Green Sleeves. Twelfe Day, (1) The Ladies' Fall, (2) The Spanish Gipsies.

The first person who attempted to fix these vanishing memories of the past seems to have been Davies Gilbert, F.R.S., etc., who in the year 1822 published 'Some Ancient Christmas Carols with the Tunes to which they were formerly sung in the West of England'; 'being desirous,' as he says in his preface, 'of preserving them in their actual forms . . . as specimens of times now passed away, and of religious feelings superseded by others of a different cast.' Another reason he gives for so doing is the delight they afforded him in his youth, when, as he seems to imply, they were sung in churches on Christmas Day, and in private houses on Christmas Eve. [In these and other later collections are many tunes which indicate an origin in days when the ecclesiastical modes were still current among the people. A series of thirteen 'Carols of the Fifteenth Century,' edited from a MS. in Trin. Coll. Cambridge by J. A. Fuller Maitland and W. S. Rockstro, appeared in 1891.] H. R. B.

CARON, PHILIPPE, a composer of the 15th century, probably born about 1420. He is said by Tinctor, who names him Firmin, to have been the scholar of Binchois or Dufay. The name is Flemish [and a chorister of the name is mentioned as a member of the cathedral choir of Cambrai. See the *Quellen-Lexikon* for the three masses in the Library of the Pope's Chapel, among which is one on 'L'omme armé.' Caron also wrote secular songs, eight of which are in the Bibliothèque Nationale in Paris.]

CARON, ROSE-LUCILE, *née* Meuniez, a famous French operatic soprano, born at Monerville (Seine-et-Oise), Nov. 17, 1857, was a pupil of the Paris Conservatoire from 1880, when she was already married, until 1882, when she obtained a second prize for singing and an *accessit* for opera. Her début took place at the Théâtre de la Monnaie, Brussels, in 1882, where she created the part of Brunehilde in Reyer's 'Sigurd'; she remained there till 1885, when (June 12) she appeared at the Paris Opéra, again in Reyer's work. She sang in Paris the principal parts in 'La Juive,' 'Freyschütz,' 'Henry VIII.,' and Massenet's 'Cid'; returned to Brussels in 1887 and created the soprano parts in Godard's 'Jocelyn' (1888) and Reyer's 'Salammbô' (1890). In the latter year she went again to Paris, appearing in 'Sigurd,' 'Lohengrin' (1891), and 'Salammbô' (1892). She sang the part of Sieglinde in the French performance of 'Die Walküre' (1893), and that of Desdemona in Verdi's 'Otello' (1894). Elizabeth in 'Tannhäuser,' and Donna Anna are among her finest parts, and she was engaged in 1898 at the Opéra Comique to appear in 'Fidelio,' a part she had undertaken in Brussels. She also sang in Gluck's 'Iphigénie en Tauride' at the same theatre in 1900. Since that date she has been chiefly heard in concerts, and the nobility of her art, and the beauty of her voice, have distinguished her as much on the platform as on the stage. In 1902 she became one of the professors of singing in the Conservatoire of Paris. G. F.

CAROSO, FABRITIO, of Sermoneta, author of *Il Ballarino* (Venice, 'appresso Francesco Ziletti,' 1581), a valuable work upon dancing, dedicated to Bianca Cappella de' Medici, Grand Duchess of Tuscany. It gives instructions for performing the dances of the period, with music in lute-tablature, and plates showing the attitudes of the dancers. It contains the author's portrait at the age of forty-six. Another publication, based upon the former, but so much revised and rewritten as to make it a new book, entitled *Nobiltà di Dame* (Venice, 'presso il Muschio,' 1600), has a dedication to the Duke and Duchess of Parma and Piacenza dated 1600. It contains the same portrait of the author altered so as to present him at the age of seventy-four. G. E. P. A.

CARPANI, GIUSEPPE, poet and writer on music, born Jan. 28, 1752, at Villalbese, in the district of Brianza. As his father destined him for the law, he studied at Milan and Padua, and practised under the celebrated advocate Villata at Milan. But he soon gave up the law, entered the society of artists and literary men, and indulged his natural taste for art. He had already written more than one comedy and several opera-libretti for the Italian stage, among others 'Camilla,' composed by Paër. In consequence of some violent articles against the French Revolution in the *Gazzetta di Milano*, of which he was editor from 1792 to 1796, he had to leave Milan when it was taken by the French. Until the peace of Campo Formio in 1797 he lived at Vienna; after that date he became censor and director of the stage in Venice, but a malady of the eyes drove him back to Vienna, where the Emperor pensioned him till his death. He published a number of translations of French and German operas, and also wrote an oratorio on 'La passione di Gesù Cristo,' which was set to music by Weigl, and performed in 1804 in the palace of Prince Lobkowitz, and in 1821 by the Gesellschaft der Musikfreunde. He also translated the 'Creation' into Italian, and wrote a sonnet on the celebrated performance of that work, at which Haydn was present the year before his death. Carpani had the greatest esteem and affection for Haydn, which led to his publishing his well-known *Haydine*, etc. (Milan, 1812, and a second enlarged edition at Padua, 1823). *La Haydine* is a kind of æsthetical work, and a eulogy on Haydn's compositions, written with enthusiasm. It quickly found a translator in Beyle, the French writer, who published it as his own composition under the name of Bombet — *Lettres écrites de Vienne*, etc., by Louis Alexandre César Bombet (Paris, 1814). Carpani attacked this piracy in two spirited letters—'Lettere due, dell' Autore delle Haydine' (Vienna, 1815). Beyle was, nevertheless, audacious enough again to publish his work, this time under the alias of Stendahl, *Vies de Haydn, Mozart, et Métastase*, etc. (Paris, 1817). In spite of Carpani's protestations, the first of the two appeared in English as *Lives of Haydn and Mozart* (Murray, 1817; and Boston, U.S., 1839). Extracts of Carpani's original work, translated by D. Mondo, appeared at Niort in 1836, and in a complete form at Paris, 1837, under the title *Haydn, sa vie, ses ouvrages, et ses aventures*, etc., par Joseph Carpani; traduction de Mondo. Some clever but partial sketches of Rossini were published by Carpani in one volume as *Le Rossiniane* (Padua, 1824). This also was pirated anonymously by Beyle (Paris), and published by Mondo. [Yet another book, *Le Mayeriane*, on the work of Simon Mayr, is mentioned by Riemann.] In 1809 Carpani accompanied the Archduke John on his expedition to Italy. After the return of peace, he devoted himself to starting the *Biblioteca Italiana*. He died in the smaller Liechtenstein Palace at Vienna, a bachelor of seventy-three, on Jan. 22, 1825, from simple decay of nature. C. F. P.

CARPENTRAS, or IL CARPENTRASSO, the sobriquet of Eleazar Genet; see GENET, E.

CARR, JOHN, a 17th-century London music publisher, who issued many of the important musical treasures of his day. He was a friend, and in some degree a partner, of John Playford, his contemporary in music-publishing, while his shop 'near the Middle Temple Gate' must have been in close proximity to Playford's —this latter was 'in the Inner Temple and near the Church door.' Among the works published by Carr, either alone or in conjunction with Playford, are: 'Tripla Concordia'; Matthew Locke's 'Melothesia or certain rules for playing upon a continued Bass,' 1673; 'Comes Amoris, or the Companion of Love, being a collection of Choice Songs,' two books, 1687-88; 'The Lawfulness and Expediency of Church Musick' (a sermon preached at St. Bride's in 1693); and many others now of antiquarian interest. Thomas Salmon published through him his famous 'Essay to the advancement of Musick by the casting away the perplexity of different cliffs,' 1672, a work which, attacked by Matthew Locke, John Playford, and others, caused a small paper war. With Playford, Carr published Henry Purcell's 'Sonnata's of III Parts,' 1683.

Richard Carr, son of the above, was a musician in Charles the Second's royal band, and he, for a very short time, was connected with Henry Playford as publisher—see imprint on *Theater of Musick*, 1685. John Playford the elder in bidding farewell to the public in 'Choice Ayres,' fifth book, 1684, says that he will now leave his labours to be taken up by two young men, 'my own son and Mr. Carr's son who is now one of His Majesty's Musick, and an ingenious person whom you may rely upon.' F. K.

CARREÑO, TERESA, one of the most eminent of female pianists, was born at Caracas, Venezuela, Dec. 22, 1853. From her father, a Minister of Finance in her native place, she received her earliest musical instruction, but while quite young she studied further under L. Gottschalk in New York, and later under G. A. St. C. Mathias in Paris, and still later under Rubinstein. At the age of nine she made her public début at a charity or benefit concert in the Academy of Music in New York, subsequently making a tour through the States. But for a time pianoforte-playing was in abeyance, for it is recorded that she sang at four days' notice, for Mapleson, the part of the Queen in 'Les Huguenots,' this being her first appearance on the stage. In 1875 she (temporarily as it proved) adopted the profession of the stage, under the management of Maurice Strakosch, and became part of the company which included Brignoli and Tagliapietra, the latter her husband after her separation from E. Sauret. In 1892 she married Eugen D'Albert, from whom, however, she parted three years later. While touring in Venezuela with Tagliapietra's opera company Mme. Carreño conducted the performances for three weeks during a quarrel between the official conductor and the singers. In 1889 she reappeared as a pianist, and it is from that date that her fame developed, which fame has increased year by year until now Mme. Carreño holds one of the first places among contemporary pianists; her playing being remarkable for almost masculine vigour combined with much romantic charm and poetry, and a superb technical finish. Mme. Carreño composed the Venezuelan National Anthem. R. H. L.

CARRODUS, JOHN TIPLADY, born at Keighley, Yorkshire, Jan. 20, 1836. His father was a zealous amateur, a violin player, and leader of the local Choral Society. The boy was destined to music from the first, and at twelve years of age was put into the able hands of Molique, whom he accompanied to Stuttgart, and with whom he remained till he was nearly eighteen. [He had appeared in public in London on June 1, 1849, at a concert given by C. Salaman in the Hanover Square Rooms.] On his return to London he entered the orchestra of Covent Garden, and made his first appearance as a soloplayer at a concert of the Musical Society of London, on April 22, 1863, since which time he was frequently heard at the Philharmonic, the Crystal Palace, and other leading concerts, both metropolitan and provincial. He published two Violin Solos and a Morceau de Salon. [He was leader of the opera band for many years, and his death took place on July 13, 1895, within a few hours of his return from the opera-house.] G.

CARTER, THOMAS, born in Dublin, in 1734, showed rare musical talent in his sixteenth year, and was appointed organist of St. Werburgh's Church, then a fashionable place of worship, in 1751, which position he held till the close of the year 1769. John O'Keeffe says: 'Carter had been brought up in the choir of Christ Church Cathedral, Dublin [1740-45], and was organist to Werburgh Church. Any music he had never seen before, even upside down, he played it off on the harpsichord.' In 1755 he published six sonatas for the harpsichord, and in 1760 wrote 'Shannon's Flowery Banks,' followed by the enormously popular 'Guardian Angels' (sung by Mr. Robert Mahon) in 1762, which was adapted as a hymn-tune, 'Oliver's,' in 1764, and as 'Helmsley' in 1769. At the close of the year 1769 he set 'O Nancy, wilt thou fly with me' (Scotticised as 'O Nannie, wilt thou gang wi' me')—words by Thomas Percy, subsequently Bishop of Dromore—to music which at once made his name, and he settled in London in 1772. His elder brother, Sampson Carter, graduated Mus.D. at Dublin University in 1771.[1] Between the years 1773 and 1777 Carter's songs were popularised by Vernon at Vauxhall, but he also wrote what would now be termed 'musical comedies,' *e.g.* 'The Rival Candidates' (1775), 'The Milesians' (1777), and 'The Fair American' (1782), all performed at Drury Lane Theatre. In 1787 he was given the post of musical director of the Royalty Theatre, Goodman's Fields, where he produced 'The Birthday' (1787) and 'The Constant Maid'; and in 1792 he composed the comic opera 'Just in Time' for Covent Garden. O'Keeffe, in his *Recollections*, has some amusing stories of Carter (who was as improvident as his countryman Bickerstaffe), and praises highly his hunting song 'Ye Sportsmen, give ear.' Carter died Oct. 16, 1804, aged seventy. He was musical director of Lord Barrymore's Theatre at Wargrave from 1786 to 1789. W. H. G. F.

CARTER, THOMAS (No. 2), was born in Dublin, in May 1769, and was a chorister in Cloyne Cathedral. So great was his musical precocity that he was taken up by the Earl of Inchiquin, who sent him to Italy. Having finished his studies at Naples in 1788 he went to India, and was musical director of the theatre at Calcutta. His health broke down and he returned to London, where, in 1793, he married a Miss Wells, of Cookham, Berkshire. He composed many theatrical interludes, and some trivial songs. His death occurred on Nov. 8, 1800, aged thirty-one. W. H. G. F.

CARTIER, JEAN BAPTISTE, a French violinist, born at Avignon, May 28, 1765; the son of a dancing-master. His first teacher on the violin was an Abbé Walrauf. In 1783 he went to Paris and continued his studies under Viotti. His progress must have been rapid, as he very soon, on Viotti's recommendation, obtained the post of accompanist to Marie Antoinette, which he held up to the outbreak of the Revolution. From 1791 to 1821 he was in the band of the opera as assistant-leader and solo-player. From 1804 he was a member of the Emperor Napoleon's private band under Paisiello and of the Royal band from 1815 till 1830. He died at Paris in 1841. Cartier was a good violinist, and it was his great merit to have revived the noble traditions of the old Italian school of violin-playing by publishing new editions of the works of Corelli, Tartini, Nardini and other great masters, which at that time were all but unknown in France. He thereby caused not only his own numerous pupils but all the young French violinists of his time to take up the study of these classical works for the violin. In his work 'L'art du violon' (Paris, 1798 and 1801) Cartier gives a comprehensive selection from the violin music of the best Italian, French, and German masters, which is rightly regarded as a practical history of violin literature in the 17th and 18th centuries.

It is much to be regretted that a history of violin-playing, which he wrote, has never been made public. His compositions are of no importance. He published sonatas in the style of Lolli, études, and duos for violins. Fétis also mentions two operas, two symphonies and violin concertos, which have remained in MS. P. D.

CARULLI, FERDINANDO, an eminent guitarist, born at Naples, Feb. 10, 1770, died in Paris in Feb. 1841. Though self-taught he attained a perfection of execution before unknown on the guitar, and on his arrival in Paris in 1808 created a perfect furore. In the space of twelve years he published 300 compositions, including a 'Method' which passed through four editions. He was also the author of *L'Harmonie appliquée à la Guitare* (Paris, 1825), a treatise on the art of accompanying, which was the first work of its kind. M. C. C.

CARUSO, LODOVICO or LUIGI, born at Naples, Sept. 25, 1754, died at Perugia, 1822; son of a musician at Naples, studied under Nicolo Sala, composed in all sixty operas (for list see Fétis), of which the first was 'Il Barone di Trocchia' (Naples, 1773), and the last 'L' Avviso ai Maritati' (Rome, 1810). His 'Artaserse' was performed in London in 1774. He also composed four oratorios, four cantatas, and masses, etc., of a style more dramatic than ecclesiastical. He is said to have lived for some time in Paris and Germany, and to have been conductor at Palermo. He had a brother Emmanuele, also a musician. M. C. C.

CARVALHO, MARIE CAROLINE FÉLIX, *née* Miolan, born Dec. 31, 1827, at Marseilles, received instruction from her father, Félix Miolan, an oboe player, and from Duprez at the Conservatoire, Paris (1843 to 1847), where she obtained the first prize in singing. She made her début in the first act of 'Lucia,' and in the trio of the second act of 'La Juive,' at Duprez's benefit Dec. 14, 1849. In 1849-1856 she sang at the Opéra Comique, and made her reputation as Isabelle in 'Le Pré aux Clercs,' as the heroines on the respective productions of 'Giralda' and 'Les Noces de Jeannette,' July 20, 1850, and Feb. 4, 1853. In the latter year she married Carvalho (see below) then engaged at the same theatre. From 1856 to 1869 she sang at the Lyrique, where she first appeared in a new opera, 'La Fanchonnette' (Clapisson), and where she increased her reputation as the foremost female lyric artist of the French stage. She appeared as Cherubino, Zerlina ('Don Giovanni'), with Nilsson (Elvira) and Charton-Demeur (Donna Anna), as Pamina to the Astrifiammante of Nilsson, and in new operas of Massé and Gounod, *i.e.* 'La Reine Topaze,' Dec. 27, 1856; 'Faust,' March 19, 1859; 'Philémon et Baucis,' Feb. 18, 1860; 'Mireille,' March 19, 1864, and 'Roméo et Juliette,' April 27, 1867. 'The opera stage has rarely seen a poet's imagining more completely wrought than in the Marguérite of Mme. Miolan-Carvalho . . . I had . . . watched the progress of this exquisitely finished artist with great interest . . . finding in her performances a sensibility rarely combined with such measureless execution as hers . . . but I was not prepared for the delicacy of colouring, the innocence, the tenderness of the earlier scenes, and the warmth of passion and remorse and repentance which one then so slight in frame could throw into the drama as it went on. . . . Those know only one small part of this consummate artist's skill that have not seen her in this remarkable "Faust"' (Chorley). In 1869-1870 and later she sang alternately at the Grand Opéra and the Opéra Comique until her final retirement, which took place in scenes from 'Faust' and 'Mireille' at the latter theatre, June 9, 1885. She sang in a duet from the latter opera, with Faure, at the concert given at the Trocadéro on June 8, 1887, for the benefit of the sufferers in the fire at the Opéra Comique. She first appeared in England at the Royal Italian Opera as Dinorah, with great success, on the production of that opera ('Pardon de Ploërmel') July 26, 1859. She sang every season until 1864 inclusive, and again in 1871-1872, and worthily maintained her reputation—viz. as Margaret on the production of 'Faust,' Oscar ('Ballo in Maschera'), the Zerlinas (Mozart and Auber), Matilde, Donna Elvira, Rosina ('Barbiere' and 'Nozze'), Catarina ('L'Étoile du Nord'), etc., and in the small part of the Happy Shade in 'Orfeo.' Mme. Carvalho has also sung at Berlin, St. Petersburg, and elsewhere. She died July 10, 1895.[1]

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[1] Dr. Sampson Carter was lay Vicar-Choral of both Dublin Cathedrals—Christ Church and St. Patrick's—and survived his brother Thomas by some years.

Léon Carvaillé, known as Carvalho, born 1825, educated at the Paris Conservatoire, where in 1848 he obtained an *accessit*, played small parts at the Opéra Comique, was manager of the Lyrique, 1856 to 1869, afterwards at the Vaudeville, where he produced Sardou's celebrated 'Rabages'; in 1876 became manager of the Opéra Comique. In consequence of the fire of May 25, 1887, a heavy fine was imposed upon him, and he was imprisoned for a time, since the accident was judged to be the result of managerial carelessness. In 1888 he was succeeded by M. Paravey, and died Dec. 29, 1897. A. C.

CARY, Annie Louise, American concert and opera singer, born in Wayne, Kennebec Co., Maine, on Oct. 22, 1842. From 1864 to 1866 she studied in Boston with J. Q. Wetherbee and Lyman Wheeler. In August of the latter year she went to Milan and prepared for an operatic career with Giovanni Corsi. After fifteen months of study she secured her first operatic engagement and effected her début in Copenhagen. For two seasons she sang in theatres of the Scandinavian peninsula devoting her vacations to study with Mme. Viardot-Garcia at Baden-Baden. In the autumn of 1869 she sang at Brussels, then spent the winter in Paris studying with Maurice Strakosch and Bottesini. She now signed a contract with the brothers Maurice and Max Strakosch for three years, and in August 1870 returned to the United States. From that time till her retirement at the height of her popularity in 1882, she was one of the most admired of opera and concert contraltos, her services being always in demand at the opera houses of London, St. Petersburg, and New York. The seasons of 1875 to 1877 were spent in Russia. She married Charles Monson Raymond in the spring of 1882, and has since lived in retirement in New York. Her voice was a mezzo-contralto of wide range and great beauty. H. E. K.

CASALI, Giovanni Battista. Chapel-master of St. John Lateran in Rome from 1759 till his death 1792. An opera of his, 'Campaspe,' was produced at Venice 1740 [and another, 'Antigone,' at Turin in 1752]. Grétry was his pupil for two years in Rome, but Casali did not detect his talent, and sent him back with a letter of introduction in which he described the great opera writer as 'a nice fellow, but a thorough ass and ignoramus in music.' Casali's works comprise four masses, motets, magnificats, and many other pieces for the church [as well as an oratorio, 'Labenedizione di Giacobbe.' See list in the *Quellen-Lexikon.*] He wrote in a very pure style, though without much invention. A mass and four other pieces are given by Lück (Sammlung, 1859), two motets in Schott's Répertoire, and an 'O quam suavis,' a pretty melodious movement, by Novello, from Choron. G.

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[1] Two brothers of Mme. Carvalho were also musicians. (1) Amédée Felix, orchestral conductor, who died at New Orleans; and (2) Alexandre, professor of organ and harmonium, and as such attached to the Lyrique for several years; died April 26, 1873.

CASE, JOHN, M.D., a native of Woodstock, was a chorister, first at New College and afterwards at Christ Church, Oxford. He became a scholar of St. John's College in 1564, and took the degree of B.A. in 1568, and that of M.A. in 1572. (*Dict. of Nat. Biog.*) He subsequently became a fellow of St. John's College, which he vacated on marriage, when he established himself in Oxford as a lecturer to private pupils on philosophy, for which he enjoyed a high and deserved reputation. In 1586 he published *The Praise of Musicke*, and in 1588 *Apologia Musice tam vocalis tam instrumentalis et mixtæ.* [There is in the Cambridge Univ. Library a broadside of 'A gratification unto Master John Case, for his learned booke, lately made in the praise of Musicke. VI. voc.' Cantus secundus begins 'Let others prayse what seemes them best.'] Thomas Watson wrote a song in his praise, which was set to music by William Byrd. He died Jan. 23, 1599-1600. W. H. H.

CASENTINI, SIGNORA, a good singer in the comic style, appeared at the Pantheon in London in 1791, taking the principal part in Paisiello's 'Locanda,' and other operas. Lord Mount-Edgcumbe describes her as 'a pretty woman and genteel actress.' In 1793 she had married Borghi, second violin at the opera, and was singing at the King's Theatre; but she was not in good health, and her voice was too weak for that house. Her later history is not known. J. M.

CASINI, GIOVANNI MARIA, was a Florentine priest, born towards the close of the 17th century. Fétis gives 1675 as the date of his birth, but it is not ascertained. He came to Rome early in life, but not before he had learnt the elements of counterpoint in his native town. At Rome he was successively the pupil of Matteo Simonelli and Bernardo Pasquini, under the last-named of whom he perfected himself as an organ player. The only post which he is known to have held was that of organist in the cathedral of Florence, which he held from 1703 until 1714 or later. He was simply a perverse man of talent who elected to join the ranks, and to add one or two more to the absurdities, of those musical reactionaries who tried to stop the progress of the art in the 17th century. He followed in the wake of Doni Vicentino and Colonna in endeavouring to revive the three old Greek 'genera' of progression, viz. the diatonic, the chromatic, and the enharmonic. Fétis, indeed, says that, as several enthusiastic pedants of his class had done before him, he constructed a harpsichord in which the notes represented by the black keys were subdivided, so as to obtain just intonation. Baini does not go so far as this, but only states him to have adopted the views of those who thus wasted their labour and ingenuity. He describes a harpsichord which Casini had constructed in 1606 at the expense of Camillo Gonzaga, Count of Novellara. It had four octaves, each divided into 31 notes, and as the highest of the treble was in octaves to the lowest of the bass, it had 125 keys in all, black and white.

Casini's extant works consist of a MS. oratorio 'Il Viaggio di Tobia,' and another dealing with the Flight into Egypt (at Modena), 'Canzonette spirituali,' Florence, 1703, a volume of motets for four voices in the 'stile osservato,' intituled 'Johannis Mariæ Casini, Majoris Ecclesiæ Florentiæ modulatoris, et sacerdotio præditi, Moduli quatuor vocibus: opus primum. Romæ, apud Mascardum, 1706,' 'Responsori per la Settimana Santa, a 4 voci, op. 2, Florence, C. Bindi, 1706,' 'Pensieri for the Organ, op. 3, Florence, 1714.' A motet of his is given by Proske in his *Musica Divina*, ii. No. 58, and two of the 'Pensieri' in vol. iii. of Torchi's *L'Arte Musicale in Italia.* E. H. P.

CASSATION, perhaps implying 'farewell,' designates a piece of instrumental music of the 18th century, for the open air [some writers claim a derivation from the German *Gasse*, a street] in several movements, much like the SERENADE or DIVERTIMENTO, though it seems appropriate only to the finale of such a composition. In Köchel's Mozart Catalogue there are three, Nos. 62, 63, 99, the last two of seven movements each. G.

CASSEL, GUILLAUME, born at Lyons, 1794, died at Brussels, 1836; dramatic singer; studied first under Georges Jadin, and then at the Paris Conservatoire under Garat and Talma. He made his début at Amiens, and sang at various places previous to his appearance at the Opéra Comique in Paris, where he remained for three years. At the end of that time he quarrelled with Pixérécourt, the director, and retired to Belgium, where he settled for life. After a five years' engagement in Brussels he retired from the stage in 1832, and became a teacher. He trained many eminent pupils, including Madame Dorus-Gras. In 1833 he was appointed professor of singing at the Brussels Conservatoire. His compositions were unimportant, but he was successful as a teacher. M. C. C.

CASTANETS. A pair of castanets (or castagnettes) consists of two small pieces of hard wood, shaped somewhat like the bowl of a spoon, or a scallop shell. These are hinged together by a cord, the ends of which pass over the thumb and first finger of the performer. The remaining fingers strike the two halves together, either in single strokes or in trills; the instrument emitting a deep hollow *click*, which, although not a musical note, is nevertheless not disagreeable to the ear. The performer has usually a pair in each hand. It is a Moorish and Spanish instrument, and is intended for accompanying dances. Its use by ballet-dancers is well known.

When required to be played in the orchestra, to accompany dance-music, it is usual to attach a pair, half on each side, to a flat piece of hard wood, ending in a stick about eight inches long. By shaking this apparatus, the required effect is produced, without the necessity of fitting the castanets to the performer's fingers, who generally is playing some other instrument, and must suddenly take up the castanets to play a few bars. [Another contrivance, used chiefly in military bands, consists of a double pair of castanets held open by light springs and mounted on a frame attached to the hoop of a side-drum. In this form the castanets are worked by the drummer with the ordinary side-drum sticks. D. J. B.] The Spanish name is *Castañuela*, either because made sometimes from the wood of the chestnut-tree (*castaño*) or from some fancied resemblance to the two halves into which the chestnut (*castaña*) naturally divides itself. V. DE P.

CASTELLAN, JEANNE ANAÏS, born at Beaujeu (Rhone), Oct. 26, 1819, received instruction in singing from Bordogni and Nourrit at the Paris Conservatoire, where she remained six years; she obtained an *accessit* in solfeggio in 1831, first premium 1833, second premium in singing 1835, and finally a first premium in singing and second premium in opéra comique in 1836. She went on the operatic stage in Italy, and sang with success at Turin, Milan, and Florence (where in 1840 she married Enrico Giampetro, a singer), also at Vienna, etc. She next sang in the United States and Mexico. She first appeared in England, May 13, 1844, at a Philharmonic concert, with such success that she was re-engaged at a subsequent concert on June 10, also at concerts given by Sterndale Bennett, Benedict, etc. In the winter she sang in Italian opera in St. Petersburg. On April 1, 1845, she first appeared at Her Majesty's as Lucia, with fair success, and remained there during that and the two next seasons, as the successor to Persiani, singing, among other parts, Zerlina ('Don Giovanni'), Fiordiligi ('Così fan Tutte'), Amina, Linda di Chamouni, Adina ('L'Elisire d'Amore'), and Isabella, on production in Italian of 'Robert le Diable,' May 4, 1847, with Jenny Lind. From 1848 to 1852, except 1849, when she was at the Grand Opéra, Paris, where she was the original Bertha in 'Le Prophète,' she sang each season at Covent Garden, where she proved herself a pre-eminently useful singer in many parts of a different character, viz. Margaret of Valois, on the production in Italian of 'Les Huguenots,' July 20, 1848, Juliet, Bertha, Isabella, Elvira ('Masaniello'), Agatha ('Der Freischütz'), Anaïs ('Mosè in Egitto'), Matilde ('Guillaume Tell'), Ninetta, Rosina, Abigail ('Nabuco'), Pamina, Glicera on production in England of Gounod's 'Sapho' (August 12, 1851), Cunegunda on production of Spohr's 'Faust,' July 15, 1852 (the composer interpolated an air for her from his opera 'Der Zwiekampf'), Pamina, and Leonora ('Fidelio'), Madame Castellan sang frequently at the Philharmonic and other concerts, and at the festivals at Norwich, Gloucester, Worcester, and at Birmingham four times, from 1849 to 1858, where in 1855 she originally sang the soprano music in Costa's 'Eli,' and in 1858 the same in Leslie's 'Judith.' Madame Castellan also played in Paris in Italian in 1847, and for the last time in 1859, as well as in Italy and elsewhere. She has long since retired from public life. A. C.

CASTELLI, IGNAZ FRANZ, born at Vienna, March 6, 1781, died there, Feb. 5, 1862; German dramatist of great popularity, author of the librettos of Weigl's 'Schweizerfamilie,' and Schubert's 'Verschwornen' or 'Häusliche Krieg,' and adaptor amongst others of Meyerbeer's 'Huguenots.' From 1811 he held the post of 'Hoftheater dichter' at the Kärnthnerthor Theatre in Vienna. He was the founder, and from 1829 to 1840, sole editor of the *Allgemeiner musikalischer Anzeiger*. He was a good amateur violinist, and was greatly esteemed and beloved. M. C. C.

CASTILLON, ALEXIS DE, Vicomte de Saint Victor, born at Chartres, Dec. 13, 1838, died in Paris, March 5, 1873, was at first at the military academy of Saint Cyr, but abandoned the military career for music, becoming a pupil of Victor Massé and subsequently of César Franck, who was his chief instructor. He joined with two great friends, H. Duparc and Saint-Saëns, in the foundation of the 'Société Nationale de Musique.' Castillon, whose serious and refined talents mark him as one of the most original of Franck's pupils, left behind him a quintet, op. 1, a quartet and two trios for piano and strings; a string quartet; a sonata for piano and violin; a concerto for piano and orchestra; an orchestral suite, a 'Marche Scandinave,' 'Equisses symphoniques,' an overture, 'Torquato Tasso,' for orchestra; Psalm lxxxiv. for soli, chorus, and orchestra; many songs, and pianoforte pieces, etc. The composer must be considered one of the protagonists of the revival of chamber music in France. G. F.

CASTRO, JEAN DE, a native of Evreux, was living at Antwerp in 1571, in 1582-1584 was vice-capellmeister at Vienna, in 1588 and in 1591 was in the service of Duke William of Juliers, and was at Cologne in 1593 and 1596. (Fétis apparently confuses him with another composer of the same name, who was at Lyons in 1570). A three-part mass was published at Cologne in 1599, books of motets at Louvain 1571, 1574, at Douai 1588, at Antwerp 1592, at Cologne 1593 and 1596; books of madrigals and chansons at Louvain 1570, 1575, 1576, Paris 1575, 1580, Antwerp 1569, 1582, 1586, 1591, 1592, 1595, etc. See list in *Quellen-Lexikon*.

CASTRUCCI, PIETRO, pupil of Corelli, and distinguished violin player, born at Rome 1679. In 1715 he came to England with Lord Burlington and became leader of Handel's opera-band. He had a special reputation as performer on the VIOLETTA MARINA, an instrument of his own invention. In Handel's 'Orlando' is an air accompanied by two Violette marine with violoncelli pizzicati, 'per gli Signori Castrucci' (see the MS.) meaning Pietro and his brother Prospero. In Handel's 'Sosarme' is also an air with Violetta marina obbligato. In 1737 he was superseded at the opera by Festing. To his undoubted talent Castrucci added an amount of charlatanism surprising in a pupil of Corelli's. An instance is given by Burney (*Hist.* iv. 353 note). [J. C. Walker (*Irish Bards*, 1786) states that Castrucci was invited to Dublin to conduct the Rotunda Concerts, that he died there in great poverty, but was honoured by a splendid funeral. If John O'Keeffe's *Recollections* are to be trusted, the date of Castrucci's death was 1751-52, as O'Keeffe describes himself as 'about four years old' at the time (born 1747); but the date 1769 is given by most of the authorities.—W. H. G. F.] He published twelve concerti grossi and three books of violin sonatas. His brother, Prospero, was director of the 'Castle Society of Music,' and, according to Burney, died in 1760. He published six violin sonatas in 1739 (*Quellen-Lexikon*). P. D.

CATALANI, ALFREDO, born at Lucca, June 19, 1854, studied at first with his father, the organist of the church of S. Frediano in that city. At the age of fourteen he wrote a mass which was sung in the cathedral. At seventeen he went to the Paris Conservatoire, where he studied in Bazin's class. Returning to Italy, he studied for two years at the Milan Conservatorio, at the theatre of which his first essay at dramatic composition, an 'Egloga' in one act, 'La Falce,' was produced in the summer of 1875. On Jan. 31, 1880, his grand four-act opera, 'Elda' (words by D'Ormeville), was brought out at Turin; on March 17, 1883, a similar work, 'Dejanice,' in four acts (libretto by Zanardini), was given at the Scala at Milan; in 1885 a symphonic poem for orchestra, 'Ero e Leandro,' attained considerable success; 'Edmea,' a three-act opera (libretto by Ghislanzoni), was produced at the Scala, Feb. 27, 1886; 'Loreley' was given at Turin in 1890, and 'La Wally' in 1892. The composer died at Milan, August 7, 1893. M.

CATALANI, ANGELICA, born May 10, 1780, at Sinigaglia, where her father was a tradesman. About the age of twelve she was sent to the convent of Santa Lucia at Gubbio, where her beautiful voice soon became a great attraction. In its full freshness, according to Fétis and all other authorities, it must have been one of extraordinary purity, force, and compass, going as far as g''' with a sweet clear tone. This exquisite quality was allied to a marvellous truth and rapidity of execution. No singer has ever surpassed, or perhaps equalled, her in chromatic scales, whether in velocity or precision. On leaving the convent, into which she had been introduced by the Cardinal Onorati, and where the congregation could frequently not be prevented from openly applauding her splendid notes in the services, she found herself, owing to the sudden impoverishment of her parents, compelled to perform in public. Her musical education had been but ill cared for in the convent, where she passed three years; and she had contracted bad tricks of vocalisation, which she never entirely overcame even after hearing such great models as Marchesi and Crescentini. One of her faults was that she could never execute certain passages without a very perceptible oscillation of the lower jaw, which made them, instead of being even and smooth, sound like a succession of staccato passages on the violin. In spite of this fault, which was indeed more within the criticism of connoisseurs than of the public generally, her voice was so full, powerful, and clear, her intonation so pure and true, and her instinctive execution of difficult and brilliant music so easy and unfaltering, that her singing had a charm which has scarcely ever been equalled, and her very first steps in a theatrical career were marked by the most extraordinary success. When she began, the favourite style was that of expressive and pathetic song, and in this she never produced the effect which she subsequently made in bravura. Thus at Paris she failed comparatively in a tender song of Piccinni's, 'Se'l ciel mi divide,' though shortly after she created the greatest enthusiasm by her 'Son regina,' by an air of Rode's with variations, concerti for the voice, and other pieces of the most florid execution. In 1795, at the age of sixteen, she obtained her first engagement at the Fenice at Venice, and made her début as Lodoiska in the opera of that name by Mayr. Her face, figure, and voice, assured her success, a success which grew day by day, and lasted for nearly thirty years. In the season of 1798, she sang at Leghorn with Crivelli, Marchesi, and Mrs. Billington; the year after, at La Pergola in Florence, in Nasolini's 'Monima e Mitridate'; and, in 1801, at Milan, in the 'Clitennestra' of Zingarelli, and Nasolini's 'Baccanali.' In these early efforts her effect was not due to method or skill; it was her superb voice that carried all before her, From Milan she went to Florence, Trieste, Rome. and Naples, exciting everywhere the same astonishment and admiration.

Her reputation now reached the ears of the Prince Regent of Portugal, who engaged her, with Mme. Gafforini and Crescentini, to sing at the Italian Opera there, and she arrived about the end of the year 1804. Her salary was 24,000 cruzados (£3000).

Some writers have said that she derived very great advantage from the instruction of Crescentini, which, indeed, seems more than likely; but Fétis, on the authority of Crescentini himself, contradicts this statement categorically, affirming that Crescentini told him that he had endeavoured to give her a little advice, which she had seemed incapable of understanding. It was here that she married Valabrègue, of the French embassy; but she never quitted her name of Catalani before the public. Her husband, a stupid, ignorant soldier, appears to have had no ideas beyond helping his talented wife to gain the utmost possible amount of money on every occasion, and spending it for her afterwards. From their marriage dates one of the worst of the many speculations that have been based on the capital of a grand voice and great personal charm. They went first to Madrid, and then to Paris, where she sang only in concerts, but where she gained even more fame than before.

On Oct. 26, 1805, Mme. Catalani signed her first engagement (in the possession of the writer) with F. Goold and W. Taylor, manager and proprietors of the King's Theatre in the Haymarket, for the season from Sept. 15, 1806, to August 1807, at a salary of £2000 sterling, with 'a further sum of £100 sterling to defray the expenses of her journey to London,' and also 'one Benefit Night free of expence in the month of March, at which a new opera shall be performed.' Before crossing, however, she gave concerts at Madrid and Paris, by which she gained large sums of money, and created a deep impression; indeed, Napoleon offered her an engagement from which she had some difficulty in escaping, in order to fulfil that at the King's Theatre. At the moment of her arrival in London, Grassini and Mrs. Billington had just retired; and, as Lord Mount-Edgcumbe says, 'the great, the far-famed Catalani supplied the place of both, and for many years reigned alone, for she would bear no rival, nor any singer sufficiently good to divide the applause.' 'It is well known,' he continues, 'that her voice is of a most uncommon quality, and capable of exertions almost supernatural. Her throat seems endued (as has been remarked by medical men) with a power of expansion and muscular motion by no means usual, and when she throws out all her voice to the utmost, it has a volume and strength that are quite surprising; while its agility in divisions, running up and down the scale in semi-tones, and its compass in jumping over two octaves at once, are equally astonishing. It were to be wished,' says this connoisseur of the old school, 'that she was less lavish in the display of these wonderful powers, and sought to please more than to surprise; but her taste is vicious, her excessive love of ornament spoiling every simple air, and her greatest delight (indeed her chief merit) being in songs of a bold and spirited character, where much is left to her discretion (or indiscretion), without being confined by the accompaniment, but in which she can indulge in *ad libitum* passages with a luxuriance and redundancy no other singer ever possessed, or if possessing ever practised, and which she carries to a fantastical excess.' The opinions of all good judges were nearly identical with the above; but the public was led completely away by her marvellous powers. She made her début Dec. 15, 1806, in the 'Semiramide' of Portogallo, composed for her. She appeared also in 'Mitridate,' 'Elfrida,' and most unwillingly in 'La Clemenza di Tito,' for the strict time required in Mozart's music, and the importance of the accompaniments, were not suited to her style. She was, however, the singer who introduced to the English stage his 'Nozze di Figaro,' in which she played Susanna to admiration. In the 'Orazi' she performed the part of the first soprano, Curiazio, that of the first woman being filled by Ferlendis. In 'Didone' she caused the rôle of Enea to be sung by Madame Dussek, who was entirely unfitted for it; and, in another opera, she made Madame Dussek act the first woman's part, choosing for herself that of the *primo uomo*. Subsequently she assumed also the place of *prima buffa*, and succeeded equally well in that line; singing with greater simplicity and ease, she was by some preferred in comic opera. Her face and figure suited both styles; for her handsome countenance was capable of great varieties of expression. Her gains soon became enormous. She was the great attraction of Goold's management, and her engagements entailed on the theatre an expense surpassing anything before experienced. Mr. Waters, in a pamphlet which he published, gives the total amount received by her from the theatre in 1807, including benefits, at £5000, and her total profits that year, with concerts, provincial tour, etc., at £16,700,—an immense sum to be received in such a period for the services of a single artist. That she sometimes found a difficulty in getting payment is not surprising, especially from such a manager as Taylor. Ebers relates that, on one occasion, she refused to sing unless a debt of £1000 due to her was paid; and that he gave security for this, of which he had ultimately to pay every farthing. She received as much as 200 guineas for singing 'God save the King' and 'Rule Britannia,' and at a single festival £2000. Had she practised the least economy she must have amassed a very great fortune; but this she did not do. It is said, for example, that the consumption of beer by her servants during a single year amounted to £103. More serious causes, however, contributed to dissipate these riches as fast as she gained them; for her husband was passionately addicted to gambling, and lost vast sums at play. She remained seven years in England, where she finally succeeded in becoming the only singer of eminence, and led in both lines; but one singer does not constitute an opera, though Valabrègue used to say, 'Ma femme et quatre ou cinq poupées,—voilà tout ce qu'il faut.' Neither would her disposition endure the possibility of rivalry, nor the extravagance of her increasing demands allow any manager to engage other singers. She sang at the Birmingham Festival of 1811. She quitted the theatre at the end of the season of 1813, having first endeavoured (unsuccessfully) to purchase it, and so become sole proprietor, sole manager, and sole singer. After leaving this stage, she for many years never trod any other, except at Paris, where she obtained the management of the Italian opera, with a subvention of 160,000 francs; but the undertaking was not fortunate. On the return of Napoleon, in 1815, she left Paris, going first to Hamburg, and afterwards to Denmark and Sweden, and exciting everywhere the wildest admiration and enthusiasm. She returned to France, after the Restoration, by Holland and Belgium. On her arrival at Paris, she resumed the direction of the Théâtre Italien, and established the same ruinous system which had, for a time, destroyed opera in London. Every expense of scenery, orchestra, and chorus, was curtailed, and every singer of worth excluded, in order that the entire receipts might go, with the subvention, into the purse of Valabrègue. This was not all. To suit this state of things the operas were arranged in such a manner that little of the original but the name remained. The rest consisted of variations by Rode, and similar things, with the famous 'Son regina,' interpolated in place of the concerted pieces and songs which had been cut out. In May 1816 Catalani left her opera in the hands of managers, and went to Munich to give some concerts and representations. Thence she proceeded to Italy, and only returned to Paris in August 1817. In the next April she left her opera entirely, and resumed her wanderings. Having engaged Mme. Gail to accompany her, as Pucitta had done in London and Paris, she started for Vienna. No sooner had they arrived than she quarrelled with her companion, who returned to Paris. Catalani continued her tour alone, and it lasted nearly ten years. In 1824 she returned to London, performing a certain number of nights with no regular engagement. She reappeared in 'Il Nuovo Fanatico per la Musica,' an opera by Mayr, *arranged* for her. 'Her powers were undiminished, her taste unimproved.' She next continued her wanderings on the continent. In 1826 an attempt was made by Ebers to engage her, but the terms proposed by her were so exorbitant that it was impossible to consider them seriously. Her voice was, however, no longer what it had been, especially in the highest part of her register. Though still beautiful, flexible, and strong, it was losing gradually a little of these qualities. In turn she visited Germany, Italy, and Paris once more, where she sang without success; then Poland, Russia, and the north of Germany again in 1827. About this time she sang for the last time at Berlin, and resolved to cease singing in public. But she revisited England once more in 1828, and sang at the York Festival. Lord Mount-Edgcumbe heard her the same year at Plymouth, and describes her as having lost, perhaps, a little in voice, but gained more in expression: as electrifying an audience with her 'Rule Britannia'; and as still handsome, though somewhat stout. After a time, she retired to a villa which she had bought in the neighbourhood of Florence. On the stage she is described as having always produced an unnatural impression, owing to an invincible nervousness, which made her exaggerate the effects she wished to create. She said herself, that it was as painful to her to sing in the theatre as it was delightful to perform at a concert. She never lost her simplicity and purity of manners, nor her piety, modesty, and generosity. Her charitable deeds were innumerable, and the amount of money earned by her in concerts for such purposes alone has been estimated at 2,000,000 francs. At her residence she founded a school of singing for young girls. Catalani died of cholera at Paris, June 12, 1849. J. M.

CATCH originally meant simply a round for three or more voices (unaccompanied), written out at length as one continuous melody, and not in score. The catch was for each succeeding singer to take up or catch his part in time; this is evident not only from the manner in which they were printed, but also from the simple and innocent character of the words of the oldest catches, from which it would be impossible to elicit any ingenious cross-reading. But in course of time a new element was introduced into catches, and words were selected so constructed that it was possible, either by mispronunciation or by the interweaving of the words and phrases given to the different voices, to produce the most ludicrous and comical effects. The singing of catches became an art, and was accompanied by gesture, the skill with which they were sung has become a tradition, and certainly many old specimens are so difficult that they must have required considerable labour and practice to sing them perfectly. The oldest published collections containing catches were—

1. 'Pammelia: Musicke's Miscellanie, or mixed varietie of Pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musicall, none so musicall as not to all very pleasing and acceptable. 1609.'
2. 'Deuteromelia: or second part of Musicke's Melodie, or Melodious Musick of Pleasant Roundelaies. K. H. Mirth, or Freemen's songs, and such delightful catches. 1609.'
3. 'Melismata: Musicall Phansies fitting the court, citie, and countrey Humours. 1611.'

Catches were most in vogue in the reign of the dissolute Charles II., and as much of the popular literature of that period was sullied by indecency and licentiousness it is not surprising that catches were contaminated with the prevailing and fashionable vice; the more than questionable character of the words to which many of the catches of that age were allied has sufficed to ensure the banishment of a large amount of clever and learned musical contrivance. In later times Dr. William Hayes, S. Webbe, and Dr. Callcott have excelled in the composition of catches: 'Would you know my Celia's charms' by Webbe is a well-known example; 'Ah, how, Sophia,' and 'Alas cry'd Damon' by Callcott are also tolerably well known, and still occasionally performed.

Dr. W. Hayes published several collections of catches, some with words by Dean Swift, and in his preface to the first set (1763) says 'the Catch in Music answers to the Epigram in poetry, where much is to be exprest within a very small compass, and unless the Turn is neat and well pointed, it is of little value.' W. H. C.

The following are the principal collections of catches and glees published in England.

Glees, rounds, catches, and canons are so inextricably mixed in publication that it would be an extremely difficult task to indicate the particular character of each collection.

After the publication of the above-named 'Pammelia,' 'Deuteromelia,' and 'Melismata,' John Playford and his son were responsible for catch books. John Walsh and John Johnson followed, but their issues were mainly reprints from the earlier books. The institution of the different catch and glee clubs throughout the country gave great impetus to the composition and publication of this class of music. The list does not pretend to anything like completeness, but it may be of use to the student of the subject, and may be taken also as an illustration of the article GLEE.

1609. Pammelia.
1609. Deuteromelia. } As above, in small quarto.
1611. Melismata.

The first two were edited and collected by Thomas Ravenscroft; the last bears in addition the name William Ravenscroft.

1652. Catch that Catch can, or a choice collection of Catches, Rounds, and Canons for 3 and 4 voyces. Collected and published by John Hilton. Sm. oblong. John Playford.

The punning title and much of the contents are taken from Ravenscroft's publications.

1667. Catch that Catch can, or The Musical Companion (a second edition of the above, with additions). Oblong 4to. J. Playford.

1672-1673. The Musical Companion in two books (a third edition with additions). Oblong 4to. J. Playford.

1685. Catch that Catch can, or the second part of the Musical Companion. Oblong 4to. John Playford.

The Pleasant Musical Companion: Being a choice collection of Catches for three and four voices. Oblong 4to. John Playford.

The date of first edition not ascertained. The sixth dated 1720; eighth, 1724; ninth, 1726; and tenth, 1730.

1686. The Second Book of the Pleasant Musical Companion. Oblong 4to. J. Playford.

1687 to 1726. The Second Book of the Pleasant Musical Companion. Second edition dated 1687; a fourth dated 1701 (with a Supplement, 1702); a fifth, 1707; and a ninth, 1726.

Another book, with the title, 'The Pleasant Musical Companion,' was published by John Johnson of Cheapside about 1740. It is from engraved plates, and appears to be a reprint from the Playford predecessors.

Circa 1730. The Catch Club, or Merry Companions: Being a choice collection of the most diverting catches for three or four voices (with a second part). Oblong 4to. Published by John Walsh, senior. A later one bearing the same title, but selected by C. J. F. Lampe, was published about 1762 by Walsh, junior, in oblong folio.

1763. A Collection of Catches, Canons, and Glees, for three, four, five, six, and nine voices, never before published. Selected by Thomas Warren, London, for the editor. Oblong folio.

This most valuable collection extended from the above first volume, dated 1763, to the thirty-second. It contained 652 pieces. Warren was secretary to the Noblemen and Gentlemen's Catch Club.

A Collection of Vocal Harmony, consisting of Catches, Canons, and Glees. Selected by Thomas Warren. Oblong folio.

1763. Social Harmony, consisting of a collection of songs and catches. By Thomas Hale, of Darnhall, Cheshire. 8vo.

Another work with this title was published in octavo volume by Jones & Co. about 1830.

1764. Catches, Canons, and Glees. Composed by Samuel Webbe. Nine volumes. Oblong folio.

This was issued at intervals by Webbe from 1764 onwards to about 1798. A selection from the work was made and published in three volumes.

1769. The Essex Harmony: Being an entire new collection of the most celebrated Songs and Catches, Canzonets, Canons, and Glees. By John Arnold. 2 vols. 8vo, 1769; second edition, 1777; third edition, 1786.

A much later work under this title was published by Bland & Weller in two vols. 4to, *circa* 1795.

Circa 1776. A Collection of Catches and Glees. Composed by L. Atterbury. Oblong folio.

1780. A Collection of Catches, Canons, Glees, Duets, etc. Four vols. Edinburgh, J. Sibbald.

This was reprinted by Longman & Broderip, and again by Muzio Clementi.

Circa 1780 to 1790. The Gentleman's Collection of Catches, Glees, Canons, etc. Selected by J. Bland. Folio.

The Ladies' Collection of Catches, Glees, Canons, etc. Selected by J. Bland. Folio.

Two collections of selected glees, etc., which extended to twenty or more numbers. John Bland published other collections, besides quantities in sheet form.

Circa 1790. Apollonian Harmony: A collection of scarce and celebrated Glees, Catches, Madrigals, Canzonets, Rounds, and Canons. Six vols. 8vo. Thompson.

A later issue from the same plates was issued by Button & Whitaker.

Vocal Harmony: A collection of Glees, Madrigals, etc., including the prize glees from 1763 to 1794. Edited by Wm. Horsley. Nine vols. Folio.

The Flowers of Harmony. Four vols. 8vo.

Circa 1800. British Vocal Harmony: A select collection of ancient and modern Duets, Glees, and Catches. H. Gray. Oblong 8vo.

Circa 1810 to 1815. A Collection of Catches and Glees. By William Cranmer, Edinburgh. 4to.

1821, etc. Kentish Harmony (a series of small square volumes published by W. Blackman).

The Apollo. A similar series, but embellished with portraits.

Convito Armonico: A collection of Madrigals, Elegies, Glees, Canons, Catches, and Duets. Selected by S. Webbe, junior. Four vols. Folio.

1824. A Collection of Glees, Canons, and Catches. Composed by the late John Wall Callcott. Edited by Wm. Horsley. Two vols., with fine portrait.

1864. The Rounds, Catches, and Canons of England. Edited by Dr. Rimbault. Large 4to.

To the above might be added many collections of glees and catches by different writers, as those of Benjamin Cooke, Maurice Greene, J. Stafford Smith, J. Danby, Wm. Horsley, and others. In addition is the great mass of minor publications and single sheets from Purcell's time onward. F. K.

CATCH CLUB. This society, the full title of which was 'The Noblemen and Gentlemen's Catch Club,' was formed in 1761 for the encouragement of the composition and performance of canons, catches, and glees, and the first meeting took place in November of that year, when there were present the Earls of Eglinton, Sandwich, and March, Generals Rich and Barrington, the Hon. J. Ward, and Messrs. H. Meynell and R. Phelps. These gentlemen, with the Duke of Kingston, the Marquesses of Lorne and Granby, the Earls of Rochford, Orford, and Ashburnham, Viscounts Bolingbroke and Weymouth, Lord George Sutton, Colonels Parker, Windus, and Montgomery, Sir George Armytage, and Messrs. H. Penton, W. Gordon, and J. Harris, who joined in 1762, were the original members, and all subsequently enrolled were balloted for. Among distinguished persons afterwards admitted to the Club were George IV. (elected when Prince of Wales in 1786), William IV. (elected when Duke of Clarence in 1789), the Dukes of Cumberland (1786), York (1787), Cambridge (1807), and Sussex (1813). The professional members elected into the Society of the Catch

Club included Beard, Battishill, Arne, Hayes, Atterbury, Paxton, S. Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, R. Cooke, Horsley, Goss, Walmisley, and Turle. In 1763 the Club offered its first prizes, one for two catches, a second for two canons, and a third for two glees, and they were awarded to Baildon, Marella, Dr. Hayes, and G. Berg. From its foundation to 1794 the prizes were competed for annually, and among the winners were Arne, Hayes, J. S. Smith, Danby, S. Webbe, Lord Mornington, Paxton, Atterbury, Dr. Cooke, R. Cooke, Dr. Alcock, Stevens, Spofforth, and Callcott. In 1787, in consequence of Dr. Callcott having submitted nearly 100 compositions in competition for the prizes, a resolution was passed that 'in future no composer should send in more than three compositions for one prize.' From 1794 to 1811 no prizes were offered, and after being awarded for two years they were again discontinued, until in 1821 they were once more revived, a gold cup taking the place of the medals. The rules of the Club required the members to take the chair in turns at the dinners which were held at the Thatched House Tavern every Tuesday from February to June, except in Passion and Easter weeks. The successive secretaries of the Club were Warren (1761-94), S. Webbe (1794-1812), Sale (1812-28), R. Leete (1828-36), Jas. Elliott (1836-52), O. Bradbury (1852-73), E. Land (1859-76), Dr. W. H. Cummings (1876-97), and James A. Brown (appointed 1897). Webbe's glees 'Hail! Star of Brunswick' and 'The Mighty Conqueror' were composed specially for George IV., who invariably took his call and sang in his glee; and the Duke of Cambridge attended to the last year of his life and rarely omitted his call, one of his favourite glees being Webbe's 'Glorious Apollo.' In 1861 the Club celebrated its centenary with much vigour, and to commemorate the event offered a silver goblet for the best four-part glee, which was awarded to Dr. W. H. Cummings for 'Song should breathe.' The present subscription is five guineas each season, and the meetings are held fortnightly at the Criterion Restaurant, from Easter to the end of June. C. M.

CATEL, CHARLES SIMON, born June 10, 1773, at l'Aigle (Orne); began his studies very early under Sacchini, Gobert, and Gossec, in the 'École royale de chant et de déclamation,' at Paris. [CONSERVATOIRE DE MUSIQUE.] In 1787 he was made accompanist and 'professeur-adjoint' of the School, and in 1790 accompanist at the Opera. The same year he became chief, conjointly with Gossec, of the band of the Garde Nationale, for which he wrote a vast quantity of military music, which was adopted throughout the revolutionary army. His first work of public note was a 'De profundis' for the funeral of Gouvion in 1792. Another was a Hymn of Victory on the battle of Fleurus (June 26, 1794), written for chorus with wind accompaniment only. On the formation of the Conservatoire in 1795 Catel was made professor of harmony. He immediately began the compilation of his *Traité d'harmonie*, which was published in 1802, and remained for many years the sole text-book of France. In 1810 he became one of the Inspectors of the Conservatoire, a post which he retained till 1814. In 1817 he was elected Member of the Institut, in the room of Monsigny, and in 1824 Chevalier of the Legion of Honour. He died at Paris, Nov. 29, 1830. Catel wrote largely for the stage—'Semiramis' (1802), 'L'Auberge de Bagnères' (1807), 'Les Bayadères' (1810), and other operas in 1808, 1814, 1817, 1818, and 1819. They had the merit of elegance and purity, but they were not successful; the public insisted on recognising Catel as a savant and a professor, and prejudged his works as 'learned music.' On one occasion Napoleon, who had a singular taste for soft and ineffective music, had the 'Bayadères' performed with all the instruments muted and every mark of expression suppressed—a very severe trial for any opera. Besides his theatrical and military music Catel wrote symphonies for wind only, hymns and choral pieces, quintets and quartets for strings and wind, songs, solfeggi, etc.; but it is by his treatise on harmony, by his great practical sense and ability, and by his character for goodness and probity that he will be known to posterity.

His treatise, which was translated into German, Italian, and English, is founded on those of Kirnberger and Türk, and at once superseded the more artificial and complicated theories of Rameau, which had till that time reigned supreme in France. G. C.

CATELANI, ANGELO, musician and writer on music, born at Guastalla, March 30, 1811. He received his first instruction from the organist of the place, and afterwards at Modena from Giuseppe Asioli and M. Fusco. In 1831 he entered the Conservatorio of Naples, then under Zingarelli, and became the special pupil of Donizetti and Crescentini. In 1834-37 he was director of the theatre at Messina, in 1837 at Correggio, and finally settled at Modena in 1838, where he was successively maestro di cappella, and (from 1859) keeper of the Este Library. He died at S. Martino di Mugnano, Sept. 5, 1866. Catelani is the author of three or four operas, as well as of a Requiem and other pieces of church music; but his claim to mention rests on his archæological works—Notices of P. Aron; N. Vincentino (*Gazzetta musicale*, 1851); *Epistolario di autori celebri in musica* (1852-54); *Bibliografia di due stampe ignote di O. Petrucci da Fossombrone* (1856)—a treatise on the two first pieces of music printed from type; *Della vita e della opere di Orazio Vecchi* (1858); Ditto *di Claudio Merulo da Correggio* (1860); Ditto *di Alessandro Stradella* (Modena, Vincenzi, 1866). G.

CATERS. The name given by change-ringers to changes on nine bells. The word should probably be written *quaters*, as it is meant to denote the fact that *four* couples of bells change their places in the order of ringing. C. A. W. T.

CATHEDRAL MUSIC. (1) Music composed for use in the English Cathedral Service since the Reformation.

Just as the Reformed Liturgy was composed of prayers, versicles, responses, and other elements which, though in a different language, had formed the basis of the church services for centuries, so the music to which the new services were sung was not so much an innovation as an inheritance from earlier times: precedents can be found for the greater part of it in the pre-Reformation church music. The truth of this will appear if we compare the style of church music used in England at the end of the 15th and beginning of the 16th centuries with what was introduced about 1550 as an accompaniment to the reformed liturgy. Our inferences as to the music of the former date must be drawn chiefly from breviaries and antiphonaries with musical notes, from compositions for the church, such as masses and motets, and from treatises on music. We learn from these sources that the psalms, canticles, versicles, responses, and creeds were sung invariably in plain-song, which signifies a certain specific mode of chanting in unison, guided by definite rules that can still be ascertained, and implying to a great extent the use of certain well-known melodies appropriated to particular parts of the service. Of this mode of chanting, the Gregorian chants used at the present day are a regular form. [Plain-Song.] So far then as regards simple melody we are fairly well informed as to pre-Reformation church music. But there is less certainty as to the use of harmony. It is true that a rude style of part-singing, called 'organising,' had been known for centuries before the Reformation, and later on the development of counterpoint had resulted in the composition of masses and motets, of which we have specimens by English composers, *e.g.* Byrd, Taverner, Fayrfax, and Tye, dating from before the Reformation. But though these compositions show that harmony was recognised in English church music before 1550, it is difficult to show to what extent they were used, and whether they were regularly introduced in the way that anthems by various composers are now employed in cathedral service. Possibly at ferial times plain-song may have predominated, and at festal times harmonised compositions, chants, and canticles, as well as anthems, may have been used; though these would interfere with the plain-song, which invariably formed the 'subject' to which the parts were adapted.

Such was the general character of English church music as it was found by the reformers of the 16th century. We must now inquire in what way it was dealt with by them in the transition from the Romish to the reformed service, and in what form it appeared after the change had taken place. The two works which directly illustrate the mind of the English Church as to the musical rendering of her reformed services are, (1) the Litany published by Cranmer with its musical notation; (2) the more important work containing the musical notation of the remainder of the then Common-Prayer Book, edited by John Marbeck. Now both these works seem to show that the aim of the reformers was not to discard but to utilise the ancient plain-song, by adapting it to the translated services. In the first place the music of Cranmer's litany is a very ancient chant, almost identical with that appointed for the Rogation days in the Roman processional, and with that which occurs in the Salisbury ritual for the procession of peace: hence we see that it was from the oldest sources that Cranmer obtained the musical setting of the new litany in English. Secondly, the music of Marbeck's work consists of the old plain-song simplified and adapted to the new services. W. Dyce, in his *Preface and Appendix to the Book of Common Prayer*, shows conclusively that Marbeck intended to follow the ancient use of Sarum (the great standard of English choral music) note for note, as far as the rules of plain-song would permit; and that where his notation varies from that of Sarum, the variation is due to the difference between the English and Latin syllables, and as such is merely what the technical rules of plain-song would dictate.

It would appear then that as regards plain-song, the Reformation brought little or no change to our services; the ancient melodies were preserved intact, except where change was required to adapt them to the new liturgy.

As to compositions in harmony, these, as we saw above, had been undoubtedly introduced into the service to some extent before the Reformation, but were sung to Latin words. During the changing times of Henry VIII., Edward VI., Mary, and Elizabeth, when the form of church service was not yet settled, the great church composers wrote and arranged for whatever services were established at the time—for the Latin words of matins, vespers, the little hours, and the mass, or for the English canticles of Morning and Evening Prayer, and for the English Communion Service, according as the Romish or Protestant liturgy was recognised. Sometimes, as in the case of Byrd's 'Civites sancti tui,' and 'Bow thine ear, O Lord,' the same music was set to the two languages, or what had been written for the one was adapted to the other. And thus the change of ritual may be said to have affected compositions in harmony even less than it affected the mere melodic forms or plain-song.

Though a complete scheme for the musical service was set forth in Marbeck's book (except for the litany, which Cranmer had already supplied, and the Psalms, which no doubt Marbeck intended to be sung in the manner he indicated for the Canticles, viz. in the old plain-song); the canticles and other parts of the service were set very frequently in harmony, about the time when Marbeck's book appeared. All the church musicians whose harmonised compositions remain to us, from the time of Edward VI. onwards, have set the canticles anthemwise as 'services'; and thus, even while Marbeck's was the only authorised musical-service book, a more perfect system was displayed alongside of it. Hearers could not fail to be struck by the superiority of harmonised canticles and services over the simple melodies sung in unison, of which Marbeck's book consists. Dr. Jebb considers that the latter work was only meant as an elementary and tentative one, and that it never became authoritative. However this may be, it was superseded by a work containing harmonised compositions, contributed by Tallis, Shepherd, Taverner, and some others. This was John Day's book, published in 1560, and entitled, 'Certaine Notes, set forth in foure and three partes, to be sung at the Morning, Communion, and Evening Praier, . . . and unto them be added divers Godly praiers and psalmes in the like forme.'

The latter clause leads us to the consideration of the anthem, with reference to which Blunt (*Introduction to the Book of Common Prayer*) says as follows :—'It is difficult to ascertain the exact time when the practice of popular hymn and metrical psalm singing established itself in connection with our revised ritual, though independently of its direct authority. Such singing was in use early in Elizabeth's reign, having doubtless been borrowed from the Protestants abroad. For the purpose of giving a quasi-official sanction to a custom which it would have been very unwise to repress, it was ordained by a royal injunction in the year 1559, that while there was to be a 'modest and distinct song so used in all parts of the common prayer, that the same might be understanded as if it were read without singing' (in other words, while the old traditional plain-song in its simplified form is to be employed throughout the whole service, yet) 'for the comforting of such as delight in music it may be permitted that in the beginning or at the end of the common prayer there may be sung an hymn or such like song, to the praise of Almighty God, in the best melody and music that may be devised, having respect that the sentence of the hymn may be understanded & perceived.'

This injunction gave legal authority to the setting of English words to be sung anthemwise. The first anthems written for the Reformed Church are full, *i.e.* sung in regular alternation by the whole choir; they resemble the motets of the Italian Church, which furnished models to the first English anthem-writers. 'Verse anthems,' *i.e.* those in which certain passages, called verses, were sung in slower time, not by all the voices on one side but by a selected number, were introduced about 1670; though Dr. Jebb informs the writer that precedents for verse anthems existed in the pre-Reformation service.

As principal composers of cathedral music from the Reformation to the Rebellion we may mention Tye, Tallis, Farrant, Shepherd, Taverner, Redford, Morley, Byrd, Bull, and Gibbons. The compositions of this period are more conspicuous for technical skill than for musical expression, and little difference can be traced between the secular and the sacred style. Dr. Jebb, however, maintains that the latter was at least national and peculiar to this country, and that the Church of England was not indebted to Palestrina; which statement he supports by urging the similarity of the style of Byrd and Tallis to that of Robert White, who was anterior to the great Italian composer.

Under the Commonwealth, music, except in the form of metrical psalmody, was expelled from English churches; it was restored in 1660 by Charles II., the effect of whose French tastes upon cathedral music is thus described by Tudway (Burney's *History*, vol. iii. 443): 'His majesty was soon tired with the grave and solemn way which had been established by Bird and others, and ordered the composers of his chapel to add symphonies with instruments to their anthems; and established a select number of his private music to play the symphony and ritornellos which he had appointed. The old masters of music, Dr. Child, Dr. Gibbons, Mr. Low, etc., hardly knew how to comport themselves with these new-fangled ways, but proceeded in their compositions according to the old style.' There was great difficulty during the first years of the Restoration in finding boys capable of singing in the choirs, since the art had been so much neglected during the Protectorate. Hawkins (*History of Music*, iv. 349) says on this point, 'Nay, to such streights were they driven, that for a twelvemonth after the Restoration the clergy were forced to supply the want of boys by cornets, and men who had feigned voices.'

It appears from a passage in the life of Archbishop Whitgift (*Biographia Britannica*, p. 4255) that cornets had been before introduced; for an allusion is made to the 'solemn music with the voices and organs, cornets and sackbuts'; and in Stow's *Annals* (864), we read that at the churching of the Queen after the birth of Mary daughter of James I., in the Royal Chapel, sundry anthems were sung with organ, cornets, sackbuts, and other instruments of music.' [See ANTHEM, 2nd period.]

'In about four or five years' time,' says Tudway, 'some of the forwardest and brightest children of the chapel, as Pelham Humphrey, John Blow, etc., began to be masters of a faculty in composing; this his majesty greatly encouraged, by indulging their youthful fancies. In a few years more, several others educated in the chapel, composed in this style; otherwise it was vain to please his majesty.' The peculiar influence here ascribed to Charles II. may be traced in the works of Humphrey, Blow, Wise, and their contemporaries, in the too evident aim at effect, and the mannerisms and exaggerated ornaments which characterise them; even the great genius of Purcell did not escape the effect of Charles's fantastic tastes. Many of his finest anthems are disfigured by symphonies of such a kind as were evidently invented merely to gratify the king's desire for French mannerisms. But it was in the 18th century that the lowest musical standard prevailed in the service of the church. A florid sing-song melody, with a trivial accompaniment, was the type to which everything was sacrificed, and a rage set in for objectionable adaptations and arrangements. The works of Jackson and Kent may be taken as specimens of this class, though one worthy exception should be noticed in Dr. Boyce.

Within the last sixty years choral communions have been introduced: they had been discarded at the Restoration, from which time up to 1840 the Communion Service was never set to music except in so far as parts of it, *e.g.* the Sanctus, and the Gloria, were arranged as anthems and introits. E. H. D.

CATHEDRAL MUSIC (2). For the contents of various important collections of anthems and services see ARNOLD, BARNARD, BOYCE, and TUDWAY.

CATHERINE GREY, an opera in 3 acts; libretto by Bunn; music by Balfe. Produced at Drury Lane May 27, 1837, the composer himself playing the Earl of Hertford. G.

CATLEY, ANNE, was born in 1745 in an alley near Tower Hill, of very humble parents, her father being a hackney coachman, and her mother a washerwoman. Endowed with great personal beauty, a charming voice, and a natural talent for singing, she gained her living at the early age of ten years by singing in the public houses in the neighbourhood, and also for the diversion of the officers quartered in the Tower. When about fifteen years of age she was apprenticed by her father to William Bates for the purpose of receiving regular instruction in the art of singing, Catley binding himself in the penalty of £200 for her due fulfilment of the covenants in the indenture. She made rapid progress, and in the summer of 1762 made her first appearance in public at Vauxhall Gardens. On Oct. 8 in the same year she appeared at Covent Garden Theatre as the Pastoral Nymph in Dr. Dalton's alteration of Milton's 'Comus.' Early in 1763 she became acquainted with Sir Francis Blake Delaval, a young baronet, who prevailed on her to quit the house of Bates and reside with him. Desirous of obtaining a legal control over her, Delaval, in April 1763, induced Bates to consent to an arrangement for his pupil doing some act which would put an end to the apprenticeship, Delaval paying him the £200 penalty, and also the amount of an engagement he had entered into for her singing during the summer season at Marylebone Gardens. She was then colourably apprenticed to Delaval to be taught singing by him. Application being made to her father, who was then coachman to Barclay, the quaker, of Cheapside, for his concurrence, he consulted his master, who, shocked at the iniquity of the transaction, at once sent Catley to his attorney. A habeas corpus was obtained for Delaval to produce Anne Catley before the Court of King's Bench, where the affair being inquired into, the Court ordered that Delaval, Bates, and John Frayne, an attorney employed by Delaval, should be prosecuted for conspiracy, the Chief Justice, Lord Mansfield, denouncing their conduct in strongly indignant language. They were accordingly tried, convicted, and fined. In the summer of 1763 Anne Catley fulfilled her engagement at Marylebone Gardens, and shortly afterwards became a pupil of Macklin, the actor, who procured her an engagement at Dublin, where she became a great favourite. O'Keeffe, the dramatist, who became acquainted with her there, says, in his amusing *Reminiscences*, 'She wore her hair plain over her forehead in an even line almost to her eyebrows. This set the fashion in Dublin, and the word was with all the ladies to have their hair *Catley-fied*.' He elsewhere observes, 'She was one of the most beautiful women I ever saw; the expression of her eyes and the smiles and dimples that played round her lips and cheeks enchanting. She was eccentric, but had an excellent heart.' In 1770 she returned to England, and reappeared at Covent Garden Theatre on Oct. 1 as Rosetta in 'Love in a Village.' After the season she was again engaged at Marylebone Gardens, where she appeared on July 30, 1771, and sang until the close of the season. On Feb. 6, 1773, O'Hara's burletta, 'The Golden Pippin,' was produced at Covent Garden Theatre. Miss Catley performed the part of Juno with a spirit and humour that excited the utmost applause, and was particularly admired for her singing of two of the songs, viz. 'Push about the jorum,'—the tune of which has been used for an almost endless number of comic songs,—and 'Where's the mortal can resist me?'—the tune of which, slightly varied, has long been associated with the hymn, 'Lo, He comes.' [The tune, which was not in the original burlesque, was introduced into it at a revival in 1776. It appears to have been first sung in Dublin by Mahon, and to be the composition of Thomas Carter. (See CARTER, and LO, HE COMES).] Having amassed an independence Miss Catley retired from public life in 1784. She died Oct. 14, 1789, at the house of General Lascelles (to whom she was married), near Brentford. The public prints of the day eulogised her as a good mother, a chaste wife, and an accomplished woman. W. H. H.

CAURROY, François Eustache du, Sieur de St. Frémin, born at Gerberoy near Beauvais in Feb. 1549, died in Paris, August 7, 1609; canon of the Ste. Chapelle and prior of St. Aïoul de Provins; a composer of great merit in his day. He was appointed director of the King's band in 1569, and continued in office during the reigns of Charles IX., Henry III., and Henry IV. In 1599 the post of Surintendant de la Musique du Roi was created for him. He was buried in the Church des Grands Augustins. A monument (destroyed in the Revolution) was erected to his memory by his successor Nicolas Formé, with an epitaph by his friend Cardinal du Perron. Du Caurroy was called by his contemporaries 'Prince des professeurs de musique,' a title he shared with Orlando Lasso and Palestrina. His compositions include 'Missa pro defunctis,' performed at the funerals of the kings of France until the 18th century; one copy only exists at the Bibliothèque-Nationale in Paris; 'Preces ecclesiasticæ' for five voices (two books) (Paris, 1609), and published by his grandnephew André Pitart, 'Fantaisies' in three, four, five, and six parts (Paris, 1610) and 'Mélanges de musique' (Paris, 1610) from which Burney prints in his third volume a Noël in four parts. Du Caurroy has been credited with the airs 'Charmante Gabrielle' and 'Vive Henri IV.' M. C. C.

CAUSTON, Thomas, was a gentleman of the Chapel Royal in the reigns of Edward VI., Mary, and Elizabeth. He contributed to the curious collection published by John Day, the eminent printer, in 1560, in separate parts, under the title of 'Certain Notes, set forth in four and three parts, to be sung at the Morning, Communion, and Evening Prayer'; he was also a contributor to the collection of psalm tunes published by Day in 1563 under the title of 'The whole Psalmes in foure parts, which may be sung to all musical instruments.' Some of his compositions are in Add. MSS. 30,480-4 and 31,226. Causton died Oct. 28, 1569. A 'Venite exultemus,' and a Communion service by him were reprinted by Dr. Jebb in 1862. W. H. H.

CAVACCIO, Giovanni, was born at Bergamo about 1556, and was in 1581 maestro at the Cathedral. Thence after twenty-three years' service he was called to be maestro at S. Maria Maggiore at Bergamo, where he remained till his death, August 11, 1626. Cavaccio contributed to a collection of Psalms, dedicated in 1592 to Palestrina. His works include a Requiem published at Milan, 1611; Magnificats, 1581 and 1582; Psalms, 1585; Madrigals, 1585, 1597, etc. (see list in *Quellen-Lexikon*). Some of his pieces are found in the 'Parnassus musicus' of Bergameno, and three organ pieces are given in vol. iii. of Torchi's *L'Arte Musicale in Italia.* G.

CAVAILLÉ, the name of several generations of distinguished organ-builders in the south of France. The most eminent member of the family was **Aristide Cavaillé-Col**, born at Montpellier, Feb. 2, 1811. The name of Col was that of his grandmother. In 1833 he went to Paris, to see what progress was being made in his art, but without the intention of establishing himself there. Hearing that there was to be a competition for the construction of a large organ for the royal church of St. Denis, he determined to send in a tender, although only two days remained for preparing it. When called up before the committee he gave them such interesting explanations of his plans that they decided to accept his tender. Barker's pneumatic lever was first used in this organ. He thus became established in Paris, built the fine organ of the Madeleine, and many others in the capital and in the provinces. [He wrote *Études expérimentaux sur les tuyaux d'orgue* (1849); *De l'orgue et de son architecture* (1856); and *Projet d'orgue monumental pour la basilique de St. Pierre de Rome* (1875). He died in Paris in January 1886.] V. DE P.

CAVALIERI, Emilio del, was a Roman gentleman of good family and fine musical perceptions. He was born about the year 1550, and is generally considered to have died some time before the end of the 16th century, for his most important work, 'La Rappresentazione di Anima e di Corpo,' was performed for the first time in 1600, and all the accounts of him agree in stating that it was not performed in his lifetime. [Riemann, on the authority of the *Rassegna Nazionale* of Nov. 15, 1893, gives the date of Cavalieri's death as March 11, 1602.] He spent a great portion of his life at the court of Ferdinand dei Medici, who appointed him to the quaintly-named office of 'Inspector-General of the Artists' at Florence. There he lived upon terms of intimacy with Giovanni Bardi of Vernio, Giulio Caccini, Vincenzo Galilei, Peri, Corsi, and Rinuccini, a group of accomplished artists and gentlemen, who were bent upon freeing music from the trammels of the 'stile osservato,' and bringing about some better result from the union of instruments, poetry, and the human voice than had up to their time been achieved.

Cavalieri, then, was one of the earliest projectors of instrumental accompaniment, and among the first to employ that early form of it which goes by the name of the Basso Continuo, with figures and signs attached to guide the different instruments in filling up the intermediate parts. Alessandro Guidotti, who published 'La Rappresentazione di Anima e di Corpo,' in 1600, thus explains the system of the 'Basso figurato':—'I numeri piccoli posti sopra le note del basso continuato per suonare, significano le consonanze e le dissonanze di tal numero, come il 3 terza, il 4 quarto, e così di mano in mano.' Cavalieri did not attempt to elaborate the accompaniment thus suggested;

a great deal was still left to the players themselves, just as in the plain-song the underlying parts were filled in by what in England was known as 'descant,' and in Italy as 'Il Contrapunto della Mente.' Not the less, however, did the labours of Cavalieri and his contemporaries constitute at once a starting-point and a stride in art. He was also among the earliest employers of vocal ornaments, such as the gruppetto or groppolo, the monachina, the zimbalo, and perhaps the trillo. It may be questioned, however, whether the last mentioned was the true 'shake,' that is to say, a rapid oscillation between two tones or semitones; or whether it was only a certain vibratory production of the voice, probably considered an elegance in early times, but now more fitly estimated as a fault common among bad singers, and known as the 'tremolo.' [SHAKE; TREMOLO.]

A dramatic tendency naturally arose out of the desire to make vocal and instrumental music subservient to the illustration of words, and it is not surprising therefore that Cavalieri should have produced musical dramas. Of these he composed four—'Il Satiro' (1590); 'La disperazione di Fileno,' 'Il giuoco della cieca' (1595); and 'La Rappresentazione,' mentioned already. They were one and all of them arrangements of words provided by Laura Guidiccioni, an accomplished lady of the Lucchesini family. Of these works the last named only was edited, as stated above, by Guidotti of Bologna. [See the *Rivista Musicale Italiana*, vol. ix. p. 797.] E. H. P.

CAVALIERI, KATHARINA, dramatic singer, born at Währing, Vienna, 1761. At a very early age she was placed under Salieri by some wealthy connoisseurs who had heard her sing in church, and in 1775, when barely fourteen, was engaged at the Italian Opera. A year later the Emperor Joseph founded a German Opera, to which she was transferred. As Cavalieri never sang out of Vienna her name is almost unknown elsewhere, but Mozart's approval stamps her as an artist of the first rank. In one of his letters (1785) he says, 'She was a singer of whom Germany might well be proud'; and it was for her he composed the part of Constance in the 'Entführung,' the soprano part in 'Davidde penitente,' that of Mme. Silberklang in the 'Schauspiel-Director,' and the air 'Mi tradì' in 'Don Giovanni,' on its first representation at Vienna, May 7, 1788. Salieri called her his favourite pupil, and wrote the principal parts of several operas for her. She sang in nearly all the oratorios produced by the Tonkünstler-Societät (now the Haydn-Verein), and maintained her popularity to the last, against many eminent singers. Her voice was of considerable compass, and she was a cultivated musician. She made up for her want of personal attractions by her fascinating manners. She was compelled, from over-exertion, to retire when in the prime of life (1793), and died June 30, 1801. C. F. P.

CAVALLERIA RUSTICANA, opera in one act, libretto by G. Targioni-Tozzetti and G. Menasci, founded on a tale by Verga. Set to music by Pietro Mascagni for the prize offered by the publisher Sonzogno, which was awarded to it. It was first performed at the Costanzi Theatre, Rome, May 17, 1890; in London, at the Shaftesbury Theatre (under the direction of Signor Lago), Oct. 19, 1891; and at Covent Garden (under Harris), May 16, 1892.

CAVALLI, PIETRO FRANCESCO, eminent composer of the 17th century, born at Crema, Venice, in 1599 or 1600. His real name was Caletti-Bruni, and he took that of Cavalli from his patron, a Venetian nobleman. In 1617 he became singer in the choir of St. Mark's under Monteverde; in 1639 organist of the second organ; in 1665 organist of the first organ in that church; in 1668 maestro di cappella; and on Jan. 14, 1676, he died. Of his church music nothing has been published beyond 'Musiche sacre,' containing a Mass, Psalms, and Antiphons, for two to twelve voices (Venice, 1656), and Vespers for eight voices (*ib.* 1675). Santini possessed a Requiem of his (sung at Cavalli's funeral) for eight voices in MS. His operas were very numerous. He began to write for the theatre in 1639 ('Le Nozze di Teti'), and continued so to do for thirty-two years. There were then five theatres in Venice, and Cavalli was fully employed. Eitner (*Quellen-Lexikon*) gives a list of twenty-seven operas still extant in MS. In 1660 he was called to Paris for the marriage of Louis XIV., and produced his opera of 'Xerse' in the Grand Gallery of the Louvre; to Paris again in 1662 for the Peace of the Pyrenees, when he brought out 'Ercole amante'; and to Innspruck for the fête on the reception of Queen Christina. His wife belonged to the Sozomeni family; he grew rich and enjoyed the esteem and affection of his fellow-citizens. He took the opera from the hands of Monteverde, and maintained it with much dramatic power and with a force of rhythm before unknown. An air by Cavalli and some fragments will be found in Burney's *History*, vol. iv. [Two three-part motets and one two-part were printed in Marcello's *Sacra Corona*, Venice, 1656. For further information as to Cavalli and his influence on dramatic music, see Parry's *Music of the XVIIth Century* (*Oxford History of Music*, vol. iii.); articles by Ambros in the *Neue Zeitschr. f. Mus.*, 1869, vol. lxv. p. 314 *ff.*; by H. Kretzschmar in the *Vierteljahrsschrift für Mus.-Wiss.*, 1892, p. 1 *ff.*; and Galvani's *Teatri musicali di Venezia*.] G.

CAVALLINI, ERNESTO, a great clarinet-player, born at Milan, August 30, 1807. He was taught in the Milan Conservatorio, and after an engagement at Venice and considerable travelling he returned to his native city, first as player in the Scala orchestra, and then as professor in the Conservatorio. In 1852 he accepted a post at St. Petersburg, which he filled for fifteen years, after which he returned to Milan in 1870, and died there Jan. 7, 1874. In 1842 he was elected member of the Paris Académie des Beaux Arts. Cavallini travelled much and was well known in Paris, London, and Brussels. He played a concerto of his own at the Philharmonic Concert, June 23, 1845. Fétis describes his volubility and technique as prodigious, and his breath as inexhaustible; his intonation was also very good, though his instrument was only the old six-keyed clarinet. The late H. Lazarus considered his music very difficult, his studies and duets excellent; and said that although his tone was not of the purest, he might well be called the Paganini of the clarinet for his wonderful execution. Lists of his works are given by Fétis, and by Pougin in the Supplement thereto. G.

CAVATINA (Ital., diminution of *cavata*, the act of producing tone from a musical instrument) originally signified a short song, without a second part and the repetition of the first, but has been frequently applied to a smooth melodious air, forming part of a grand scena or movement. Thus Mozart's noble scena 'Andromeda' commences with a recitative 'Ah, lo previdi!' followed by aria, allegro, then more recitatives in several tempi, and lastly a cavatina, andantino. Examples of cavatine may be found in many well-known operas. The word is sometimes used for a complete air or song, as in Gounod's 'Roméo'—'L'amour! oui, son ardeur a troublé'; and in 'Faust'—'Salve dimora.' In the full score of Mendelssohn's 'St. Paul,' 'Be thou faithful unto death' is called a cavatina, but in the vocal scores it is described as an aria. Beethoven has given this title to the second slow movement, *Adagio molto espressivo*, in his great Quartet in B♭ (op. 130), one of the most touching and individual pieces to be found in all his works. It consists of a song in two strains in E flat and A flat, an episode in E flat minor (expressive of the deepest distress, and marked in the autograph *Beklemmt*—choked with grief), and a return to the original strain. [Add. MS. 14,221 (f. 86), in the British Museum, contains a Recitativo con Cavata by Cafaro.] W. H. C.

CAVENDISH, MICHAEL, was the composer of a set of 'Ayres for four Voyces,' published in 1599. He contributed a madrigal—'Come, gentle swaines'—to 'The Triumphes of Oriana,' 1601, and was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches composed into foure parts,' published in 1592 by Thomas Este. Nothing is known of his biography. W. H. H.

CAVOS, CATTERINO, born in Venice, 1776, son of the musical director of the famous 'Fenice' Theatre. At fourteen he was the chosen candidate for the post of organist to St. Mark's, but relinquished his chance in favour of a poor musician. He became by turns assistant to his father, conductor of the opera in Padua, and teacher in Venice. In 1797 he went to Russia as conductor of Astarti's opera company. When the Emperor Paul succeeded Catharine II., the company was disbanded, but Cavos remained in Russia, and, in 1799, was made director of the Italian and Russian operas, and Professor in the Theatrical School. It was his duty to compose for three companies—Italian, Russian, and French. The success of his operas on Russian fairy-tales encouraged him to make some tentative efforts for national colouring in his music. 'Ivan Sonsanin,' an opera on the same subject as 'A Life for the Tsar,' met with great success in 1815. The Russian element is very slight in the music of Cavos; nevertheless he must be reckoned one of the first to start that movement towards nationality in music which Verstorsky strove to develop, and which eventually culminated in the genius of Glinka. Cavos composed a vast number of operas and vaudevilles. His music was pleasing but not inspired. He died in Russia in 1840. R. N.

CAZZATI, MAURIZIO, born at Guastalla about 1620, died there 1677, was organist of S. Andrea in Mantua in 1641, maestro di cappella to the Duke of Sabioneta, from 1648 to 1651 at the Accademia della Morte in Ferrara, in 1653 was appointed maestro di cappella at S. Maria Maggiore in Bergamo, and in 1658 to San Petronio in Bologna. He resigned this post in 1671, possibly on account of a violent quarrel with Arresti, organist of the same church, who had severely criticised the Kyrie in a mass of Cazzati's. His 'Risposta alle oppositioni,' etc., was printed at Bologna, 1663. His voluminous compositions (for list see the *Quellen-Lexikon*) comprise masses, psalms, and motets, besides canzonets and airs, and sonatas and other instrumental works. One of his motets, 'Sunt breves mundi Rosæ,' was printed in Ballard's collection for 1712, and other pieces in Profe's *Geistlicher Concerten* (Leipzig, 1641).

CEBELL, a name used by Purcell and others for the dance form now generally known by the name of Gavotte. An instance occurs in a suite of Purcell's printed in Pauer's 'Old English Composers,' and in vol. vi. of the Purcell Society's publications, and 'The Old Cebell' is given by Hawkins, *History*, App. 22. M.

CECILIA, ST., VIRGIN and MARTYR, was a young Roman lady of noble birth, who, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion. She was, however, compelled by her parents to marry Valerianus, a young Roman noble and a Pagan, with whom she prevailed so much as not only to induce him to respect her vow, but, with his brother, to embrace the Christian faith. Seized and brought before the Pagan authorities, and refusing to abjure their faith, they were condemned to death, the brothers being decapitated, and the virgin-wife placed in a dry bath with fire beneath, which failing to terminate her existence as rapidly as her persecutors desired, they sent an executioner to despatch her by severing her head from her body. These events occurred at Rome about 229, under Alexander Severus, according to most writers, although some state them to have happened in Sicily under Marcus Aurelius between 176 and 180. Her house at Rome, where she was put to death, was converted into a church, or a church was built over it, to which in 821 her remains, with those of her husband, his brother, and other martyrs, were translated. This church was repaired and sumptuously embellished in 1599, and a monument of the saint erected.

St. Cecilia has long been regarded as the tutelary saint of music and musicians, but the period at which she was first so looked upon is involved in obscurity. There is a tradition that an angel by whom she was visited was attracted to earth by the charms of her singing, but when it originated is equally unknown. Early writers make no mention of her skill in music; even as late as 1594 a long Italian poem by Castelletti, entitled 'La Trionfatrice Cecilia, Vergine e Martire Romana,' was published at Florence, which does not allude to it. It is certain, however, that nearly a century before she had been considered as Music's patroness, for in 1502 a musical society was established in Louvain, the statutes of which were submitted to the magistrate for his sanction. The founders desired to place the new association under the patronage of 'St. Job,' but the magistrate decided that it should be put under the auspices of St. Cecilia.

For a very long time the custom of celebrating upon St. Cecilia's festival (Nov. 22) the praise of music by musical performances existed in various countries, and many associations were formed for the purpose. The earliest of such associations of which any notice has been found was established in 1571, at Evreux in Normandy, under the title of 'Le Puy de Musique.' A solemn celebration of vespers and compline took place in the cathedral on the vigil; high mass, vespers, and compline were performed on the feast day, and a requiem mass for the souls of departed founders on the morrow. A banquet was given after mass on the feast day, and prizes were awarded for the best motets, part-songs, airs, and sonnets. The best composers of the day were competitors for these prizes, and amongst those who obtained them are found the names of Orlando de Lasso, Eustache du Caurroy, and Jacques Salmon.

It was a century later before any similar association was regularly established in England. In 1683 a body of persons known as 'The Musical Society,' held the first of a series of annual celebrations. Their practice was to attend Divine worship (usually at St. Bride's Church), when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival), were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment. These odes were written by Dryden (1687 and 1697), Shadwell, Congreve, D'Urfey, Hughes, and other less-known writers, and composed by Henry Purcell (1683 and 1692), Blow (1684, 1691, 1695, and 1700), Draghi, Eccles, Jeremiah Clarke, and others of lesser note. Purcell produced for 1694 his 'Te Deum and Jubilate in D,' and Blow his for 1695. These celebrations were kept uninterruptedly (with the exception of the years 1686, 1688, and 1689) until 1703, after which they were held only occasionally. Pope wrote his fine ode in 1708, but it was not set to music until 1730, and then in an altered and abbreviated form by Dr. Greene, as the exercise for his doctor's degree. It was first set in its original form about 1757 by William Walond, organist of Chichester Cathedral, and at a much later period by Dr. Thomas Busby. In 1736 Handel reset Dryden's 'Alexander's Feast,' originally composed in 1697 by Jeremiah Clarke, and in 1740 Dryden's first ode, originally set in 1687 by Draghi. Odes were composed at various periods by Drs. Pepusch and Boyce, by Festing, Samuel Wesley, Sir Hubert Parry, and others.

About the same time that the London celebrations were established similar meetings were held at Oxford, for which odes were written by Addison, Yalden, and others, and set by Blow, Daniel Purcell, etc. These meetings were continued until 1708, and perhaps later. Other places followed the example, as Winchester, Gloucester, Devizes, and Salisbury. At the latter place, in 1748 (the time of holding it having previously been changed), the meeting was extended to two days, and gradually developed into the modern musical festival, oratorios being performed at the cathedral in the morning, and secular concerts at the Assembly Room in the evening.

There are some records of a musical celebration having taken place on St. Cecilia's Day in Edinburgh in 1695, and in the early part of the 18th century several took place in St. Patrick's Cathedral, Dublin.

In Paris some years since it was the custom to have a solemn mass performed in the fine church of St. Eustache on St. Cecilia's Day, for the benefit of the Society of Artist Musicians. On these occasions a new mass, composed expressly by some eminent musician, was usually produced. Amongst those who wrote such masses were Adolph Adam, Niedermeyer (1849), Dietsch, Gounod (1855), and Ambroise Thomas (1857).

Musical celebrations on St. Cecilia's Day are recorded as having taken place at various periods in Italy, Germany, and elsewhere. Spohr composed a 'Hymn to St. Cecilia' for the Cecilian Society at Cassel in 1823, and Moritz Hauptmann another for the same society in the following year. W. H. H.

CELESTA. A keyboard instrument of the harmonica family, in which plates of steel suspended over resonating boxes of wood are struck by hammers after the manner of the pianoforte action. It was invented in 1886 by M. Auguste Mustel of Paris, who has since combined its characteristic effects with those of the 'Mustel Organ,' producing some distinctly new qualities of tone. The tone of the celesta itself is of exquisite purity, and as an orchestral instrument it has been used by a large number of modern French composers in operas, ballets, and mystic pieces, where a special quality of tone is required. Outside France, few composers of eminence have as yet employed the instrument, chief among them being Tchaikovsky, who introduces it into the 'Danse de la Fée Dragée' in his 'Casse-Noisette' ballet suite. Leoncavallo and Puccini have also used it. Its compass is five octaves upwards from the bass *c*. M.

CELESTINO, Eligio, a violin player, born at Rome about 1739. Burney heard him in that city in 1770, and considered him the best Roman violinist of the period. In 1772 he began to travel [he appeared in London in that year, and was appointed violinist of the court band at Stuttgart in 1776. He gave a concert with his wife at Frankfort in 1780, and already had the title of concertmeister to the Duke of Mecklemberg, at Ludwigshut, a post which he retained till his death, Jan. 14, 1812]. In Preston's Catalogue (London, 1797), we find of his composition Six Sonatas for a Violin and Bass (op. 9), and three Duos a Violino e Violoncello (London, Clementi, 1798). [Some other works, such as a vocal solo or trio with orchestral accompaniment, are mentioned in the *Quellen-Lexikon.*] P. D.

CELLIER, Alfred, born Dec. 1, 1844, at Hackney, the son of a teacher of French, was educated there at the Grammar School, and from 1855 to 1860 was a chorister at the Chapel Royal, St. James's, under the Rev. Thomas Helmore. In 1862 he was appointed organist to the church of All Saints, Blackheath. At the age of twenty-one he became Director of the Ulster Hall Concerts, Belfast, succeeding Dr. Chipp, and conductor of the Belfast Philharmonic Society. He was appointed organist to St. Alban's, Holborn, in 1868. Cellier was conductor at the Prince's Theatre, Manchester (1871-75); Opera Comique, London (1877-79), and joint conductor, with Sir A. Sullivan, of the Promenade Concerts, Covent Garden (1878 and 1879), besides holding numerous smaller appointments at the Court, St. James's, and Criterion Theatres. His compositions include a setting of Gray's 'Elegy,' written for the Leeds Festival (Oct. 10, 1883), a Suite Symphonique for orchestra, various songs and PF. pieces, among which latter must be mentioned a charming 'Danse Pompeuse,' 1880, dedicated to and frequently played by Mme. Montigny-Rémaury. But Cellier was best known as a composer of light opera or opéra bouffe. Besides much incidental music to plays, etc., he produced the following:—'Charity begins at Home,' Gallery of Illustration, 1870, 'The Sultan of Mocha,' produced at the Prince's Theatre, Manchester, Nov. 16, 1874, with great success, and at St. James's Theatre, London, April 17, 1876; 'The Tower of London,' Oct. 4, 1875; 'Nell Gwynne,' Oct. 16, 1876; 'Bella Donna, or the Little Beauty and the Great Beast,' April 27, 1878, all produced at Manchester; 'The Foster Brothers,' 1876 (St. George's Hall); 'Dora's Dream,' Nov. 17, 1877; 'The Spectre Knight,' Feb. 9, 1878; 'After All,' Dec. 16, 1879; 'In the Sulks,' Feb. 21, 1880, operettas in one act, all produced at the Opera Comique Theatre. 'Pandora,' a grand opera in three acts, words by Longfellow, was produced in Boston in 1881. Few of the larger works obtained other than provincial popularity, in spite of the pleasing and elegant music contained therein, probably owing to weak librettos; but on Sept. 25, 1886, in his opera of 'Dorothy,' produced at the Gaiety Theatre, a fresh setting of his 'Nell Gwynne' to a new book, Cellier gained his first real success, thanks to the musical merits of the work, which ran through the entire autumn season, and on Dec. 20, was transferred to the Prince of Wales' Theatre, where it enjoyed an exceptionally long career. [Its successor, 'Doris,' Lyric Theatre, April 20, 1889, was less popular, but 'The Mountebanks,' to an admirable libretto by W. S. Gilbert (Lyric, Jan. 4, 1892), was another great success. It was technically a posthumous work, as the composer died Dec. 28, 1891, before he could complete it by the composition of an overture: a movement from his Suite Symphonique was adapted for the purpose.] A *lever du rideau* entitled 'The Carp,' was produced at the Savoy Theatre on Feb. 13, 1886, and another 'Mrs. Jarramie's Genie,' at the same, Feb. 14, 1888. On Sept. 21, 1887, the 'Sultan of Mocha' was revived at the Strand Theatre, with a new libretto by Lestocq. During his later years Cellier resided in America and Australia, but returned to England in 1887. His death took place in London, and he was buried in the Norwood Cemetery. A. C.

CELLO, a contraction of Violoncello.

CEMBAL D' AMORE translated is 'harpsichord of love,' but, according to Adlung (*Musica Mechanica*), this instrument did not belong to the clavicembalo or harpsichord genus, but to that of the clavichord. The instrument should be regarded as a double clavichord, the two instruments being separated by the tangents. The strings, he states, were as long again as in the ordinary clavichord, and the tangents which produced the tone from the strings, instead of touching them near to their left-hand terminations, made the impact exactly in the middle of their whole length between the bridges, of which there were two instead of one as in the clavichord, and two soundboards of unequal forms and dimensions. Both halves of the strings were thus set in vibration simultaneously, which necessitated the use of a different damping contrivance from the simple one of the clavichord. In the cembal d' amore the strings lay upon the damping-cloth instead of its being woven between them, and small wooden uprights supported it. The strings were therefore damped when at rest; when raised upwards by the tangents they were free to vibrate, and remained so as long as the keys were pressed down. The form of a cembal d' amore was that of an English spinet with the keyboard to the right hand of the player instead of the left, thus reversing the extension of the instrument laterally. Adlung attributed to it more tone than the ordinary clavichord, and more capability of *bebend* effect by the gently reiterated movement of the key. But too much pressure on the key would affect the intonation as in a clavichord. In estimating its dynamic power he places the cembal d' amore far behind the pianoforte, though beyond the clavichord. Mattheson (*Critica Musica*) refers to it and to a parallel between the Florentine (pianoforte) and Freiberg (cembal d' amore) in a bantering tone. Gottfried Silbermann of Freiberg (1683-1753) invented it, and Hähnel of Meissen attempted to improve it by adding a 'Celestine' register. Others, as Oppelmann and Masse of Mamburg, made the instrument.

Through the even series of partial tones being virtually banished by the contact with the second or node at the half length of the string, the quality of tone or *timbre* must have tended towards that of the clarinet. The Rev. J. R. Cotter, of Donoughmore Rectory, Cork, between the years 1840 and 1865 endeavoured to obtain this effect from a pianoforte which he had constructed in Messrs. Broadwood's workshops, by making a 'striking place' at the middle of the vibrating length of string. In this, the Lyrachord, as he named it, the clarinet quality was a prominent characteristic. A. J. H.

CEMBALO or **CIMBALO** (Italian), a dulcimer, an old European name of which, with unimportant phonetic variations, was Cymbal. According to Carl Engel this ancient instrument is at the present day called *cymbaly* by the Poles, and *cimbalom* by the Magyars. The derivation of cembalo is from the Greek κύμβη (Latin *cymba*), a hollow vessel; and with the Greeks κύμβαλα were small cymbals, a larger form of this ringing instrument being well known in modern military bands. These cymbals and bells in the Middle Ages were regarded as closely allied, and rows of bells of different sizes, *tintinnabula* or *glockenspiel*, were also called *cymbala*. Virdung (1511) names *zymbeln* and *glocken* (cymbals and bells) together. It was most likely the bell-like tone of the wire strings struck by the hammers of the dulcimer that attracted to it the name of cymbal or cembalo. It is explained here, however, not only for the meaning dulcimer, but for the frequent use of the word 'cembalo' by composers who wrote figured basses, and its employment by them as an abbreviation of clavicembalo. The dulcimer, or cembalo, with keys added, became the clavicembalo. In course of time the first two syllables being, for convenience or from idleness in speaking or writing, dropped, 'cembalo' also was used to designate the keyed instrument, that is, the clavicembalo or harpsichord—just as 'cello' in the present day frequently stands for violoncello. In the famous Passacaille of J. S. Bach, 'cembalo' occurs where we should now write 'manual,' there being a separate pedal part. [See PEDALS.] But we know from Forkel that Bach used a double 'flügel' or clavicembalo, having two keyboards and obbligato pedals, as well as the organ with pedals. There is a story in the *Decamerone* of Boccaccio of one Dion, who being asked to sing, said he would if he had a cembalo. The early date of this quotation (1352-53) has led to much difference of opinion among musical authorities as to the instrument that was meant. Burney leans to a tambour de basque, a tambourine, which by some caprice had been designated, some time or other, cembalo. Dr. Rimbault (*Pianoforte*, p. 36) maintains that it was a small clavichord, but for this explanation the date is almost too early. The opinion of Fétis, that it was a dulcimer, is probably the true one. [HARPSICHORD.] A. J. H.

CENERENTOLA, LA, opera on the story of Cinderella, by Rossini, libretto by Feretti; produced at the Teatro Valle in Rome at the carnival, 1817, at the King's Theatre, London (much mutilated), Jan. 8, 1820, and at the Théâtre des Italiens, Paris, June 8, 1822.

'Cinderella . . . with the music by Rossini' was produced in English at Covent Garden, April 13, 1830; but it was a mere pasticcio, the music being made up from 'Cenerentola,' 'Armida,' 'Maometto,' and 'William Tell.' No better adaptation has yet been made. G.

CERONE, DOM PIETRO, priest, born at Bergamo about 1566, migrated to Spain in 1592, and entered the chapel of Philip II. in 1593. In 1608 he left Spain for Naples, where he belonged to the Chapel Royal, and was living in 1613. He wrote *Le Regole più necessarie per l' introduttione del Canto fermo*, etc., Naples, 1609, and *El Melopeo*, a folio volume, in Spanish, of 22 books and 1160 pages of small print (Naples, 1613), a work, according to the account of Fétis, valuable in some respects, but tedious, confused, and unequal to an astonishing degree. It is founded on the system of Zarlino; indeed there is some reason to believe that it is a mere redaction of a work with the same title which Zarlino speaks of as having completed in MS., but which has totally disappeared. The whole edition of Cerone's work is said to have been lost at sea except thirteen copies [but ten copies are mentioned as still extant, in the *Quellen-Lexikon*, which refers to a third work of Cerone's, 'Curiosidades del cantollano' (Madrid, 1709 *sic*, perhaps for 1609). See also *Proceedings of the Mus. Assoc.* 1878-79, p. 87]. G.

CERTON, PIERRE, died in Paris, Feb. 23, 1572 (Riemann), a French musician of the first half of the 16th century; master of the choir at the Sainte-Chapelle, Paris; mentioned by Rabelais in the Nouveau prologue to the 2nd book of Pantagruel. A list of his works is given in the *Quellen-Lexikon*. They include 'Raceus modulorum editio' (motets, Paris, 1542), Psalms (1554); 4 Masses and a Requiem (1558). A Magnificat of his is found in a collection of 8 (Canticum B. M. Virginis, etc. 1559), and many of his motets are included in the collections of Attaignant, 1533-49), Susato (Antwerp, 1543-50), Phalèse (Louvain, 1558), and Cipriani (Venice, 1544). In the 'Collection of Ancient Church Music printed by the Motet Society' (1843), a piece by Certon is given for two trebles and tenor, to English words, which is very melodious and graceful, and has a marked character of its own. G.

CERVETTO. The name of two eminent violoncello players of the 18th century.

1. It was the sobriquet of GIACOBBE BASSEVI, born in Italy 1682. He came to England and joined the orchestra of Drury Lane in 1738. The violoncello was not then known in England, but Cervetto, though his tone is said to have been coarse and his execution not remarkable, made it a popular instrument. Probably there was something genial and attractive in the personality of the man. He had a very large nose, and it was a favourite joke to call to him from the gallery, 'Play up, Nosey'—an expression long heard in the theatres. That he was a man of humour is shown by an anecdote given in the books. Garrick was playing a drunken man, and ended by throwing himself into a chair. At this moment, the house being quite still, Cervetto gave a long and loud yawn, on which Garrick started up, and coming to the footlights demanded furiously what he meant. 'I beg your pardon,' said Cervetto, 'but I always gape when I am particularly enjoying myself.' He became manager of Drury Lane, and died Jan. 14, 1783, over a hundred years old, leaving £20,000 to his son,

2. JAMES, who was born in London about 1749. He made his first appearance when eleven years old on April 23, 1760, at the Haymarket Theatre, at a performance given mainly by children, such as Barron, a pupil of Giardini (eleven), Gertrude Schmeling (nine)—afterwards the celebrated Madame Mara, but then a violin player—and Miss Burney, sister of the authoress of *Evelina* (Pohl's *Haydn in London*, p. 339). Up to the death of his father he played at the professional concerts and other orchestras of the day, Crosdill being his only rival; but after that event he retired upon his fortune, and died Feb. 5, 1837, leaving a few unimportant pieces for his instrument behind him. G.

CES. See CIS.

CESARIS, JOHANNES, an early fifteenth-century composer. He is one of the three musicians named by Martin Le Franc as predecessors of Dufay and Binchois (see CARMEN). A motet of his in four parts and five secular songs to French words are contained in MS. Canonici Misc. 213 in the Bodleian Library. One of the latter (in three parts, with two sets of words) is transcribed in Stainer's *Dufay and his Contemporaries*. J. F. R. S.

CESTI, MARCANTONIO, was an ecclesiastic, a native of Arezzo according to Baini, whom Fétis follows, but of Florence according to Adami. He was born about 1620, and in due course became a pupil of Carissimi. He was maestro di cappella in Florence in 1646, was made a member of the papal choir on Jan. 1, 1660, and vice-capellmeister at Vienna from 1666 to 1669, in which year he died in Venice.

The bent of Cesti's genius was towards the theatre, and he did much for the progress of the musical drama in Italy. Bertini says of him—'Contribui molto ai progressi del teatro drammatico in Italia, riformando la monotona salmodia che allova vi regnava, e trasportando ed adattando al teatro le cantate inventate dal suo maestro per la chiesa.' That he owed much to his master Carissimi, as he did to his contemporary Cavalli, whose operas were then in vogue at Venice, cannot be doubted, but that he deserves to be dismissed as the plagiarist of either of them is untrue.

The following is a list of the operas of Cesti—'L'Orontea,' 1649; 'Cesare Amante,' 1651; 'La Dori,' 1663; 'Tito,' 1666; 'Semiramide,' 1667; 'Il Pomo d'oro,' 1668; 'L'Argia,' 1669; 'La Schiava fortunata,' 1674; this, and another, 'Genserico,' were left unfinished at his death, the former being completed by Marcantonio Ziani, the latter by Domenico Partenio. Four others, without date of production, are mentioned in the *Quellen-Lexikon*. Bertini and Gerber say that he set Guarini's 'Pastor Fido' to music, but the work is not known to exist. Dr. Burney has preserved a scene from 'L'Orontea' in his *History of Music*, and Hawkins has done the like by a pretty little duet for soprano and bass, called 'Cara e dolce è libertà.' His name is chiefly known in the present day by the melodious song, 'Intorno all' idol mio,' quoted by Burney. The Abbé Santini had a collection of his chamber pieces, and the score of his Dori; some of his canzonets were published in London by Pignani in 1665; there are seven motets by him in the Christ Church Library, Oxford, and one in the National Library at Paris. The 'Judicium Salomonis' published as Carissimi's, is almost certainly by Cesti. E. H. P.

CETERA. See CITHER.

CEVALLOS, FRANCISCO, Spanish composer, from 1535 to 1572 canon and musical director of the cathedral at Burgos. Among his compositions, scattered throughout Spain, may be mentioned a fine mass in the church 'Del Pilar' at Saragossa, and three motets for four voices in Eslava's 'Lira Sacra Hispaña.' M. C. C.

CHABRIER, ALEXIS EMMANUEL, born at Ambert (Puy de Dôme), Jan. 18, 1841,[1] at first took up music as an amateur, while he was studying law at Paris, and was employed at the Ministère de l'Intérieur. While at the Lycée St. Louis he had been taught the piano by Edouard Wolff, and he afterwards studied harmony and counterpoint with Aristide Hignard; but in reality he was self-taught. His first works of any importance were two operettas, more worthy of notice than most compositions of their kind: 'L'Étoile'[2] (Bouffes Parisiens, Nov. 28, 1877) and 'L'Éducation manquée' (Cercle de la Presse, May 1, 1879). Two years later, having devoted himself entirely to music, he published 'Dix Pièces pittoresques' for piano; and in Nov. 1883, a Rhapsody on original Spanish airs, entitled 'España,' was very successful at the concerts of the Château d'Eau, where he was for two years (1884-85) chorus master, and where he helped Lamoureux to produce the first two acts of 'Tristan und Isolde.' While there he produced a scena for mezzo-soprano and female chorus, 'La Sulamite' (March 15, 1885), also selections from his opera 'Gwendoline,' which was given in its entirety at the Théâtre de la Monnaie, Brussels, April 10, 1886; finally he produced, at the Opéra Comique in Paris, a very remarkable work, 'Le Roi malgré lui' (May 18, 1887), which, after three performances, was stopped by the fire of May 25; it was reproduced at the temporary establishment on Nov. 16, 1887. [Its extraordinary brilliance, verve, and wit, would have ensured its success, had the libretto been at all worthy of the music.] Chabrier's works show a rare power of combining all the musical materials at his disposal, and his 'España' is a model in this respect; but in his original compositions a lack of spontaneity is apparent, and his orchestration, though not deficient in variety of colouring, is noisy and too thick. [His unfinished opera, 'Briséis,' consisting of one act only, was produced at the Grand Opéra in Paris, May 8, 1899. Chabrier died in Paris, Sept. 13, 1894.] A. J.

CHACONNE (Ital. *Ciacona*), an obsolete dance, probably of Spanish origin. At any rate the name is Spanish, *chacona*, from the Basque *chocuna*, 'pretty' (Littré). The chaconne was a dance usually in 3-4 time, of a moderately slow movement, which belonged to the class of variations, being, in fact, in the large majority of cases, actually a series of variations on a 'ground bass,' mostly eight bars in length. It closely resembles the Passacaglia, the only differences being that the tempo of the latter is somewhat slower, and that it begins upon the third beat of the bar, whereas the chaconne commences upon the first. [In the Passacaglia it was usual to vary the place of the theme, while in the chaconne it was confined to the bass. See PASSACAGLIA.] Among the most celebrated examples are that in Bach's fourth sonata for violin solo, and the two (one with twenty-one, the other with sixty-two variations) in Handel's 'Suites de Pièces.' As a modern example of the chaconne (though not so entitled) may be instanced Beethoven's 'thirty-two variations in C minor on an original theme.' Gluck has also used this form, with some modifications, in the ballet music of his 'Iphigénie en Aulide' [and at the close of 'Orfeo,' there is one, for the composer here yielded to the convention of his time, that an opera should always end with a chaconne]. In Couperin's 'Pièces pour le Clavecin,' edited by Brahms, is a chaconne in 2-4 time. E. P.

CHADWICK, GEORGE WHITEFIELD, American composer, was born in Lowell, Mass., on Nov. 13, 1854. An elder brother first gave him instruction on the pianoforte. Having resolved to make music his vocation he went to Boston, and became the pupil of Eugene Thayer, devoting himself chiefly to the organ. In 1876 he accepted an invitation to become head of the musical department of Olivet College, Michigan, but a year later went to Leipzig and entered the Conservatory, where Carl Muck, Helen Hopekirk, and Battison Haynes were among his classmates. During 1877 and 1878 he studied under Reinecke and Jadassohn, and during 1879 under Rheinberger in Munich. His thesis at Leipzig was inspired by an American subject. It was an overture entitled 'Rip Van Winkle,' which had a performance at a conservatory concert, and was given a place on the programme of the Boston Handel and Haydn Society in 1880. He had just returned to the United States, and was invited by the festival management to conduct it. He elected to make Boston his home, became organist of the South Congregational Church, and professor of harmony, composition, and orchestration at the New England Conservatory of Music, of which he became Musical Director in 1897. He still (Nov.

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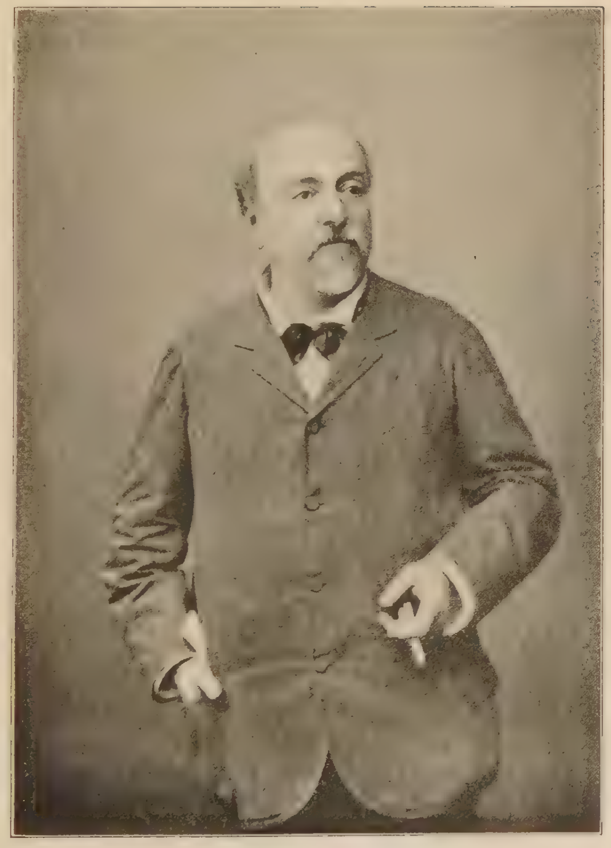
[1] Date verified by the register of birth.

[2] The libretto of this work was used as the basis of 'The Lucky Star,' by a number of adapters and Mr. Ivan Caryll (produced at the Savoy Theatre, Jan. 7, 1899), a single number from the original music being introduced. This is, so far, the only example of the admirable composer's work that has been heard on the stage in England.



ALEXIS EMMANUEL CHABRIER

GEORGE WHITFIELD CHADWICK

1903) fills that post and that of organist of the Second Universalist Church. In 1897 he received the honorary degree of M.A. from Yale University, whose Professor of Music, Horatio W. Parker, was one of his pupils before going to Germany. For several years he was conductor of the annual music festivals at Springfield and Worcester, Mass. The rest of Mr. Chadwick's art-life can be told in connection with an enumeration of his principal compositions. He has composed in all the forms, large and small, the list comprising three symphonies, six overtures, eight choral works with orchestra, seven chamber pieces, about half a hundred songs, some pianoforte and organ pieces, choruses for male and female voices, and a text-book on harmony.

Symphonies: No. 1, in C major (MS.) composed in 1881 and performed the same year in Boston by the Harvard Musical Association; No. 2, in B flat major, composed in 1885, performed by the Boston Symphony Society in 1886; No. 3, in F major, composed in 1894, awarded first prize of the National Conservatory of Music in New York, performed by the Boston Symphony Orchestra in 1895.

Overtures, etc.: overture, 'Rip Van Winkle,' 1879, performed the same year in Leipzig and Dresden, in Boston in 1880 by the Harvard Musical Association, and at a festival of the Handel and Haydn Society (MS.); overture, 'Thalia,' 1882, the Boston Symphony Orchestra (MS.); overture, 'The Miller's Daughter,' 1884 (MS.); dramatic overture, 'Melpomene,' 1886, Boston Symphony Orchestra, 1886, Worcester (Engl.) Festival, 1902; Serenade in F, 1890 (MS.); 'A Pastoral Prelude,' 1891, Boston Symphony Orchestra, 1891 (MS.); Suite in A, 1896, Springfield Festival, 1897 (MS.); elegiac overture, 'Adonais,' 1899, Boston Symphony Orchestra, 1900 (MS.). His newest works, still in MS., are a concert overture, 'Euterpe,' and a Sinfonietta in D major.

Choral Works: 'The Viking's Last Voyage,' 1880, Boston Apollo Club, 1881; 'Dedication Ode,' for the dedication of the new Hollis Street Church, 1883; 'The Pilgrims,' 1888, Boston Cecilia Society; 'Lovely Rosabelle,' 1889, Boston Orchestral Club, 1890; 'Phœnix Expirans,' 1891, Springfield Festival; 'Columbian Ode,' 1892, for the dedication of the buildings of the Chicago World's Fair, 1893; 'The Lily Nymph,' 1895, Springfield Festival, 1896; 'Ecce jam Noctis,' 1897, composed for the commencement exercises of Yale University, 1897.

Chamber music: String Quartet, No. 1, G minor, 1878, Conservatory concert, Leipzig (MS.); String Quartet, No. 2, C major, 1897, concert of the Conservatory, Leipzig (MS.); String Quartet, No. 3, D major, 1885, Kneisel Quartet, 1888 (MS.); Quintet for pianoforte and strings, E flat, 1887, Kneisel Quartet, 1888; String Quartet, No. 4, E minor, 1896, Kneisel Quartet, 1896; String Quartet, No. 5, D minor, 1898, Adamowski Quartet, 1901.

Operas and operettas: 'The Quiet Lodging,' operetta in 2 acts, 1892, privately performed in Boston; 'Tabasco,' comic opera, 1893, Boston Cadet Theatricals, 1894, afterward in many cities; 'Judith,' lyric drama in three acts, 1900, Worcester (Mass.) Festival, 1901 and 1902.

Though he has given titles to his concert overtures, Mr. Chadwick is not an out-and-out believer in programme music. He has a critical and conservative mind, and his compositions are chiefly moulded in the classical forms. In his lyric drama 'Judith,' he utilises considerably the modern device of typical phrases. In his Symphony in F and Quartet in E minor there are traces of an idiomatic expression which, since Dr. Dvořák's sojourn in the United States, has been discussed more or less intelligently as a possible trait for an American School of Composition. H. E. K.

CHAIR ORGAN, an older name for CHOIR ORGAN, not impossibly arising from the fact that in cathedrals the choir organ often formed the back of the organist's seat.

CHÂLET, LE. A comic opera of three characters and in one act; the libretto by Scribe and Mélesville, the music by A. Adam—his most popular work. It was produced in Paris, Sept. 25, 1834, and revived at Covent Garden, July 8, 1899. G.

CHALUMEAU (from *calamus*, a 'reed'). An obsolete instrument of the beating single reed type. In its rudest form it was made from a cylindrical reed in which the speaking tongue was cut, and this was therefore not removable, in the manner of the modern clarinet reed. An interesting example lent by M. Césare Snoeck to the Royal Military Exhibition, London, 1890, was $8\frac{1}{4}$ inches long, and about $\frac{6}{10}$ inch internal diameter, and was pierced with six finger-holes on the upper side, and one thumb-hole beneath. The tongue or reed was cut on the upper side. By the 17th century the instrument, from its rude original form, had developed into a family, of soprano, alto, tenor, and bass, with a slightly increased compass due to the introduction of two keys. In this state it was ready by means of a slight modification to become the modern clarinet (*q.v.*). The name Chalumeau especially in its German form Schalmei or Schalmey, is also given to a totally different instrument from the foregoing, that is, to an instrument with conical tube and double reed, the antetype of the oboe (see SCHALMEY). There may be room for doubt as to which of the two instruments is intended where the name occurs in the scores of Gluck's operas. The word is also used for the lowest register of the clarinet. D. J. B.

CHAMBER MUSIC is the name applied to all that class of music which is specially fitted for performance in a room, as distinguished from concert music, or dramatic music, or ecclesiastical music, or such other kinds as require many performers and large spaces for large volumes of sound.

It was early recognised as a special department of the art, as we find Louis XIV. with a 'Maître de la Musique de la Chambre du Roy,' and in Italy as early as the beginning of the 17th century Peri and Caccini and many other distinguished composers of that time and shortly after produced an abundance of 'Cantate da Camera' and 'Madrigali da Camera,' which were generally pieces for a single voice with accompaniment of a single instrument. These were probably the most important part of chamber music for some time, but they changed their character by degrees, and becoming more extensive, and more fitted for large numbers of performers, passed out of its domain. The name is now more generally applied to instrumental music, either for single instruments or solo instruments in combination; though it is still appropriate to songs, and vocal pieces for a few voices, alone or with a simple accompaniment.

The earliest forms of instrumental chamber music, as indeed of all instrumental music, were the dance tunes, and the collections of dance tunes which were called suites; and great quantities of these exist for various combinations of instruments, but most of those which are still well known are for 'clavier' alone. These were the forerunners of the sonata or 'sound piece,' which is the type of the greater part of modern instrumental music. This designation is now almost entirely restricted to works for pianoforte or pianoforte and one solo instrument, but the first sonatas were for combinations of various instruments, and especially for strings; and works of this kind exist by many of the great Italian masters, as by Corelli, and by our own Purcell, whose 'Golden Sonata' for two violins and bass was held in great repute. It is somewhat singular that the name should have been so restricted, as the works which we now know as trios, quartets, quintets, and like names designating the number of solo instruments for which they were written, are always in the same form with the pianoforte works which we call sonatas, and the legitimate descendants of the earlier combinations of instruments which went by the same name. Works of this description form a very considerable portion of modern music both in value and amount, almost all the greatest composers of the last hundred years having produced some, especially Haydn, Mozart, and Beethoven. The latter seemed in his later years to regard the quartet of strings as one of the most perfect means of expressing his deepest musical thoughts, and left some of the greatest treasures of all music in that form. In the present day the most popular form of instrumental music of this description seems to be the combination of pianoforte and strings, as duos, trios, quartets, etc., and of such works great quantities are constantly produced by many distinguished composers of Germany.

Chamber music offers such signal opportunities for the display of the finest qualities of great players that it has become a common practice to perform it in large concert rooms where great numbers of people can come together to hear it, so that the title threatens to become anomalous; but it so aptly describes the class of music which is at least most fitted for performance in a room that it is not likely to fall into disuse. C. H. H. P.

CHAMBER ORGAN. An organ of small size, suitable for use in a dwelling.

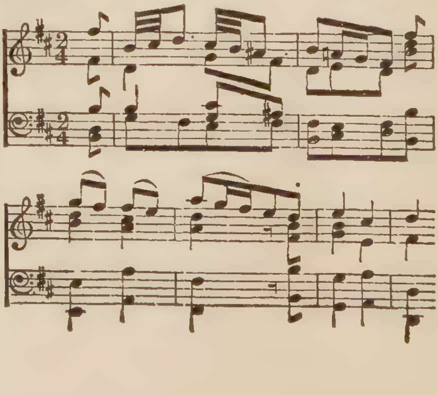
CHAMBONNIÈRES, JACQUES CHAMPION DE, son of Jacques and grandson of Thomas Champion, took the name of Chambonnières from his wife's estate near Brie, was first harpsichord player to Louis XIV. Le Gallois, in his *Lettre à Mlle. Regnault* (Paris, 1680), says that Chambonnières excelled every performer of his day in the roundness and softness of his touch. He formed the school of harpsichord players which preceded Rameau. Among other pupils he taught Anglebert, Le Bègue, and the earlier Couperins, of which celebrated family he introduced Louis to the court. Chambonnières published two volumes of harpsichord music (Paris, 1670), of which the first is in the library of the Conservatoire and the second at the Bibliothèque Nationale. These pieces are elegant, original, and correctly harmonised. They are reprinted in Farrenc's *Trésor des Pianistes.* He died in or soon after 1670. M. C. C.

CHAMINADE, CÉCILE, pianist and composer, born August 8, 1861, at Paris; studied various branches of music with Le Couppey, Savart, Marsick, and Godard. At eight years of age she wrote some pieces of church music, and gave her first concert when she was eighteen. Since that time her numerous works of all kinds have attracted the attention of the public, and she has brought them forward during many concert-tours, in France and abroad, particularly in England, where she has been a regular visitor since her first appearance in June 1892. A great number of songs, pianoforte pieces, a 'concertstück' with orchestra, etc., are among her most successful works. She has essayed the larger forms of music, having written several orchestral suites, a 'Symphonie lyrique' with chorus and orchestra, called 'Les Amazones'; two trios for piano and strings; a ballet, 'Callirhoë,' produced at Marseilles, 1888; and an opéra comique, 'La Sévillane,' unpublished. Notwithstanding the real charm and clever writing of many of Mlle. Chaminade's productions, they do not rise above the level of agreeable salon-music. G. F.

CHAMPION, ANTOINE, an eminent organist in the reign of Henri IV. A five-part mass in the Royal Library at Munich, attributed to him by Fétis, is the work of Nicolas Champion, a 16th-century composer of psalms, motets, etc. A book of organ pieces by Antoine Champion (in MS.), which Fétis stated to be in his own possession, is not now to be found in the Fétis library. Thomas Champion was organist and harpsichord player under Charles IX. and Henri III. He published a book containing sixty psalms for four voices, in 1561. His son Jacques was also a good organist in the reign of Louis XIII., and was the father of Chambonnières.

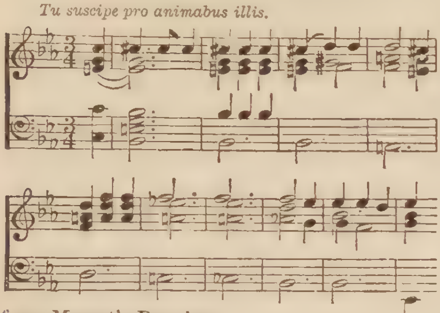
CHANGE. I. The word used as the short for change of key or MODULATION, under which latter head a fuller account is given. Changes are commonly spoken of as of three kinds, representing three degrees of abruptness.

1. The Diatonic, which passes from one key to another, nearly related to it, by means of notes common to both, as—



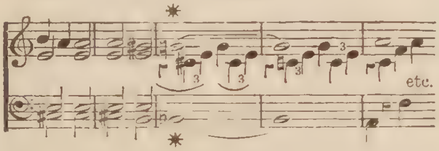
from Bach's Cantata, 'Freue dich, erlöste Schaar.'

2. The Chromatic, when accidentals appear which are not common to both keys, as—

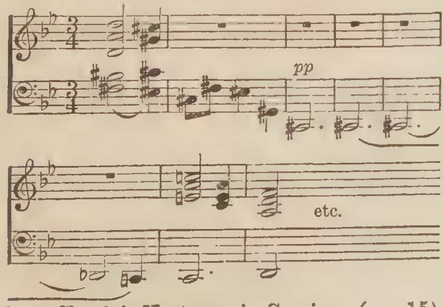


from Mozart's Requiem.

3. The Enharmonic, where advantage is taken of the fact that the same notes can be called by different names, which lead different ways, and consequently into unexpected keys. For instance, the dominant 7th can be translated into the chord of the augmented 6th, and by that means lead into very remote keys, and by the universal transformable power of the inversions of the minor 9th, we can pass from any one key to almost any other; *e.g.* in Beethoven's 'Leonora No. 3' Overture the transition from E major to F is thus managed—



the chord * being resolved as if it had been written B♭, D♭, G, and being approached as if it should be written A♯, C♯, G. Thus there is a double equivoque. The chord as it is approached seems to be an inversion of the minor 9th of the supertonic of E; it is then written as an inversion of the chord of the minor 9th of the dominant in the key of D, and resolved as an inversion of the minor 9th of the dominant of F. A more obvious instance to the uninitiated is the following—



from Chopin's Nocturne in G minor (op. 15), where he passes from C♯ major to F in this manner. C. H. H. P.

II. Change is the term applied to any order in which bells are struck other than the usual order in which rings of bells are arranged, viz. the diatonic scale—struck from the highest to the lowest bell; and CHANGE RINGING[1] is the continual production of such changes—without any repetition—from the time the bells leave the position of *rounds* (1 2 3 4 5 6) to the time they return to that position again. It is an interesting, and, to many, an engrossing art, and has been in practice in this country, it is supposed, for the last 250 years; during which time many persons of rank and education have practised it as an amusement, among the earliest of whom may be mentioned Lord Brereton, and Sir Cliff Clifton in about 1630. Change-ringing, as has been said, is the constant production of changes without repetition from the time that the bells leave the position of rounds to the time that they return to that position again. It is a rule that every bell which can change its position should do so in order of striking at each successive blow, thus:—

1 2 3 4 5

2 1 4 3 5
2 4 1 5 3

It is the change-ringers' and the composer's object to obtain with as musical a combination as may be, the whole of the changes to be produced on any given number of bells. It will be seen by examining the following figures that with this simple rule—that every bell which can must change places—only ten changes can be produced on five bells:

1 2 3 4 5

2 1 4 3 5
2 4 1 5 3
4 2 5 1 3
4 5 2 3 1
5 4 3 2 1
5 3 4 1 2
3 5 1 4 2
3 1 5 2 4
1 3 2 5 4
1 2 3 4 5

It will also be observed that the bells work in regular order from being first bell to being last, striking two blows as first and two as last: this is called by ringers 'hunting up and down'—all the work from being first bell being called hunting 'up,' till she becomes the last striking bell, and the reverse being termed going 'down.' A bell can never be made to skip a place, she must always be rung in the next place to that in which she last struck. This being the rule, therefore, that bells must thus change places, and it having been shown that by simply doing so only 10 changes of the 120 on five bells (see Table) can be produced, it becomes necessary to alter the rule in the case of some of the bells, by making fresh ones; and these rules, being more or less intricate, comprise the methods by which peals or touches are produced. For the purposes of this work it will be enough to glance at one or two of those in most general use.

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[1] This work being a Dictionary of Music, a long description of the art of change-ringing would be out of place, and we must therefore refer the reader to the elementary book entitled *Change Ringing* by Charles A. W. Troyte, Esq., of Huntsham, Devon (Masters, New Bond Street), and for the more advanced stages to the book of the same name by Mr. William Banister (Pollard, Exeter).

The *Grandsire* method is supposed to be the original one, and shall therefore be first noticed. Taking the rule above given as to plain 'hunting,' which has been shown to produce ten changes only on five bells, it is by this method thus altered:—The bell that leads next before the treble only goes up into 3rd's place and then goes back to lead again; the bells in 4th's and 5th's places are by this thrown out of their work, as will be seen by the following diagram at the asterisk, and are said to dodge:—

1 2 3 4 5
2 1 3 5 4
2 3 1 4 5
3 2 4 1 5
3 4 2 5 1
4 3 5 2 1
4 5 3 1 2
5 4 1 3 2†

5 1 4 2 3
1 5 2 4 3
1 2 5 3 4*
2 1 5 4 3
2 5 1 3 4
5 2 3 1 4
5 3 2 4 1

By following this rule again only 30 changes of the 120 can be produced, and now the services of the conductor have to be called in, who uses the terms 'Bob' or 'Single' to denote the changes in work shown in the following diagrams, taking up the work from the † in the foregoing one. We will in the first show the working of a Bob, in the second that of a Single,—these changes of course always taking place when the treble is leading:—

'Bob'	'Single'
5 4 1 3 2	5 4 1 3 2
5 1 4 2 3	5 1 4 2 3
1 5 4 3 2	1 5 4 3 2
1 4 5 2 3	1 5 4 2 3
4 1 5 3 2	5 1 4 3 2
4 5 1 2 3	5 4 1 2 3

It will be observed that all the bells, except the treble are thrown out of their plain hunting work; the 4th and 5th remain below 3rd's place, and the 2nd and 3rd keep changing places: in change-ringing terms the 4th and 5th are said to 'make places,' and the 2nd and 3rd are said to make a 'double dodge.' It is by calling these bobs and singles at intervals previously settled on that the conductor is able to produce the whole 120 changes.

This method is much and generally practised on all numbers of bells from 5 to 12, its working being exactly the same on all, with the only difference that when the courses of the bells are altered by the rule, there are more bells to dodge, and the arrangements of bobs and singles become more complicated. It is, however, considered better suited to an uneven number of bells with a tenor covering,—such as would be ten bells when only the first nine were changing.

The *Stedman* method is another and favourite method among change-ringers. It derives its name from a Mr. Fabian Stedman by whom it was invented about the year 1640. It is on an entirely different principle from the Grandsire method, the foundation of it being that the three first bells go through the six changes of which they are capable (see Table of Changes) while the bells behind 'dodge'; at the end of each six changes one of these bells going up to take part in the dodging, and another coming down to take its place in the changes. It is an intricate method, and our space will not allow of a fuller explanation; it is carefully explained in Troyte's *Change Ringing*, to which we have already referred.

Treble Bob.—There are many variations of this, which is usually performed on an even number of bells. It derives its name from the fact that, instead of the plain hunting course, the bells, and more especially the 'Treble' have a dodging course. This will be seen by the following diagram, and for further explanation we must again refer to Troyte's *Change Ringing.*

1 2 3 4 5 6
2 1 3 4 6 5
1 2 4 3 5 6
2 1 4 3 6 5
2 4 1 6 3 5
4 2 6 1 5 3
4 2 1 6 3 5
2 4 6 1 5 3
2 6 4 5 1 3
6 2 5 4 3 1
6 2 4 5 1 3
2 6 5 4 3 1
2 5 6 3 4 1
5 2 3 6 1 4

5 2 6 3 4 1
2 5 3 6 1 4
2 3 5 1 6 4
3 2 1 5 4 6
3 2 5 1 6 4
2 3 1 5 4 6
2 1 3 4 5 6
1 2 3 4 6 5
2 1 4 3 5 6
1 2 4 3 6 5
1 4 2 6 3 5
4 1 2 6 5 3
1 4 6 2 3 5
4 1 6 2 5 3
4 6 1 5 2 3

The foregoing remarks, we trust, will explain the general meaning of the term 'Change Ringing' as used technically. The following Table shows the number of changes to be derived from any given number of bells up to 12 (the largest number ever rung in peal), the names given to such changes, and the time generally allowed for ringing them:—

No. of Bells.	Name.	No. of Changes.	Years.	Days.	Hours.	Minutes.
3	....	6	..	..	..	..
4	Singles . .	24	..	..	..	1
5	Doubles . .	120	..	..	..	5
6	Minor . .	720	..	..	..	30
7	Triples . .	5,040	..	..	3	..
8	Major. . .	40,320	..	1	4	..
9	Caters (quaters)	362,880	..	10	12	..
10	Royal. . .	3,628,800	..	105	..	..
11	Cinques . .	39,916,800	3	60	..	..
12	Maximus . .	479,001,600	37	355	..	..

C. A. W. T.

CHANGING-NOTE. See Nota Cambiata.

CHANOT, François, son of a violin-maker, was born in 1787 at Mirecourt in France. He entered the army as an engineer under the Empire, but quitted it after the Restoration. Returning to Mirecourt, he made special studies on the construction of the violin, and ultimately built one which deviated considerably in form from the accepted pattern. Believing that, in order to make every part of the instrument partake equally of the vibrations of the sound, the fibres of the wood should be preserved in their entire length, he considered the corners and curves of the outline as so many obstacles to the propagation of the waves of sound, and accordingly gave his violin a pear-shaped form, resembling that of the guitar. The belly he made quite flat, and left out the sound-post altogether, on the ground that it merely served to break the waves of sound, while in reality it transmits them from belly to back.

This violin (if one may still call it so), the only one Chanot ever made, he submitted to the authorities of the Institut de France. After having been examined by a committee of eminent men, both scientific and musical, and tried against instruments of Guarnerius and Stradivarius, it was pronounced not inferior in quality to the violins of these great makers. ('Rapport de l'Institut,' in the *Moniteur*, August 22, 1817.) It is difficult to account for this decision, which experience quickly proved to be a complete delusion, as all instruments made after the new pattern turned out of indifferent quality. A brother of Chanot's, a violin-maker at Paris, for some time continued to make violins of this kind, but was soon obliged to give it up. This endeavour to improve upon the generally adopted pattern of the great Italian makers, resulted, like all similar attempts before and since, in complete failure. Chanot died at Brest in 1823. P. D.

CHANOT, GEORGES, brother of François, was born at Mirecourt in 1801, came to Paris in 1819, and, as stated above, worked with his brother for a time in making violins of the 'Chanot' model. In 1818 he began to work for Clément, and in 1821 for Gand, whom he left in 1823 to set up for himself. After several changes of address he settled in 1848, on the Quai Malaquais, where he remained until his retirement from business in 1872. Georges Chanot was an admirable maker of violins and a skilful repairer. Madame Chanot, his wife (*née* Florentine Démoliens), was also a violin-maker, and is probably the only female one known to fame. She made several violins with her own hands, worked assiduously with her husband at his trade, and died leaving him a widower some years before his retirement. The violins of G. Chanot command high prices (£80 to £50). E. J. P.

CHANOT, GEORGES, junior, born 1831, son of the last named by Madame Chanot, the female violin-maker, learnt the trade from his father, and in 1851 left Paris for London, where he worked for several years with Maucotel. In 1858 he set up for himself, and was known for many years as one of the best workmen in London, gaining gold medals at various exhibitions, including the London Inventions Exhibition, 1885. He died in 1895. His eldest son, G. A. Chanot, of Manchester, is an excellent violin-maker. His second son, F. W. Chanot, is also a violin-maker, but is better known as a publisher of violin music. His business in Wardour Street is carried on by his third son Joseph Chanot, an artist-craftsman who fully sustains the reputation of the family, and specially excels in making and adjusting bridges and sound-posts. E. J. P.

CHANSON. The French *chanson*, derived from the Latin *cantio*, *cantionem*, is a little poem of which the stanzas or symmetrical divisions are called 'couplets.' Being intended for singing, the couplets are generally in a flowing rhythm, and written in an easy, natural, simple, yet lively style. As a rule, each couplet concludes with a repetition of one or two lines constituting the 'refrain'; but the refrain is sometimes separate, and precedes or follows the couplet, in which case it may be a distich or quatrain, or even a stanza, of different rhythm from the rest of the song. The history of the chanson would involve a review of the whole history of France, political, literary, and social. Suffice it to say here that all modern songs may be classed under four heads—the 'chanson historique'; the 'chanson de métier'; the 'chanson d'amour'; and the 'chanson bachique': four divisions which may be traced in the ancient poets.

1. The historical songs may be subdivided into four classes, sacred, military, national, and satirical. The sacred songs include the 'cantique,' the 'noël,' or Christmas carol, the 'hymne,' and also the 'complainte,' or lament, and the 'chanson de solennités politiques,' composed to celebrate an accession to the throne, or other public event. The 'cantatas' performed on state occasions by other nations took their origin from these 'chansons de solennités.' The national songs of France are entirely modern. [See HENRI IV., VIVE; MARSEILLAISE; DÉPART, CHANT DU; PARISIENNE, LA, etc.]

2. The 'chansons de métier,' like the 'chansons militaires,' were originally merely cries. (Kastner, 'Les Voix de Paris.') Of all the popular songs, these professional chansons are the fewest in number, and the least interesting both as regards words and music.

3. On the other hand, the 'chansons d'amour' are innumerable and well worth studying. In them the French poets exhausted all the resources of rhythm. The 'lai,' an elegiac song, accompanied by the rote, harp, or vielle (hurdy-gurdy); the 'virelai,' turning entirely on two rhymes; the 'descort,' in which the melody, and sometimes the idiom, changed with each couplet;

the 'aubade,' the 'chant royal,' the 'ballade,' the 'brunette,' the 'rondeau,' and the 'triolet,' are all forms of the 'chanson amoureuse,' which was the precursor of the modern 'romance.'

4. The 'chansons bachiques' are also remarkable for variety of rhythm, and many of them have all the ease and flexibility of the 'couplets de facture' of the best vaudeville writers. In some songs the words are more important, in others the music. Hence arose a distinction between the 'note' or air, and the 'chanson' or words. The old chansons have a very distinctive character; so much so that it is easy to infer the time and place of their origin from their rhythm and style. The popular melodies of a country where the inhabitants live at ease, and sing merely for amusement, have as a rule nothing in common with those of a people whose aim is to perpetuate the memory of the past. The songs, too, of those who live in the plains are monotonous and spiritless; whilst those of mountaineers are naturally picturesque, impressive, and even sublime. It is not only the influence of climate which leaves its mark on the songs of a people; the spirit of the age has a great effect, as we may see if we remark how the chansons of France have drawn their inspiration mainly from two sources—church music, and the 'chansons de chasse.' Even in its songs, the influence of the two privileged classes, the clergy and the nobility, was felt by the people. Without pursuing this subject further, we will merely remark that the name 'chansons populaires' should be applied only to songs of which the author of both words and music is unknown.

It is also important to distinguish between the anonymous chanson, transmitted by tradition, and the 'chansons musicales,' by which last we mean songs that were noted down from the first, and composed with some attention to the rules of art. Such are those of the Châtelain de Coucy, composed at the end of the 12th century, and justly considered most curious and instructive relics in the history of music (Michel et Perne, *Chansons du Châtelain de Coucy*, Paris, 1830). Of a similar kind, and worthy of special mention, are the songs of Adam de la Halle, of which some are in three parts (Coussemaker, *Adam de la Halle*, Paris, 1872). True, these first attempts at harmony are rude, and very different from the 'Inventions Musicales' of Clement Jannequin, and the songs for one or more voices by the great masters of the madrigal school; but the chanson of the Middle Ages was nevertheless the parent of the ariette in the early French opéra-comiques, and of the modern couplet; while the 'chanson musicale' in several parts is the foundation of choral music with or without accompaniment. By some of the great Flemish musicians the word chanson was extended to mean psalms and other sacred pieces. It is much to be regretted that the French, who are so rich in literary collections of songs, should have at present no anthology of 'chansons musicales' in notation, where might be seen not only 'Belle Erembor' and 'l'Enfant-Gérard,' anonymous compositions of the 12th century, but the best works of the troubadours Adenez, Charles d'Anjou, Blondel, Gace Brulés, Colin Muset, Thibault IV., Comte de Champagne, and of the Norman and Picardy trouvères of the 13th, 14th, and 15th centuries. One great obstacle to such a work lies in the fact that the chansons of the 12th, 13th, and 14th centuries were so often altered in transcribing. It is, however, much to be hoped that some musician of taste and erudition will before long place within our reach the 'chansons d'amour,' and the 'chansons à boire,' which have been the delight of the French from the Middle Ages downwards.

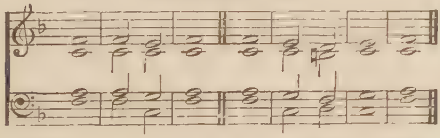
The best works on the subject at present are:—*Histoire littéraire de la France*, vol. xxiii.; *Les Poëtes français* (Crépet, Paris, 4 vols.); Du Mersan's 'Chants et Chansons populaires de la France' (Paris, 1848, 3 vols.), with accompaniments by Colet, not in the style of the chansons; Coussemaker's 'Chants populaires des Flamands de France' (Ghent, 1856); Champfleury and Wekerlin's 'Chansons populaires des provinces de France' (Paris, 1860); Gagneur's 'Chansons populaires du Canada' (Quebec, 1865); Landelle's 'Chansons maritimes' (Paris, 1865); Nisard's 'Des Chansons populaires' (Paris, 1867); Capelle's 'La Clé du Caveau' (4th ed. Paris, 1872); and Verrimst's 'Rondes et Chansons populaires illustrées' (Paris, 1876). In the last two works the songs are not always correctly given. See SONG. G. C.

CHANT. To chant is, generally, to sing; and, in a more limited sense, to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a Chant and Chanting, *Cantus firmus*, or *Canto fermo*. The method of chanting that belongs to the Latin service-books is described under the heading GREGORIAN TONES. Practically, the word is now used for the short melodies sung to the psalms and canticles in the English Church. These are either 'single,' *i.e.* adapted to each single verse after the tradition of sixteen centuries, or 'double,' *i.e.* adapted to a couple of verses, or even, according to a recent still greater innovation, 'quadruple,' ranging over four verses.

The qualifying terms *Gregorian*, *Anglican*, *Gallican*, *Parisian*, *Cologne*, etc., as applied to tone or chant, simply express the sources from which any particular chant has been derived.

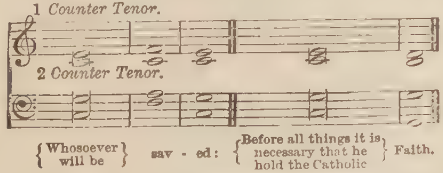
It is historically incorrect to regard the structure of ancient tones and of modern chants as being antagonistic each to the other. The famous *Book of Common Praier noted*, of John Marbeck (1550), which contains the first adaptation of music to the services of the Reformed Anglican Church, is an adaptation of the ancient music of the Latin ritual, according to its then well-known rules, *mutatis mutandis*, to the new English translations of the Missal and Breviary. The ancient Gregorian chants for the psalms and canticles were in use not only immediately after the Reformation, but far on into the 17th century; and although the Great Rebellion silenced the ancient liturgical service, with its traditional chant, yet in the fifth year after the Restoration (1664) the well-known work of the Rev. James Clifford, Minor Canon of St. Paul's, gives as the 'Common Tunes' for chanting the English Psalter, etc., correct versions of each of the eight Gregorian Tones for the Psalms, with one ending to each of the first seven, and both the usual endings to the eighth, together with a form of the Peregrine Tone similar to that given by Marbeck.[1] Clifford gives also three tones set to well-known harmonies, which have kept their footing as chants to the present day. The first two are arrangements of the 1st Gregorian Tone, 4th ending—the chant in Tallis's 'Cathedral Service' for the Venite—with the melody, however, not in the treble but (according to ancient custom) in the tenor. It is called by Clifford 'Mr. Adrian Batten's Tune'; the harmony is essentially the same as that of Tallis, but the treble takes his alto part, and the alto his tenor. The second, called 'Christ Church Tune' and set for first and second altos, tenor, and bass, is also the same; except the third chord from the end—

Christ Church Tune.



Clifford's third specimen is quoted as 'Canterbury Tune,' and is that set to the Quicunque vult (Athanasian Creed) in Tallis's 'Cathedral Service'; but, as before, with harmonies differently arranged.

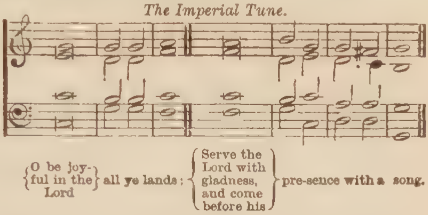
Canterbury Tune.



It has all the characteristics of the 8th Gregorian Tone, with just such variations as might be expected to occur from the lapse of time, and decay of the study of the ancient forms and rules of Church music.

The fourth of Clifford's examples is also a very good instance of the identity, in all essential characteristics, of the modern Anglican chant and the ancient Gregorian psalm tones. It is an adaptation of the 8th Tone, 1st ending—the tone being in the Tenor:—

The Imperial Tune.



The work published in 1661 by Edward Lowe, entitled *Short Directions for the Performance of Cathedral Service* (2nd ed., 1664), also gives the whole of the tones, and nearly all their endings, according to the Roman Antiphonarium, and as Lowe had sung them before the Rebellion when a chorister at Salisbury. He also gives the harmonies quoted above as the 'Imperial' and 'Canterbury' tunes, and another harmony of the 8th Tone, short ending (Marbeck's 'Venite') with the plain-song in the bass.

The *Introduction to the Skill of Music*, by John Playford (born 1623), in its directions for the 'Order of Performing the Divine Service in Cathedrals and Collegiate Chapels' confirms the above statements. Playford gives seven specimens of psalm tones, one for each day of the week, with 'Canterbury' and the 'Imperial' tunes in 'four parts, proper for Choirs to sing the Psalms, Te Deum, Benedictus, or Jubilate, to the organ.'

The Rev. Canon Jebb, in the second volume of his *Choral Responses and Litanies of the United Church of England and Ireland*, gives from the three writers quoted and from Morley's *Introduction* (1597) a table of such old English chants as are evidently based upon or identical with the Gregorian psalm tones. [He also gives some interesting specimens of the experiments made by English composers shortly after the Reformation, preliminary to the settling down of the new four-part chant into the rhythm which it permanently adopted, based upon the rhythm of some of the old tones.]

It is interesting to note also that in the earliest days of the Reformation on the Continent, books of music for the service of the Reformed Church were published, containing much that was founded directly upon the Gregorian plain-song; and it was chiefly through the rage for turning everything into metre that the chant proper fell into disuse among Protestant communities on the Continent. See the *Neu Leipziger Gesangbuch* of Vopelius (Leipzig, 1682).

The special work for the guidance of the clergy of the Roman Church, and all members of canonical choirs, in the plain-song which they have specially to chant, is called the *Directorium Chori*. The present *Directorium* corresponds to the famous work prepared by Guidetti (1582), with the aid of his master Palestrina. But as is the case in most matters of widespread traditional usage, differences are found between the books of present and past liturgical music, not simply in different countries and centuries, but in different dioceses of the same country and the same century. The York, Hereford, Bangor, and Lincoln 'uses' are named in our Prayer-Book, as is also that of Salisbury, which obtained a foremost place of honour for the excellence of its church chant. Our own chants for the responses after the Creed, in the matins and vespers of English cathedrals, are almost the same to the present day as those found in the most ancient Sarum Antiphonary, and differ slightly from the Roman.

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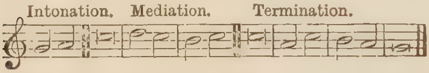
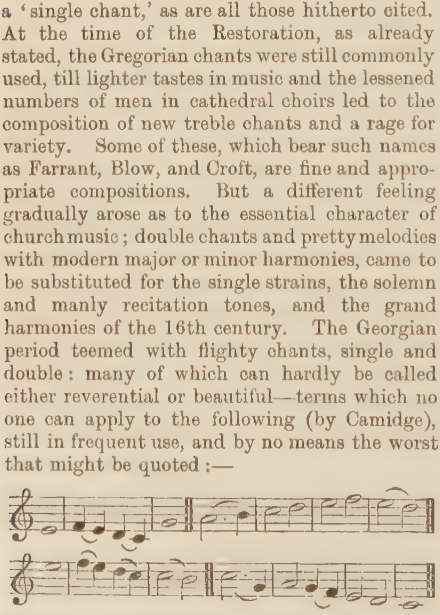
[1] See Table of chants in *Acc. Harmonies to Brief Directory*, by Rev. T. Helmore. App. II. No. cxi.

The psalm tone, or chant, in its original and complete form, consists of (1) An Intonation at the beginning, followed by a recitation on the dominant of its particular mode; (2) A Mediation, *a tempo*, closing with the middle of each verse; (3) Another recitation upon the dominant with a Termination completing the verse, as in the following—the Third Tone:—

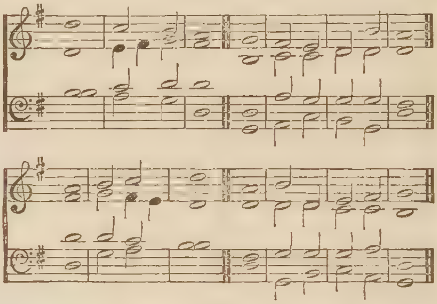


In the modern Anglican chants the Intonation has been discarded, and the chant consists of the Mediation and Termination only.

When the tune or phrase coincides with a single verse of the psalm or canticle it is styled a 'single chant,' as are all those hitherto cited. At the time of the Restoration, as already stated, the Gregorian chants were still commonly used, till lighter tastes in music and the lessened numbers of men in cathedral choirs led to the composition of new treble chants and a rage for variety. Some of these, which bear such names as Farrant, Blow, and Croft, are fine and appropriate compositions. But a different feeling gradually arose as to the essential character of church music; double chants and pretty melodies with modern major or minor harmonies, came to be substituted for the single strains, the solemn and manly recitation tones, and the grand harmonies of the 16th century. The Georgian period teemed with flighty chants, single and double: many of which can hardly be called either reverential or beautiful—terms which no one can apply to the following (by Camidge), still in frequent use, and by no means the worst that might be quoted:—



But however objectionable this practice may be, it must be confessed that many very charming melodies have been produced on the lines of the modern double chant by modern composers of great eminence. The following by Dr. Crotch is remarkable for its grace and elegance, as well as for the severity of the contrapuntal rule to which the quondam Oxford professor has subjected himself in its construction (*per recte et retro*). Each of the four parts in the former half of the chant has its notes repeated backwards in the corresponding bars of the second half.



[A triple chant by J. M. Coward, and the well-known quadruple chant by Sir Herbert S. Oakeley, may be mentioned as evidences of a desire to break through the monotony of the Anglican chant. Reference may be made to a useful 'Bibliography of Chant-Books' by the Rev. H. Parr, in the *Musical Times* for 1879, p. 299; and to Sir John Stainer's article on 'The Rhythmical form of the Anglican chant' in the *Musical Times*, Jan. 1872.]

It remains to add a few remarks on Pointing, or the arrangement of the words in chanting.

That the principles of the old Latin chanting were adopted in setting the music to the new English liturgy and offices, is evident from every text-book of English chanting from Archbishop Cranmer's letter to Henry VIII. and from Marbeck downwards, as long as any decent knowledge of the subject remained in English choirs. Little by little, however, the old rules were entirely neglected; generally speaking, neither the clergy nor the lay members of the English choirs knew anything more about chanting than the oral traditions of their own churches; thus things grew gradually worse and worse, till no rule or guide seemed left; choirmen and boys took their own course, and no consent nor unity of effect remained, so far as the recitation and division of the words were concerned.

On the revival of Church principles in 1830-1840 our own English documents of ecclesiastical chanting, and the pre-Reformation sources from which they were derived, began to be studied. Pickering and Rimbault each re-edited Marbeck. Dyce and Burns published an adaptation of his plain-song to the Prayer-Book. Oakeley and Redhead brought out the 'Laudes diurnæ' at the chapel in Margaret Street, London. Heathcote published the Oxford Psalter, 1845. Helmore's 'Psalter Noted' (1849-50) took up Marbeck's work, at the direction after the Venite—'and so with the Psalms as they be appointed'—and furnished an exact guide for chanting according to the editor's view of the requirements of the case.

Meantime the modern Anglican chant was being similarly cared for. Numerous books, beginning with that of Robert Janes (1843), issued from the press, giving their editors' arrangement of the syllables and chant notes for the Psalter and Canticles. Among the most prominent of these may be mentioned Mr. Hullah's 'Psalms with Chants' (1844); Helmore's 'Psalter Noted' (1850); the Psalter of the S.P.C.K. edited by Turle (1865); the 'English Psalter' (1865); the 'Psalter Accented' (1872); the 'Cathedral Psalter' (1875); the Psalters of Ouseley, Elvey, Gauntlett, Mercer, Doran and Nottingham, Heywood, and Sargent. [In recent years the 'Cathedral Psalter' and its larger counterpart 'The Cathedral Prayer-Book' have gained great popularity, but without entirely superseding the older books. In the 'St. Mary Abbott's Psalter' (Sampson Low) Mr. S. S. Higham introduced a method of indicating the 'pointing' by miniature musical notes placed over the syllables.] Among these various publications there reigned an entire discrepancy as to the mode of distributing the words. Beyond the division of the verse into two parts given in the Psalms and Canticles of the Prayer-Book, no pointing or arrangement of the words to the notes of the chant has ever been put forward by authority in the Anglican Church, or even widely accepted. Each of the editors mentioned has therefore followed his own judgment, and the methods employed vary from the strictest syllabic arrangement to the freest attempt to make the musical accent and expression agree with those which would be given in reading—which is certainly the point to aim at in all arrangements of words for chanting, as far as consistent with fitness and common sense. [References should be made to Heywood's 'Art of Chanting' and Pott's 'Free Rhythm Psalter.'] T. H.

CHANTERELLE, a French term for the upper or E string of the violin—that on which the melody is usually *sung*. G.

CHAPEAU CHINOIS. [CHINESE PAVILION.]

CHAPELLE, originally the musicians of a chapel, and now extended to mean the choir or the orchestra, or both, of a church or chapel or other musical establishment, sacred or secular. The maître de chapelle is the director of the music. In German the word Kapelle or Capelle is used more exclusively for the private orchestra of a prince or other great personage, and the Capellmeister is the conductor or director. Cappella pontificale is the term for the whole body of singers in the Pope's service, the cantatori cappellani, the cantatori apostolici, and the cantatori pontificali.

The word 'cappella' is said to be derived from the *cape* of S. Martin, on which solemn oaths used to be taken. Thence it came to mean the building containing the cape, and thence the musicians, also the vestments, and the vessels of the building. G.

CHAPELS ROYAL. Bodies of clergy and lay-clerks who minister at the courts of Christian monarchs; and also the places in which they worship. There are several in England—viz., at St. James's Palace, Whitehall, and St. George's, Windsor, etc. From the *Liber Niger Domus Regis* (1461), the earliest known record on the subject, we learn that in Edward IV.'s reign there was a well-established Chapel Royal, consisting of a dean; a confessor to the household; twenty-four chaplains and clerks variously qualified—by skill in descant, eloquence in reading, and ability in organ-playing; two epistlers, ex-chorister-boys; eight children; a master of the grammar school; and a master of the children, or master of song.

The term Chapel Royal is now usually applied to that at St. James's Palace. The chapel is between the Colour Court and the Ambassadors' Court. The establishment consists of the Dean, the Lord High Almoner; the Clerk of the Closet, and two deputies; the sub-dean; forty-eight chaplains; eight priests in ordinary, a master of the children; one lay composer; one lay organist and chapel-master or choir-master; eight lay gentlemen and ten boys; one sergeant of the vestry; one groom of ditto; and other attendants.

The service is a full choral one, at 10 A.M., 12 noon, and 5.30 P.M. on Sundays, and at 11 A.M. on feast-days. The boys are educated at the cost of the chapel, and as a rule sing there only. The chief musical posts of the establishment are at present held as follows:—Sub-Dean Rev. Edgar Sheppard, D.D., C.V.O.; Master of the Children, C. R. Selfe, B.A.; Composer, Organist, and Choir-master, Walter Alcock, appointed 1902.

The Chapel Royal at WHITEHALL (Banqueting House) was under the same chief officers as St. James's—but was latterly attended only once a year by the choir of that establishment in the special service of Maundy Thursday, on the afternoon of Thursday in Holy Week, when gifts called 'Benevolences' were distributed by the Lord High Almoner to certain poor people, as many in number as the sovereign is years old. The ceremony was a relic of a service which included washing the feet of the poor, of the same nature with that performed by the Pope on the same day.

The following special anthems were formerly sung in the course of the service: 'Hide not Thou Thy face from us, O Lord' (Farrant); 'Prevent us, O Lord' (Byrd); 'Call to remembrance, O Lord' (Farrant); 'O praise the Lord, all ye heathen' (Croft). [There is a quaint etched view of the Chapel Royal at Whitehall prefixed to John Weldon's 'Six Select Anthems for one Voice,' published by Walsh & Hare, *circa* 1720, folio. It is especially curious as giving record of the musical instruments then in use there; which comprise violins, lutes, bassoons, hautboys, etc. F. K.] The Chapel Royal of the SAVOY (Strand) is a Chapel Royal in name only. The appointment of minister is in the gift of the Duchy of Lancaster, and the service is dependent on the taste or ability of the minister, as in any other ordinary chapel. T. H.

CHAPPELL & CO. This musical firm commenced business in January 1812, at 124 New Bond Street, previously tenanted by Goulding, D'Almaine, & Co. The firm consisted of Samuel Chappell, John Baptist Cramer, and Francis Tatton Latour. At the expiration of seven years, J. B. Cramer retired, Chappell & Co. having previously removed to a nearly opposite house, 50 New Bond Street. The first partnership is noticeable for the establishment of the Philharmonic Society, all the business arrangements for which were made at No. 124. At the end of the second term of partnership (1826), Latour withdrew, and carried on a separate business until 1830, when he sold it to his former partner. [In 1829 Samuel Chappell was in partnership with G. Longman and Bates, who had been musical instrument-makers at 6 Ludgate Hill in 1824.—F. K.] Samuel Chappell died December 1834, and the business was then carried on for the widow by her sons,—William, the eldest, being twenty-five years old. [He was born in London, Nov. 20, 1809, and died there August 20, 1888.] Desiring to propagate a knowledge of the music of the Madrigalian era, William (in 1840) projected the Musical Antiquarian Society, which held its meetings and rehearsals at No. 50. He edited Dowland's songs for the Society, and also edited and published (1838-40) a 'Collection of National English Airs,' giving their pedigrees and the anecdotes connected with them, with an essay on minstrelsy in England. This was afterwards expanded into his 'Popular Music of the Olden Time' (2 vols. 1855-59). [This standard book was afterwards recast, and published in 2 vols. under the editorship of Professor H. E. Wooldridge, in 1893. W. Chappell projected a general history of music, and the first volume was published in 1874.] The business was greatly extended by Thomas Patey Chappell, under a family arrangement by which his elder brother left, and bought the half of the business carried on under the name of Cramer & Co., with the late T. F. Beale as his partner. It was under Thos. Chappell's management that the great extension of the buildings took place, and he was the projector of the Monday Popular Concerts, and the Saturday Popular Concerts which sprang out of them, both of which have owed their success in great measure to the management of S. Arthur Chappell, the younger brother. T. P. Chappell died in London, June 1, 1902. [POPULAR CONCERTS.] A large concert-room had been much wanted at the west end of London, and St. James's Hall was projected and carried out mainly by the Chappells. [SAINT JAMES'S HALL.]

[The piano factory of Chappell & Co. is in Chalk Farm Road. Under the guidance of the late Mr. E. Glandt, who was their piano constructor, their instruments have largely gained in favour and commensurate sale. They have successfully entered the lists of concert grand manufacturers. The firm became a limited company in December 1896. Mr. Thomas Chappell was succeeded by his son, Mr. T. Stanley Chappell, as the chairman of the company of which Mr. William Boosey is the managing director. A. J. H.] W. C.

CHAPPINGTON, JOHN, built an organ in 1597 for Magdalen College, Oxford. He was born at South Molton, Devon, and died at Winchester, June 27–July 4, 1606; he was buried at Wells Cathedral (Wills, Somerset House; 62 Stafford).

CHAPPLE, SAMUEL, was born at Crediton, in 1775. Whilst an infant he was deprived of sight by small-pox. At an early age he commenced the study of the violin, and when about fifteen was taught the pianoforte by a master named Eames, who had been a pupil of Thomas, a scholar of John Stanley—all blind men. In 1795 he was appointed organist of Ashburton, where he continued for nearly forty years. He composed and published many anthems, songs, glees, and pianoforte sonatas. He died at Ashburton, Oct. 3, 1833. W. H. H.

CHARACTERISTIC. This term is sometimes applied to music which is designed as the expression of some special sentiment or circumstance. Thus in vocal music, if the melody is appropriate to the words, we may speak of the 'characteristic setting of the text.' In instrumental music, also, the word may be used where what is known as 'local colouring' is introduced; *e.g.* the 'Ranz des vaches' movement in Rossini's overture to 'Guillaume Tell' might be properly described as 'characteristic.' The term is also occasionally applied to programme music. Beethoven's sonata 'Les Adieux,' etc., is frequently entitled the 'Sonate Caractéristique,' though it does not appear that the title was given by the composer. He has, however, himself used it for the overture 'Leonora No. 1,' published as op. 138. (See Nottebohm's *Them. Verz.*) Spohr's Fourth Symphony is entitled 'Die Weihe der Töne; charakteristisches Tongemälde,' etc. E. P.

CHARD, GEORGE WILLIAM, Mus.D., was born at Winchester in 1765. He received his early musical education in the choir of St. Paul's under Robert Hudson, Mus.B. In 1787 he became lay clerk and assistant organist of Win-

GUSTAVE CHARPENTIER

chester Cathedral, and in 1802 was appointed organist. [His appointment to Winchester College seems not to have taken place till 1832. He was also organist of St. Maurice with St. Mary Kalender Church, Winchester. He was famous as a trainer of boys' voices (West's *Cath. Org.*)] In 1812 he took the degree of Doctor of Music at Cambridge. He composed some church music and other sacred pieces, some of which have been published, and some songs and glees; of the latter he published 'Twelve Glees, for three, four, and five voices.' He died May 23, 1849, aged eighty-four, and was buried in the cloisters of Winchester College Chapel. W. H. H.

CHARITY CHILDREN, MEETING AT ST. PAUL'S. A festival service attended by the children of the old charity schools of the metropolis, was held annually in June under the dome of St. Paul's Cathedral, the children taking a prominent part in the singing. The first of these festivals was held in 1704, on the Thursday in Whitsun-week, at St. Andrew's Holborn; the second in 1705 at St. Sepulchre's, where the service took place until 1738, when it was held at Christ Church, Newgate St., and was continued there until 1801. In that year the children met at the cathedral, where the services were subsequently held, except in 1860 when the cathedral was under repair and the schools assembled on the Handel orchestra at the Crystal Palace. On April 23, 1789, the children met at St. Paul's, when George the Third went in state to return thanks for his restoration to health; and, earlier still, on July 7, 1713, at the thanksgiving for the Peace of Utrecht they were assembled in the streets. The effect of the music has been recorded by many eminent musicians, including Haydn, in whose memorandum book in the Conservatoire at Vienna there is a note on the service, quoting Jones's double chant (Pohl's *Haydn in London*, p. 212), and Berlioz, who was present in 1851 ('Soirées de l'Orchestre,' No. 21). The number of the children varied, but was generally between 5000 and 6000; they were arranged in an amphitheatre constructed for the occasion under the dome. The service, which included the Hallelujah Chorus, was accompanied by the organ, trumpets, and drums. Up to 1863 the 113th Psalm had been sung before the sermon, but in that year Mendelssohn's 'Sleepers, wake' was substituted for it. In 1865 Sir John Goss wrote a unison setting of the 'Te Deum,' which took the place of Boyce in A, and in 1866 he wrote a 'Jubilate' in the same form. Among the conductors have been Mr. Bates, Mr. H. Buckland, and Mr. Shoubridge. [The last festival service was held in June 1877, after which the custom was discontinued.] C. M.

CHARLES THE SECOND. An English opera in two acts; the words by Desmond Ryan, the music by Macfarren. Produced at the Princess's Theatre, London, Oct. 27, 1849. G.

CHARPENTIER, GUSTAVE, French composer, born at Dieuze (Alsace-Lorraine), June 25, 1860, was at school at Tourcoing, where his parents took up their residence after the Franco-German war. At the age of fifteen he was put into business for two years, but was admitted into the Lille Conservatoire, and having carried off many prizes then entered the Paris Conservatoire in 1881. A pupil of Massart for violin, he was afterwards in Pessard's class for harmony, competing twice for prizes without success. In 1885 he entered Massenet's composition class, and in 1887 won the grand prix de Rome, with his 'scène lyrique,' 'Didon,' first performed at one of the séances of the Institut, and afterwards at a Colonne Concert and at Brussels. Among the works composed at Rome were the orchestral suite, 'Impressions d'Italie,' which rapidly became famous, and was heard at the leading centres of symphonic music; and 'La Vie du Poète,' a 'symphonie-drama' in four movements for orchestra, soli, and chorus, set to words of his own. His latest works include 'Fleurs du Mal,' set to Baudelaire's poems, some with chorus; 'Quinze poèmes chantés,' some with chorus; a second orchestral suite (1894); 'Sérénade à Watteau' (performed in the Luxembourg Gardens, Nov. 9, 1896); 'Impressions fausses,' voices and orchestra; 'Orphée' in four acts, 'Tête rouge,' 'La Couronnement de la Muse,' etc.

Charpentier's most important work is the 'roman musical' of 'Louise,' in four acts, produced at the Opéra Comique in Paris, Feb. 2, 1900, and since then on all the most important continental stages; the independence and novelty of this work has made it one of the most noteworthy of modern French operas. The poetic instinct, the exact observation of character, the art of contrast, and the balance of proportion, are marked features of the libretto, which is by Charpentier himself; the orchestral writing and the treatment of the voices are alike skilful in the highest degree, and show consummate musical taste throughout. G. F.

CHARPENTIER, MARC-ANTOINE, was born in Paris, 1634. He went to Italy while still young, and studied music under Carissimi in Rome for some years. On his return to France Louis XIV. appointed him maître de chapelle to the Dauphin, a position afterwards held by Lulli. Charpentier then entered the household of Mademoiselle de Guise as maître de musique; and later on gave lessons in composition to the Duc d'Orléans, Regent of France, and became his Intendant de musique. He was appointed maître de musique to the Collège and to the Maison-professe of the Jesuits in Paris, and soon afterwards to the Sainte-Chapelle, where he remained till his death in March 1702, and where he was buried.

Although working in Paris at a time when all operatic composers were more or less overshadowed by Lulli's influence and capacity, Charpentier's musical ability was generally recognised, and he was considered a more learned and cultivated musician than Lulli. His opera 'Médée' has genuine touches of dramatic feeling, and makes an effort to break new ground; that it did not lead to any great result shows how impossible it was to breathe fresh life into the then existing forms of music. He obviously found it difficult to follow a definite dramatic development; irrelevant matter is frequently introduced in 'Médée'; the opening prologue, quite unconnected with the Greek tragedy following, consists of dances, songs in praise of Louis XIV., etc., while later on, an Italian love-song is suddenly dropped into the middle of the dramatic action. The structure is much the same as in the operas of Lulli, but the music, on the whole, of finer quality, the declamatory passages being better modelled and more melodious without losing their oratorical effect. That he was a great admirer of Italian composers, especially of Carissimi, explains the good style and melodiousness of his vocal writing. In the treatment of the instruments there is a great deal more careful work, both in accompaniments and independent movements, than in Lulli's operas, and more genuine feeling for instrumental style and effect (Parry, *Oxford Hist.*, *17th Century Music*).

'Médée,' tragédie lyrique, in five acts and a prologue, the words by Thomas Corneille, was performed in Paris, Dec. 4, 1693, by the members of the Académie royale de musique; but although it had 'un grand succès,' was never repeated. The principal parts were taken by Mademoiselle le Rochois (Médée), Mademoiselle Moreau (Créuse), M. Dun (Créon), and M. Du Mesny (Jason).

A folio edition was published, 'Médée tragédie mise en musique par Monsieur Charpentier. A Paris, par Christophe Ballard, 1694' (in the British Museum), and another edition in 1704 (in the Berlin Royal Library). Charpentier is said to have composed seventeen operas. A large number of his MS. compositions are in the Paris Conservatoire Library, and in the Bibliothèque Nationale. List of works:—

1. Molière's play 'Le mariage forcé,' comédie-ballet en 3 actes, set to music by Lulli, was revived (with 'La Comtesse d'Escarbagnas') at the Palais Royal, July 8, 1672, with music by Charpentier.

2. La musique du 'Malade Imaginaire,' comédie-ballet en 3 actes de Molière, produced at the Palais Royal, Feb. 10, 1673. The fragments of this work have been completed and published by M. C. Saint-Saëns.

3. 'Circé,' tragédie, précédée d'un prologue par M. Corneille de l'Isle; the music to the 'Intermèdes' by Charpentier. First performed at the Théâtre de Guénégaud, March 17, 1675. More than thirty performances were given. In 'Nouvelles parodies bachiques,' vol. iii. Paris, 1702, p. 101, are the following airs from 'Circé.' Prologue: premier menuet, l'air 'Tout rit dans ce bocage,' l'air 'Les plaisirs suivent les peines,' 1er acte: l'air 'Je fais ma félicité,' 4ème acte: première loure, seconde loure, prélude des vents, menuet des Néréides.

4. 'L'Inconnu,' comédie en 5 actes de M. Corneille de l'Isle et de M. Visé; mêlées d'ornemens de musique par Charpentier. First performed at the Théâtre de Guénégaud, Nov. 17, 1675. (In 'La Clef des Chansonniers,' 1717, ii. 226, is 'L'air de la Sarabande de l'Inconnu').

5. 'Les amours d'Acis et Galatée,' opéra, représentée chez M. de Rians, procureur du roi au Châtelet, in Jan. 1678.

6. 'Les fous divertissans,' comédie en 3 actes, avec trois divertissements par M. Raymond Poisson. First performed at the Théâtre de Guénégaud, Nov. 14, 1680.

7. Les airs de danse et les divertissements de la 'Pierre Philosophale,' comédie en 5 actes, de M. Corneille de l'Isle et de M. Visé. Given at the Théâtre de Guénégaud on Feb. 23 and 25, 1681.

8. 'Endimion,' tragédie. First performance on July 22, 1681.

9. 'Les amours de Vénus et d'Adonis,' tragédie de Visé, was revived Sept. 3, 1685, with the addition of 'divertissements et danses,' composed by Charpentier; six performances were given.

10. Médée, 1693.

11. 'La sérénade,' comédie en 1 acte de M. Regnard. Performed on July 8, 1694.

12. 'Philomèle,' un opéra, was performed three times at the Palais Royal. It was said that the Duc d'Orléans, who had some share in the composition of the opera, would not allow it to be published.

13. 'Jonathas,' opéra, performed by the actors of the Académie royale de musique at the theatre of the Maison-professe des Jésuites in Paris.

14. Pastorales: Le sort d'Andromède (*c.* 1670); Les arts florissans (*c.* 1673); Le retour du printems, idylle sur la convalescence du roi (*c.* 1680); La noce de village (1682); Le jugement de Pan (*c.* 1690); La fête de Ruel (*c.* 1690); Actéon (*c.* 1690); Les plaisirs de Versailles (*c.* 1695); La couronne de fleurs; Flore (un 'air de Flore' is given in 'La clef des chansonniers,' 1717, vol. i. p. 188); Dialogue de Vénus et Médor.

15. Prologues: pour les tragédies 'Polyeucte,' 1680, and 'Andromède,' 1682.

16. Plusieurs airs à boire et sur des sujets plaisans à 2, 3, et 4 parties.

17. Air nouveau: 'Quoy, rien ne vous peut arrester,' air: 'En vain, rivaux assidus' (published in 'Le Nouveau Mercure Galant,' de l'an 1678).

18. Chanson à danser, 'Celle qui fait tout mon tourment' with the basse continue, published in the 'Recueil d'airs sérieux et à boire de différents autheurs, pour l'année 1695.'

19. Lamentation sur la mort de la reine Marie-Thérèse.

20. David et Jonathan, 1689.

21. 'L'enfant prodigue,' oratorio.

22. Le reniement de S. Pierre.

23. Dialogus inter Christum et peccatores.

24. 'Le sacrifice d'Abraham.' oratorio.

25. Des motets (mêlés de symphonies): some were published in 1709 (Paris, 4to).

26. Quelques tragédies spirituelles représentées au Collège des Jésuites.

Eitner (*Quellen-Lexikon*) mentions twenty-eight folio MS. volumes of Mélanges in the Bibliothèque Nationale, containing masses for 2, 4, 5, 6, and 8 voices; a mass for 4 choirs; requiem mass for 4 voices; thirty Psalms for 3, 4, 5, and 6 voices with orchestra; Lamentations of Jeremiah for 1, 2, and 4 voices with orchestra; Pastorale sur la naissance de Jésus Christ; more than sixty motets from the oratorios: S. Cecilia, Cædes SS. Innocentium, Filius Prodigus, Esther, Extremum Dei Judicium, Joshua, Judith, Judicium Salomonis, Mors Saulis et Jonathæ, Prœlium Michaelis cum Dracone, Sacrificium Abramæ.

M. Brenet finishes the list with a comprehensive 'Cantatas, overtures, preludes, symphonies for a procession, Concert for 4 viols, and much else.'

In view of the amount Charpentier seems to have written, it is satisfactory to learn from a German biographer (Walther, 1732) that he was especially praised for the way in which he set Latin words to appropriate sounds.

The opinion of his own time may be illustrated by the warm and naïve remarks in *Le Nouveau Mercure Galant*, 1678: 'Je prétens que vous me ferez un fort grand remerciement de cet air ("Quoy rien ne peut"), puisqu'il est de Mr. Charpentier, fameux par mille ouvrages, qui ont esté le charme de toute la France, et entr'autres, par l'air des "Maures" du "Malade Imaginaire," et par tous ceux de "Circé" et de "l'Inconnu." Il y a eu icy ce Carnaval plusieurs sortes de Divertissements, mais un des plus grands que nous ayons eus, a esté un petit Opéra intitulé "les Amours d'Acis et Galatée" dont M. de Rians, Procureur du Roy de l'ancien Chastelet, a donné plusieurs représentations dans son Hostel, avec sa magnificence ordinaire. L'Assemblée a esté chaque fois de plus de quatre cens Auditeurs, parmy lesquels plusieurs Personnes de la plus haute qualité ont quelquefois eu peine à trouver place.

'Tous ceux qui chantèrent et jouèrent des Instrumens, furent extrêmement applaudis. La musique estoit de la composition de Mr. Charpentier dont je vous ay déjà fait voir deux airs ("Quoy rien" and "En vain"). Ainsi vous en connoissez l'heureux talent par vous-mesme.

Madame de Beauvais, Madame de Boucherat, Monsieurs les Marquis de Sable et de Biran, Mr. Deniel, Monsieur de Sainte Colombe si célèbre pour la Viole, et quantité d'autres qui entendent parfaitement toute la finesse du Chant, ont esté des admirateurs de cet Opéra.'

It is curious that De La Borde in his 'Essai sur la musique,' Paris, 1780, in giving the same information about the play, should have said, '*les paroles* étaient de Mesdames de Beauvais, et de Boucherat, et de MM. de Sablé, de Biran, de Niel et de Sainte Colombe si célèbre sur la Viole.' C. S.

CHARTON-DEMEUR. See DEMEUR.

CHATTERTON, JOHN BALSIR, eminent harpist, born at Norwich about 1802, studied under Bochsa and Labarre; first appeared at a concert of Aspull's in 1824, succeeded Bochsa as professor of the harp at the Royal Academy, and in 1842 was appointed harpist to the Queen. He retained both appointments till his death, which took place in London, April 9, 1871. Chatterton wrote much for the harp, chiefly operatic selections. M. C. C.

CHAUNTER. The highest pipe of the bagpipe, from which the 'chaunt' or melody is produced, as opposed to the drones, which each speak only to a single note. [BAGPIPE.] W. H. S.

CHAUSSON, ERNEST, born in Paris, 1855, died, from a bicycle accident, at Limay, July 10, 1899. Was a pupil of César Franck, from whom he received the traditions of his solid structural style, of his rare simplicity of accentuation, of his refined methods of expression, qualities which were enhanced by his delicate, sensitive nature, which was prone to a gentle melancholy. It was especially in instrumental works and chamber music that his talent was manifested, though everything he wrote reveals an individuality becoming ever stronger and stronger. A two-act lyrical drama, 'Hélène,' incidental music for Shakespeare's 'Tempest,' 'La Légende de Sainte-Cécile,' a lyrical drama in three acts for soprano and female chorus, and 'Le Roi Arthus,' in three acts, to a libretto of his own (produced Théâtre de la Monnaie, Brussels, Nov. 30, 1903), represent his work for the stage. His orchestral compositions include a prelude, 'La Mort de Cœlio' (from Musset's *Caprices de Marianne*), (1885); three symphonic poems, 'Solitude dans les bois' (1886), 'Viviane' (1888), and 'Soir de fête' (1898); a symphony in B♭ (1891); a 'poème' for violin and orchestra; and several vocal works with orchestra, 'La Caravane' (1888), 'Le Poème de l'Amour et de la Mer' (1892), 'Chanson perpétuelle,' 'Hymne védique,' 'Jeanne d'Arc,' etc. Chausson wrote some church music, many songs of rare attraction; solos for piano and organ; choruses; and chamber works, including a so-called 'Concert' for piano, violin, and string quartet; a trio in G minor; a quartet in A for piano and strings; and a string quartet, unfinished.

For some ten years Chausson acted as secretary to the 'Société Nationale de Musique,' of which he was one of the most ardent promoters. G. F.

CHAUVET, CHARLES ALEXIS, distinguished French organist, born at Marines (Seine-et-Oise), June 7, 1837. A pupil of the Paris Conservatoire from 1850, in Benoist's organ class, and that of Ambroise Thomas for composition, he won the first organ prize in 1860; and in 1869, having filled various posts as organist, he was appointed to the new organ of the Trinité in Paris. Soon after this, on Jan. 28, 1871, at Argentan, a premature death deprived the world of his brilliant talents. He left many works for organ, and for piano, which show much refinement of style, and elegiac charm. G. F.

CHECK (Fr. *L'Attrape, La Chaise;* Ital. *Ribatto* or *Paramartello;* Ger. *Fänger*), an important member in the action of a grand pianoforte, consisting of an upright of thick wire, bearing an almost spade-shaped head of leather or some light wood covered with leather. It is fixed in the back part of the key behind the hammer, and its duty is to catch the hammer when it falls a certain distance away from the string, and hold it until it is released by the finger of the player allowing the key to rise. In upright pianofortes which now are always made with check actions the check is placed before the hammer, and a stud projecting from the butt of the hammer comes in contact with the check. [PIANOFORTE.] A. J. H.

CHEESE, GRIFFITH JAMES, born May 2, 1751, organist of Leominster in 1771, and subsequently organist and professor of the pianoforte in London, published 'Practical Rules for Playing and Teaching the Pianoforte and Organ, likewise useful Information to Teachers and Pupils born Blind,' op. 3, London, 1806. He died Nov. 10, 1804. W. H. H.

CHELARD, HIPPOLYTE ANDRÉ JEAN BAPTISTE, born Feb. 1, 1789, in Paris, son of a clarinettist at the Grand Opéra, was destined for the musical profession from his childhood, and studied at the Conservatoire from 1803 under R. Kreutzer for the violin, and Gossec, Méhul, and Cherubini for composition. Having won the 'Grand Prix' for composition in 1811 he went to Italy, and studied church music under Baini and Zingarelli in Rome, and dramatic music under Paisiello and Fioravanti at Naples. He produced his first work, a comic opera, 'La casa da vendere,' at Naples in 1815. On his return to Paris in 1816 he became a violinist at the Grand Opéra, and gave lessons, composing diligently at the same time. After infinite trouble his tragic opera of 'Macbeth' (libretto by Rouget de l'Isle) was produced at the Grand Opéra (June 29, 1827), but it was soon removed from the boards, and Chelard left Paris for Munich, where the success of 'Macbeth' was so decided, that the King of Bavaria made him his capellmeister. He returned to Paris in 1829, produced an unsuccessful opera 'La table et le logement,' established a music business, and remained there till the Revolution of 1830 drove him back to Munich to become widely known as a composer and leader. 'Der Student' and 'Mitternacht' won much success there. In 1831 he led the Thuringian Festival at Erfurt. In 1832 and 1833 he was in London conducting the German opera company, of which Schröder-Devrient and Haitzinger were members.[1] In 1835 his best work, 'Die Hermannschlacht,' a solid and carefully written work in the German style, was given in Munich; in 1836 he was employed as theatre and concert director at Augsburg, and in 1840 succeeded Hummel as court capellmeister at Weimar. Here two more operas were brought out, 'Der Scheibentoni' (1842) and 'Der Seekadett' (1844). One of the events of this time was the arrival of Berlioz in 1843; and it is pleasant to remember that it was Chelard who urged the eccentric Frenchman to visit Mendelssohn at Leipzig, and 'made him blush' at the suggestion that his old friend would probably not be glad to see him. (*Voyage musicale*, Lettre 4.) He was succeeded by Liszt in 1852, and for two years went to live in Paris, returning to Weimar in 1854, where he died Feb. 12, 1861. A posthumous opera, 'L' Aquila Romana,' was given in Milan in 1864. His operas, though full of merit, and effective in their day, are no longer performed; the overture to 'Macbeth' alone is occasionally heard at concerts. While he clung to the style of French romantic opera, he strove somewhat ostentatiously to adopt that of the German school. But he wanted the power to enable him to weld these conflicting elements into a harmonious whole. A. M. [with additions from Riemann's *Lexikon.*]

CHELL, WILLIAM, Mus.B., successively lay vicar, prebendary (from 1532) and precentor (from 1554) of Hereford Cathedral, graduated in music at Oxford in 1524. After the accession of Elizabeth in 1559 he was deprived of his appointments. He was the author of two works, entitled *Musicæ practicæ Compendium*, and *De Proportionibus Musicis*, but they appear to be merely copies of the treatises of John de Muris and Hothby. W. H. H.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE, born in Florence, Sept. 14, 1760, son of a musician at the Pergola Theatre. His musical faculty was evident from the first. 'I began,' says he, in the Preface to his autograph Catalogue, 'to learn music at six, and composition at nine. The first from my father, the second from Bartolomeo and Alessandro Felici, and after their death from Bizzarri and J. Castrucci.' His first work was a Mass and Credo in D, for four voices and accompaniment, and by the time he was sixteen he had composed three Masses, two Dixits, a Magnificat, a Miserere, and a Te Deum, besides an Oratorio, three Cantatas, and other smaller works. In 1777 or 1778 the Grand Duke, afterwards the Emperor Leopold II., granted him an allowance that he might study under Sarti at Bologna. Thither Cherubini went, and there he remained for four years, thoroughly acquiring the old Italian contrapuntal style, and gaining that proficiency in polyphonic writing in which scarcely any composer since his time has equalled him. The compositions given in the Catalogue[1] under 1778 and 1779 are all Antiphons written on *Canti fermi, alla Palestrina.* With the early part of 1780, however, this stops. His first opera, 'Quinto Fabio,' was written during that summer and produced at Alessandria, and for the next fourteen years operas and dramatic music seem to have engaged almost his entire attention:—1782, 'Armida' (Florence), 'Adriano in Siria' (Leghorn), 'Il Messenzio' (Florence); 1783, 'Lo sposo di tre' (Venice); 1784, 'L' Idalide' (Florence), 'L' Alessandro nell' Indie' (Mantua). These operas must have made his name known all over Italy. In 1784 he was invited to London, and wrote 'La Finta Principessa' (1785), and 'Giulio Sabino' (1786), for the King's Theatre, but without success. He also made large additions to Paisiello's 'Marchese Tulipano,' and other operas then on the stage in London. He was much noticed by the Prince of Wales, and held the post of Composer to the King for one year. In July 1786 he left London for Paris, where he seems to have remained for the whole of the next year, very much fêted and liked. In the winter of 1787-88 he brought out his eleventh opera at Turin, 'Ifigenia in Aulide.' He then returned to Paris, which from that time became his home. His first opera in Paris was 'Démophon,' to Marmontel's libretto, Dec. 5, 1788. In this opera he broke loose from the light and trivial vein of the Neapolitan school, and laid the foundation of the grand style which he himself afterwards so fully developed. Meanwhile he was fully employed. Léonard, Marie Antoinette's coiffeur, had obtained permission to found an Italian Opera, and Cherubini received the entire musical direction of it. During the years 1789-92, he conducted the so-called 'Bouffons' at the Théatre de la Foire St. Germain, in operas of Anfossi, Paisiello, Cimarosa, and other Italians, besides writing a great number of separate pieces in the same style for insertion into these works. At the same time he was eagerly pushing on in the path opened by 'Démophon.' 'Marguérite d'Anjou' was produced in 1790, and on July 18, 1791, he brought out 'Lodoïska,' a decided step in advance. The effect produced by his new style,

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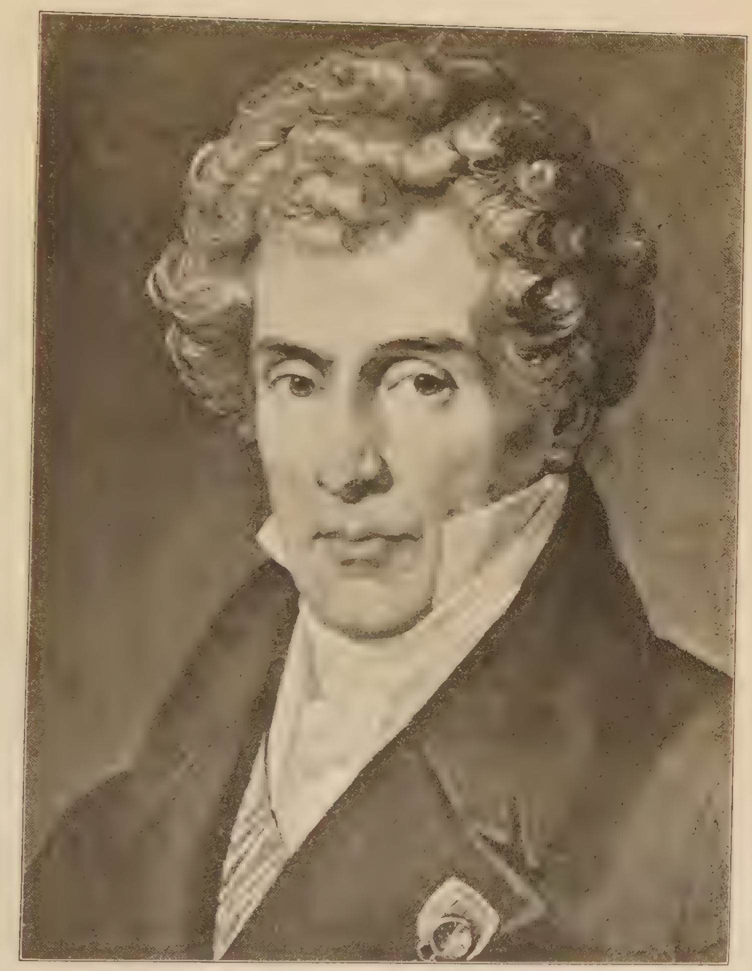
[1] Fétis says that Malibran sang in his 'Student' in 1834.

[1] The Catalogue referred to here and elsewhere in this article was compiled by Cherubini himself, with an interesting Preface, and published after his death by Bottée de Toulmon, under the title of 'Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini, Paris, chez les principaux Éditeurs de musique,' 1843. It has been reprinted by Mr. Bellasis in his *Memorials.* [A still more complete catalogue is in the *Quellen-Lexikon.*]



MARIA LUIGI CARLO ZENOBI SALVATORE CHERUBINI

with its unusual harmonic combinations and instrumental effects, was both startling and brilliant, and took the composers of the day completely by surprise. 'Lodoïska' was followed by a series of operas in which he advanced still farther. 'Koukourgi' (1793) remained in MS. to be afterwards adapted to 'Ali Baba'; but 'Elisa' (Dec. 13, 1794), 'Médée' (March 13, 1797), 'L'Hôtellerie Portugaise' (July 25, 1798), 'La Punition,' and 'La Prisonnière' (1799), 'Les deux Journées' (Jan. 16, 1800), known in Germany as 'Der Wasserträger,' as well as a number of small one-act works, such as 'L'Épicure' (1800), 'Anacréon' (1803), and 'Achille à Scyros' (1804), both ballet-operas and both masterpieces, show how unceasing was his activity, and how much he must have pleased the opera-goers. But though successful with the public, his pecuniary position was anything but satisfactory. When the 'Conservatoire de Musique' was founded in 1795, he was appointed one of the three 'Inspecteurs des Études,' an appointment by no means commensurate with his genius and artistic position, chiefly no doubt because of Napoleon's dislike to him, a dislike which the Emperor took no pains to conceal. Cherubini's nature, at all times grave, not to say gloomy, became visibly depressed under these circumstances, and he began to lose all pleasure in his profession. In 1795 he married Mlle. Cécile Tourette, a step not likely to diminish his anxieties. He therefore willingly accepted an offer to write an opera for the Imperial Theatre at Vienna, where he arrived early in July 1805. Here he made acquaintance with Beethoven, whose deafness was not then so great as to be an obstacle to conversation, and the two were often together. Beethoven esteemed Cherubini above all the then living writers for the stage, and his vocal music was much influenced by him. What Cherubini thought of Beethoven's music is not so clear. He was present at the first performances of 'Fidelio,' but beyond his remarks that no one could tell what key the overture was in, and that Beethoven had not sufficiently studied writing for the voice, nothing is known. 'Il était toujours brusque,' was his one answer to inquiries as to Beethoven's personal characteristics. (See Schindler's *Beethoven*, i. 118, also p. 241 of this volume.)

The 'Wasserträger' was performed shortly after Cherubini's arrival, and 'Faniska' produced Feb. 25, 1806. But it was a poor time for operas in Vienna. The war between Austria and France broke out immediately after his arrival; Vienna was taken on Nov. 13, and Cherubini was soon called upon to organise and conduct Napoleon's *soirées* at Schönbrunn. But his main object at Vienna was frustrated, and he returned to France. His mind became so much embittered as to affect his health. Whilst living in retirement at the château of the Prince de Chimay, his friends entreated him to write some sacred music for the consecration of a church there; for a long time he refused, but at last set to work secretly, and surprised them with the Mass in F for three voices and orchestra (1809). With this work a new epoch opens. It is true that both in 1809 and 1810 we find operas ('Pimmalione,' Nov. 30, 1809, 'Le Crescendo,' Sept. 1, 1810), that in 1813 he wrote the 'Abencérages,' and even so late as 1833, 'Ali Baba,' but the fact remains that after 1809 sacred music was Cherubini's main occupation. Besides a number of smaller sacred pieces for one, two, three, or more voices, with orchestra, organ, or quartet, the Catalogue contains four masses, in F, D minor, A flat, and the 'Messe Solennelle' in C (March 14, 1816), 'Messe des Morts' (Requiem) in C minor (1817), the 'Messe Solennelle' in E (1818); that in G, and a 'Kyrie' (both 1819); that in B♭ (Nov. 1821); a 'Kyrie' in C minor (Sept. 13, 1823); the Coronation Mass for three voices (April 29, 1825); and lastly the 'Requiem' in D for men's voices (Sept. 24, 1836).

During the hundred days Napoleon made him Chevalier of the Legion of Honour; and shortly after, under Louis XVIII., he was elected member of the Institut, and in 1816 was appointed jointly with Lesueur 'musician and superintendent of the King's Chapel,' with a salary of 3000 francs. Thus almost at once did honour, position, and income, all fall upon him. In 1822 he became Director of the Conservatoire, and the energy which he threw into his new work is shown by the *Solféges pour l'examen de l'École*, which fill the Catalogue during the next few years, and by the *Cours de Contrepoint et de la Fugue*, which was published in 1835. [It was largely the work of Halévy.] Nor are these years barren in instrumental works. In 1815 the Philharmonic Society, then recently formed, offered him the sum of £200 for a symphony, an overture, and a vocal piece, and at their invitation he paid a fifth visit to London. He arrived in March; the Symphony (in D) was finished on April 24, and played on May 1. It was afterwards (in 1829) scored as a quartet. The overture was performed at the concert of April 3, and another MS. overture on May 29. In addition to these the Catalogue shows a Funeral March for full orchestra (March 1820); a march for 'Faniska' (May 15, 1831); six string quartets, viz. in E♭ (1814), in C, from the Symphony, with a new Adagio (1829), in D (July 31, 1834), in E (Feb. 12, 1835), in F (June 28, 1836), in A minor (July 22, 1837); and a string quintet in E minor (Oct. 28, 1837). Cherubini died on March 15, 1842, highly honoured and esteemed. In addition to the works above mentioned he wrote several operas in conjunction with other composers, such as 'Bayard à Mézières,' with Boieldieu, Catel, and Isouard, in 1814, and 'Blanche de Provence' in 1821, to celebrate the baptism of the Duc de

Bordeaux, with Boieldieu, Paer, Berton, and Kreutzer; also a great number of canons for two, three, or more voices. The catalogue contains in all 305 numbers, some of them very voluminous, besides a supplementary list of thirty works omitted by Cherubini, as well as eighteen volumes (some of them of more than 400 pages) of music by various Italian writers, copied out by the great composer himself, a practice which he admits having learned from his old master Sarti.

Cherubini's artistic career may be divided into three periods. The first, 1760-91, when he was writing motets and masses *à la* Palestrina, and operas in the light Neapolitan vein, may be called his Italian period. The second operatic period opens with 'Lodoïska,' though the beginning of the change is apparent in 'Démophon' (1788) in the form of the concerted pieces, in the entrances of the chorus, and the expressive treatment of the orchestra. 'Lodoïska,' however, shows an advance both in inspiration and expression. 'Médée' and 'Les deux Journées' form the climax of the operatic period. In the former the sternness of the characters, the mythological background, and above all the passion of Medea herself, must have seized his imagination, and inspired him with those poignant, almost overpowering accents of grief, jealousy, and hatred in which 'Médée' abounds. But it is impossible not to feel that the interest rests mainly in Medea, that there is a monotony in the sentiment, and that the soliloquies are tedious; in a word that in spite of all its force and truth the opera will never command the wide appreciation which the music as music deserves. The 'Deux Journées' forms a strong contrast to 'Médée,' and is a brilliant example of Cherubini's versatility. Here the sphere of action is purely human, simple, even plebeian, and it is impossible not to admire the art with which Cherubini has laid aside his severe style and adapted himself to the minor forms of the arietta and *couplet*, which are in keeping with the idyllic situations. The finales and other large movements are more concise, and therefore more within the range of the general public, and there is an ease about the melodies, and a warmth of feeling, not to be found elsewhere in Cherubini. This period closes with the 'Abencérages' in 1813, for 'Ali Baba,' though completed in 1833, was largely founded on 'Koukourgi' (1793), and 'Olimpiade,' to Metastasio's words, was incomplete. The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the Mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the Requiem in D minor. The three-part writing in the Mass in F seems scarcely in keeping with the broad outlines of the work, and the fugues are dry and formal. That in A, also for three voices, is concise, vocal, and eminently melodious. The Requiem in C minor is at once his greatest and most famous work. The Credo for eight voices *a cappella* is an astonishing instance of command of counterpoint, and shows how thoroughly he had mastered the style of Palestrina, and how perfectly he could adapt it to his own individual thoughts. Technique apart, it ranks below his other great sacred works. It is probable that Cherubini intended it to be considered as a study, for only two numbers were published during his lifetime, viz. the concluding fugue 'Et vitam,' and an elaborately developed 'Ricercar' in eight parts with one chief subject and three counter-subjects, in which all imaginable devices of counterpoint are employed.

In estimating Cherubini's rank as a musician, it must be remembered that though he lived so long in Paris, and did so much for the development of French opera, he cannot be classed among French composers. His pure idealism, which resisted the faintest concession to beauty of sound as such, and subjugated the whole apparatus of musical representation to the idea; the serious, not to say dry, character of his melody, his epic calmness—never overpowered by circumstances, and even in the most passionate moments never exceeding the bounds of artistic moderation—these characteristics were hardly likely to make him popular with the French, especially during the excitement of the Revolution. His dramatic style was attractive from the novelty of the combinations, the truth of the dramatic expression, the rich harmony, the peculiar modulations and brilliant instrumentation, much of which he had in common with Gluck. But his influence on French opera was only temporary. No sooner did Boieldieu appear with his sweet pathetic melodies and delicate harmonies, and Auber with his piquant elegant style, than the severer muse of Cherubini, dwelling in a realm of purer thought, dropped her hold on the public. His closest tie with the French school arose from the external accident of his connection with the Conservatoire, where he had the formation of all the important French composers of the first half of the 19th century. It is in Germany that his works have met with the most enduring appreciation. His church music, 'Médée,' and the 'Deux Journées,' still keep their hold on the German public. One of the first things Mendelssohn did after he felt himself safe in the saddle at Düsseldorf was to revive the latter opera, and to introduce the Mass in C in the church. Six months later he brought forward one of the Requiems, and when he had to conduct the Cologne Festival in 1835 it was to Cherubini's MS. works that he turned for something new and good. A reference to the Index of the Leipzig *Allgem. musikalische*

Zeitung will show how widely and frequently his works are performed in Germany. In England, too, the operas just named were revived some years ago, and the opera-overtures are stock pieces at all the best concerts. Cherubini forms the link between classic idealism and modern romanticism. His power of making the longest and most elaborate movements clear is very remarkable, especially when combined with the extraordinary facility of his part-writing; while his sense of form was almost as perfect as Mozart's, though he cannot compare with Mozart in the intensity of his melodic expression, or in the individuality with which Mozart stamped his characters. In the technique of composition, and in his artistic conception and interpretation, he shows a certain affinity to Beethoven, more especially in his masses. His greatest gift was perhaps the power of exciting emotion. His style had a breadth and vigour free from mannerism and national peculiarities. It was in his sacred music that he was most free to develop his individuality, because he could combine the best points in his operas with masterly counterpoint. When we consider the then deplorable state of church music, it is difficult to exaggerate the importance of the change he wrought.

The most complete work on Cherubini is the biography by Edward Bellasis, *Cherubini: Memorials illustrative of his Life*, London, 1874; the preface to which contains a list of the principal authorities, including Cherubini's own Catalogue, of which the title has been already given in full. For personal traits and anecdotes—and in the case of Cherubini these are more than usually interesting and characteristic—the reader should consult Adolphe Adam's *Derniers souvenirs d'un musicien* (1859), the article in Fétis's *Biographie universelle*, and Berlioz's *Mémoires*, also an article by Ferdinand Hiller, which appeared in *Macmillan's Magazine*, July 1875, and afterwards in his *Musikalisches und Persönliches*, 1876. [Eight other biographical notices are mentioned in the *Quellen-Lexikon*.] His portrait by Ingres is in the gallery of the Louvre, Paris. He left one son and two daughters, the younger of whom was married to Hippolyte Rossellini of Florence. A. M.

CHEST OF VIOLS. A set of six viols, properly matched as to size, power, and colour, used for chamber performance. It usually consisted of two trebles, two tenors, and two basses: occasionally of two trebles, three tenors, and one bass, the bass being properly twice as long in the string as the treble. [See VIOLIN.] Sets of viols, thus duly proportioned, were often made by the old English makers. They were carefully fitted into a 'chest,' which seems to have been a shallow vertical press with double doors. Dr. Tudway, in a letter addressed to his son, printed in Hawkins (ch. 144), describes it as 'a large hutch, with several apartments and partitions in it, each partition was lined with green bays, to keep the instruments from being injured by the weather.' Hawkins quotes an advertisement, dated 1667, of two 'chests of viols' for sale, one made by John Rose in 1598, the other by Henry Smith in 1633. 'Both chests,' says the advertiser, probably referring to the instruments, but possibly to the hutches, 'are very curious work.' In a well-known passage in *Musick's Monument* (p. 245), Mace says of the 'Press for Instruments,' which forms a conspicuous part of the furniture of his elaborately designed music room, 'First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lyn'd through with bayes, etc., by which means your instruments will speak livelily, brisk and clear. . . . Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited. . . . Suppose you cannot procure an entire chest of viols, suitable, etc., then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.' Mace's Press for Instruments includes, besides the 'chest of viols,' a pair of violins, a pair of 'lusty full-sized theorboes,' and three 'lusty smart-speaking' lyra-viols, the whole constituting 'a ready entertainment for the greatest prince in the world.' The principle of the 'chest of viols' is found in the quartets and quintets of violins which were occasionally made by the Cremona makers. E. J. P.

CHEST-VOICE. That no voice is 'produced' throughout its extent in precisely the same manner, is certain. The results of the different manners of vocal 'production'—three in number—are sometimes spoken of in England as 'chest-voice,' 'head-voice,' and 'falsetto.' The classification and terminology adopted by the French, viz. 'first, second, and third registers,' are however much to be preferred, since the causes of the variety of *timbre* they indicate, of which little is known, are left by them unassumed. The average compass of each vocal register is perhaps naturally an octave; but the facility with which the mode of production natural to one register can be extended to the sounds of another renders this uncertain. By 'chest-voice' is commonly understood the lowest sounds of a voice, and any others that can be produced in the same manner; in other words, the 'first register.' See SINGING. J. H.

CHESTER MUSICAL FESTIVAL. The first Festival was held June 16, 17, and 18, 1772, under the management of Mr. Orme, the Cathedral organist, with Dr. William Hayes as conductor. The *Chester Courant* for June 23 of that year says:—

'On Tuesday, Thursday & Friday last, were performed in the Broad Isle of the Cathedral, the celebrated Oratorios of "MESSIAH," "SAMSON," and "JUDAS MACCHABAEUS," before a most polite and numerous audience. The several performers filled their respective Departments with spirit and execution; and the amazing powers of the two Miss Linleys conspired to render the Entertainment so great and excellent as can be expected, or ever was produced from the human voice.

'On Wednesday Evening a Concert of Select Musick was performed in the Exchange Hall, where amongst other very capital pieces, Mr. Linley, Junr., distinguished himself as one of the greatest masters of the Violin which this nation has produced.'

A masked Ball was held at the Exchange, on the Thursday night, and was conducted 'with the greatest elegance and decorum.' Although apparently successful, it is remarkable that this Festival of 1772 is not mentioned in any work on Chester, and so completely had the memory of it died out, that a correspondent writing to the *Chester Chronicle*, Oct. 5, 1821, states that from all the information he had been able to collect, 'the First General Festival of Oratorio Music was held in 1783.' This, as we have seen, is erroneous, and the Festival of Sept. 16 to 19, 1783, was the second held in Chester. The committee, encouraged by past experience, extended the festivities, and the following exhausting programme was gone through: 'Messiah,' 'Jephtha,' 'Judas Maccabeus' (in the Cathedral); 'Acis and Galatea,' and a miscellaneous concert in the County Hall, as well as Assembly Balls on Tuesday, Thursday, and Friday evenings; a Fancy Dress Ball on Wednesday evening; and a Public Breakfast (with Catches and Glees) on Saturday morning. The musical portion was directed by Mr. Knyvett, and led by Mr. Cramer; and amongst the performers were Kotzwara (the composer of 'The Battle of Prague'); John Ashley (the celebrated bassoon player); and Crosdill, the violoncellist.

Some idea of making the festival triennial now began to manifest itself, and the third meeting was held Sept. 1786, with the same number of Concerts, Cathedral Performances, Public Balls, etc. The Oratorios given were 'Messiah' and 'Joshua,' and the Handel Festival Selection, as performed in Westminster Abbey at the Great Celebration, 1784. Handel's 'L'Allegro' was also given at the Evening Concerts. The singers included Mrs. Billington and Rubinelli, and Mrs. Siddons acted during the week at the Theatre Royal.

For the first time, the organ and orchestra were erected at the west end of the nave—an arrangement which was continued until 1829, and reverted to again in 1891.

The triennial arrangement, however, fell to the ground, and 1791 saw the fourth Chester Festival—one important feature being the substitution for the morning concert of a fourth day's performance in the Cathedral, where the 'Messiah,' 'Samson,' and two Handel selections were given. The vocalists comprised Madame Mara, Mrs. Crouch (Miss Phillips), Michael Kelly, and Harrison. Owing to the disturbed state of affairs at home and abroad, it is scarcely surprising that no other Festival was held until 1806—when the usual week's festivities took place. The Cathedral performances included the 'Messiah' (with Mozart's additional accompaniments for the first time); and, as a complete novelty, Haydn's 'Creation.' The vocalists included Mrs. Billington, Mrs. Dickons, Harrison, and Bartleman. The band consisted of most of the leading players of the day, including Lindley, and Dragonetti. Mr. Greatorex, the organist of Westminster Abbey, presided at the pianoforte and organ, and conducted the Festival, which was under the patronage and enjoyed the presence of His Royal Highness the Duke of Gloucester.

1814 saw the sixth Festival, commencing Sept. 27, and the performance contained a curious item, called—

'A new occasional Oratorio, compiled chiefly from "JUDAS MACCABEUS," in which will be produced "THE BATTLE," by Raimondi.'

The vocalists included Madame Catalani, Mrs. Salmon; Braham, Kellner, and Bartleman. Mr. Greatorex conducted and Mr. Cramer led the band, which again included Dragonetti and Lindley, and other excellent players.

The seventh Festival took place in 1821; the 'Messiah' being given on the first day, and selections from the 'Creation,' 'Judas Maccabeus,' 'Joshua,' and Mozart's 'Requiem.' The vocalists included Mrs. Salmon, Miss Stephens, and Madame Camporese; and Braham, Swift, Rolle, and Kellner. The orchestra was led by Mr. Cramer.

The eighth Festival was held in 1829. The works performed included the 'Messiah,' and selections from 'Judas Maccabeus,' 'Joshua,' 'Jephthah,' 'Solomon,' 'Israel in Egypt,' and the 'Creation.' The principal vocalists were Madame Malibran, Miss Paton, Mrs. Knyvett, and Braham and Phillips. The orchestra was led by F. Cramer and Mori, and Mr. Greatorex again conducted. This was the last of the old series of Chester Festivals.

Fifty years afterwards they were revived by a two days' Festival (the ninth) held in the Cathedral, July 23 and 24, 1879, under the management of the Rev. C. Hylton-Stewart, Cathedral Precentor, and Dr. J. C. Bridge the Cathedral Organist, the latter of whom conducted. This was so successful that the Festival was expanded to three days for the tenth meeting in 1882, and has been held triennially up to 1900, the sixteenth.

Among the works specially written for these Festivals are: 'Daniel,' an oratorio (1885);

'Rudel,' a dramatic cantata (1891); a 'Symphony in F,' descriptive of historical incidents in the history of Chester (1894); and a 'Requiem' (1900), all by Dr. J. C. Bridge; a Psalm, 'By the Waters,' Oliver King; Cantata, 'The Soul's Forgiveness,' Dr. Sawyer, and overtures by E. H. Thorne, Sir Frederick Bridge, etc.

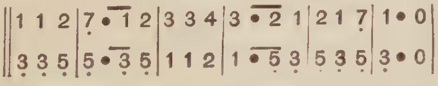
In addition to the standard works of the great composers, many of their lesser known works have been included, such as 'Organ Concerto' and 'Concertante for stringed instruments,' Handel; the 'Funeral and Triumphal Symphony,' and selection from 'Childhood of Christ,' Berlioz; 'Journey to Emmaus,' Jensen; Symphony, 'The Earthly and the Divine,' Spohr; Oratorio, 'The Deluge,' Saint-Saëns, etc.; while many works such as Verdi's 'Requiem,' Tchaikovsky's 'Pathetic Symphony,' and selections from Wagner's 'Parsifal' have been performed for the first time in an English cathedral.

In conclusion it should be stated that the receipts have always covered expenses, and that a high level of artistic excellence has been maintained throughout. J. C. B.

CHEVAL DE BRONZE, LE. A comic opera on a Chinese subject, in three acts; words by Scribe, music by Auber. Produced at the Opéra Comique, March 23, 1835. On Sept. 21, 1857, it was reproduced with additions in four acts at the Académie (Grand Opéra). As 'The Bronze Horse' it has been often played on the London boards since Jan. 5, 1836, when it was produced at Drury Lane. G.

CHEVALIER, played the violin and the quint, a kind of viol, in the private band of Henri IV. and Louis XIII., and composed in whole or in part between the years 1587 and 1617 no less than thirty-four court ballets, according to a list drawn up by Michael Henry, one of Louis XIII.'s twenty-four violins, and now in the Bibliothéque Nationale at Paris. M. C. C.

CHEVÉ or GALIN-PARIS-CHEVÉ SYSTEM. A method of teaching part-singing and sight-reading, much used in France, is thus called, from the names of its founder and chief promoters. Its essential features are two: first, the use of the principle of 'tonic relationship,' the learner being taught to refer every sound to the tonic, and secondly, the use of a numeral notation, the figures 1, 2, 3, etc., serving as the written symbols for the several sounds of the scale. *Do* (*ut*) =1, *Re*=2, etc. The following is an example of 'God save the King,' thus written in two parts,



A dot under a figure shows that it is in a lower octave, a dot above a figure in a higher. The zero shows a 'rest' or silence; a thick dot, as in the second measure, continues the preceding sound. The varying lengths of sound are shown by a bar or bars above the figures, as in the second and fourth measures. The numerals are treated only as visual signs; the names sung are the old sol-fa syllables. The use of the numerals is to keep the positions of the sounds in the scale impressed on the learner's mind, and thus help him to recognise and sing the sounds. This figure notation is used only as introductory to the ordinary musical notation. The system has been the subject of much controversy in France, but it has made considerable way, and is now allowed to be used in the Paris Communal Schools. It has been adapted for English use by M. Andrade and Mr. G. W. Bullen. The English class-books and exercises are published by Messrs. Moffatt & Paige, 28 Warwick Lane. The 'École Galin-Paris-Chevé' has its headquarters at 36 Rue Vivienne, Paris, and has for many years been under the direction of M. Amand Chevé. He edits the monthly paper, *L'Avenir Musical* (10 centimes), which gives full accounts of the progress of the method.

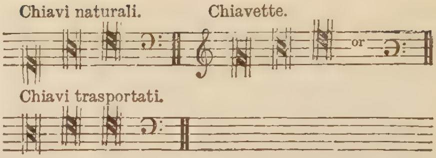
The idea of using numerals in the way above shown is best known to the general world through the advocacy of Jean Jacques Rousseau. PIERRE GALIN (1786-1821), who first developed the plan practically, was a teacher of mathematics at Bordeaux. AIMÉ PARIS (1798-1866), one of his most energetic disciples, was educated to be an avocat, but devoted his life to the musical propaganda. He added to this system a special nomenclature, since adopted into the Tonic-Sol-fa system, for teaching time. EMILE CHEVÉ (1804-64) was a doctor, and married a sister of Paris. His *Méthode Élémentaire de la Musique Vocale*, a complete exposition of the system, has a curious title-page. The title is followed by the words 'ouvrage repoussé [in large capitals] à l'unanimité 9 avril, 1850, par la Commission du Chant de la ville de Paris, MM. Auber, Adam, etc. etc.,' and below this is a picture of a medal 'Décernée Juin 1853 à la Société Chorale Galin-Paris-Chevé' for 'lecture à première vue' and other things, by a jury composed of Hector Berlioz and other musicians (6th ed. 1856). R. B. L.

CHEVILLARD, PIERRE ALEXANDRE FRANÇOIS, born at Antwerp, Jan. 15, 1811, a very distinguished French violoncellist, became famous for the brilliance and accuracy of his execution, for the success of his teaching at the Paris Conservatoire, and for the foundation, in 1835, of the 'Société des derniers quatuors de Beethoven,' the oldest institution of the kind in France, so far as can be ascertained, and one of the most important. Chevillard died in Paris, Dec. 18, 1877. His son, CAMILLE, born in Paris, Oct. 14, 1859, is one of the most prominent of the modern French school of composers. He was at first a pianoforte pupil of the Conservatoire; and afterwards followed his own instincts as a composer, without more definite teaching than such advice as was essential to his success as an aspirant to musical honours. Chevillard's works are remarkable for the most artistic aims, a style at once personal, solid, and refined; they include a trio, quartet, and quintet for piano and strings; a string quartet; a very remarkable sonata for violin and piano; a sonata for violoncello and piano; smaller violin and violoncello pieces; a set of variations and an 'Étude Chromatique' for piano; a 'Ballade symphonique'; a symphonic poem, 'Le Chêne et le Roseau,' and a 'Fantaisie symphonique'; as well as songs. Since the death of M. Lamoureux, Chevillard has directed the concerts given under his name. In 1887 he assisted Lamoureux in the first representation of 'Lohengrin' in Paris, and was his substitute in 1897-99, and on many other occasions. He is at the head of the 'Société française de musique de chambre.' Madame Chevillard, a daughter of Lamoureux, translated Weingartner's pamphlet on the symphony since Beethoven. G. F.

CHIABRAN, Francesco (alias Chabran, or Chiabrano), a violin player, was born in Piedmont, about 1723. He was a nephew and pupil of the celebrated Somis. In 1747 he entered the royal band at Turin, and about the year 1751 appears to have gone to Paris, where his brilliant and lively style of playing created a considerable sensation. His compositions show that his character as a musician was somewhat superficial, and wanting in true artistic earnestness. The three sets of sonatas which he published in 1756 and the following years are flimsy in construction and devoid of ideas, and appear to be intended merely to give the player an opportunity of displaying his proficiency in the execution of double stops, staccato passages, harmonics, and other technical difficulties. He occasionally indulges in realistic traits of descriptive music. If we consider that Chiabran, through Somis, was indirectly a pupil of Corelli, his deterioration from the noble style of that great master is really astonishing, though not without parallel in the present day, when the traditions of the great Paris school of Rode, Kreutzer, and Viotti appear almost equally forgotten in France. P. D.

CHIAVETTE (*i.e.* little keys, or clefs). Under this name, the acute clefs were used, by the polyphonists, for certain Modes of high range, such as Modes VII. and XIV. [apparently with no other reason than that of keeping the notes within the limits of the stave;] those of more moderate pitch were used for Modes I., III., or VIII., and others of like extent; and the graver forms for the lowest Modes in use—such as Mode XIV. transposed. The ordinary clefs were called the *Chiavi* or *Chiavi naturali*, and both the acute and the grave forms, the *Chiavi trasportati*; but the term *Chiavette* was generally reserved for the acute form only.

It has been suggested, that the system of *Chiavi* and *Chiavette* may serve to assist in the determination of the Mode, especially with regard to its Authentic or Plagal character: but this is not true. Palestrina's 'Missa Papæ Marcelli,' in Mode XIV. (Plagal), and his 'Missa Dies sanctificatus,' in Mode VII. (Authentic), are both written in the *Chiavette*. Asola's 'Missa pro Defunctis,' in Mode XIV. transposed, is written in the *Chiavi trasportati*. Palestrina's 'Missa brevis,' Mode XIII. transposed, is written in the *Chiavi naturali*. [See also Clefs.] W. S. R.



CHICAGO ORCHESTRA. See Symphony Concerts.

CHICKERING. Messrs. Chickering & Sons, pianoforte-makers of Boston and New York, U.S.A., claim to be the earliest existing American house, and the first to have obtained any prominence. According to information supplied by Messrs. Chickering, the first pianoforte made in America was upon an English model, probably one of Broadwood's. It was made by Benjamin Crehorne, of Milton, U.S.A., before the year 1803. From that year the construction of American pianofortes was persistently carried on, but without any material development, until a Scotchman named James Stewart, afterwards known in London through his connection with Messrs. Collard & Collard, gave an impetus to the American home-manufacture. Stewart induced Jonas Chickering (1798-1853) to join him, but two years after Stewart returned to Europe, when Chickering was left upon his own account. The year given as that of the actual establishment of the Chickering firm is 1823. Two years subsequent to this, Alpheus Babcock, who had served his time with Crehorne, contrived an iron frame for a square pianoforte, with the intention to compensate for changes of temperature affecting the strings, for which he took out a patent. Whether this was suggested by an improvement with the same object patented in London in 1820 by James Thom and William Allen, or was an independent idea, is not known, but Babcock's plan met with no immediate success. However, this attempt at compensation laid the foundation of the modern equipoise to the tension in America as Allen's did in England. Jonas Chickering produced a square pianoforte with an iron frame complete, except the wrest-pin block, in 1837. From 1840 this principle was fostered by Messrs. Chickering, and applied to grand pianofortes as well as square, and has since been generally adopted everywhere. The president of this company is Mr. C. H. W. Foster. A. J. H.

CHILCOT, Thomas, was organist of the Abbey Church, Bath, from 1733 until his death, and was the first master of Thomas Linley, the composer. He produced 'Twelve English Songs, the words by Shakespeare and other celebrated poets' (1745); two sets of harpsichord concertos (1756), and other works. He died at Bath, Nov. 1766. W. H. H.

CHILD, William, Mus. D., was born at Bristol in 1606, and received his musical education as a chorister of the cathedral there under Elway Bevin, the organist. In 1631 he took the degree of Bachelor of Music at Oxford, and in 1632 was appointed one of the organists of St. George's Chapel, Windsor, jointly with Nathaniel Giles, in the room of Dr. John Mundy, and in the same year one of the organists of the Chapel Royal. In 1643, when the whole establishment was expelled, Child is said to have retired to a small farm and to have devoted himself to composition, the anthem 'O Lord, grant the King a long life' dating from this time. About 1660 he was appointed chanter of the Chapel Royal and one of the King's private musicians. At the Restoration he was present at Charles II.'s coronation, April 23, 1661. On July 4 in the same year he was appointed composer to the King, in place of the Ferraboscos deceased. On July 8, 1663, he proceeded Doctor of Music at Oxford, his exercise being an anthem which was performed in St. Mary's Church on the 13th of the same month. He died at Windsor, March 23, 1697, in the ninety-first year of his age, and was interred in St. George's Chapel, where a tablet to his memory is placed. [His epitaph is given in West's *Cath. Org.*] Dr. Child published in 1639, in separate parts, engraven on small oblong copper plates, a work entitled 'The first set of Psalmes of iii voyces, fitt for private chappells, or other private meetings with a continuall Base, either for the Organ or Theorbo, newly composed after the Italian way,' and consisting of twenty short anthems for two trebles and a bass, the words selected from the Psalms. This work was reprinted, with the same title, in 1650, and was again reproduced, from the same plates, in 1656, but with the title changed to 'Choise Musick to the Psalmes of Dauid for Three Voices, with a Continuall Base either for the Organ or Theorbo.' His other published works consist of 'Divine Anthems and vocal compositions to several pieces of Poetry'; Catches in Hilton's 'Catch that Catch can,' 1652, and Playford's 'Musical Companion,' 1672; and some compositions in 'Court Ayres.' Several of his Church Services and Anthems are printed in the collections of Boyce and Arnold, in Smith's 'Musica Antiqua,' and elsewhere, and many more are extant in manuscript in the choir books of various cathedrals and the collection made by Dr. Tudway for Lord Oxford. His Service in D is a fine specimen of writing in the imitative style, with much pleasing melody, a feature which distinguishes Child's music generally. Dr. Child did a munificent act which ought not to be left unnoticed. The chapter records stand as follows:—'Dr. Child having been organist for some years to the king's chapel in K. Ch. 2nds time had great arrears of his salary due to him, to the value of about £500, which he and some of our canons discoursing of, Dr. C. slited (*sic*), and said he would be glad if anybody would give him £5 and some bottles of wine for; which the canons accepted of, and accordingly had articles made with hand and seal. After this King James 2 coming to the crown, paid off his Brs. arrears; wch. much affecting Dr. Child, and he repining at, the canons generously released his bargain, on condition of his paving the body of the choir wth. marble, wch. was accordingly done, as is commemorated on his gravestone.' His generosity likewise manifested itself on other occasions. He gave £20 towards building the Town Hall at Windsor, and bequeathed £50 to the corporation to be applied in charitable purposes. A portrait of Dr. Child, painted in 1663, shortly after taking his doctor's degree, was presented by him to the Music School at Oxford. W. H. H.

CHILESOTTI, Oscar, born at Bassano, July 12, 1848, is one of the most eminent of Italian musical antiquaries. He was at the university of Padua, where he graduated in law, subsequently attaining high rank as an amateur violoncellist and flute-player, and a musical theorist. His life has been devoted to the cause of reviving old music, and he has edited, among other things, a valuable *Biblioteca di rarità musicali*, containing (vol. i.) Dances from books of the 16th century; (vol. ii.) Pichi's 'Balli d' arpicordo' (1621); (vol. iii.) G. Stefani's 'Affetti amorosi' (1624); and (vol. iv.) Marcello's 'Arianna.' Mention must also be made of his edition (1881) of L. Roncall's 'Capricci armonici' (1692); of his translations of various collections of lute-music, from the tablature, and of such historical and critical work as *I nostri maestri del passato* (1882); *Di G. B. Besardo*, etc. (1886); *Sulla lettera critica di B. Marcello contro A. Lotti* (1885); *Sulla melodia popolare nel secolo xvi.*; and some Italian translations from Schopenhauer. He is a regular contributor to the *Gazzetta musicale di Milano*, and occasionally writes in the *Rivista musicale*, and the publications of the Int. Mus. Gesellschaft. M.

CHILSTON, the name of the author of a short treatise 'of musical proporcions and of theire naturis and denominacions,' written in English about the middle of the 15th century, and included in the famous manuscript from the monastery of the Holy Cross at Waltham, which once belonged to Thomas Tallis and is now among the treasures of the British Museum (MS. Lansdowne, 763). Nearly the whole of this treatise is printed in Hawkins's *History of Music*, ii. 229. The writer, in common with all mediæval theorists, treats the science of music as a branch of Applied Mathematics:—'Numbers may be referred to length and breadth of earth or of other measure that belongeth to Geometry, or they may be considered as they be number in themselves and so they belong to Arithmetic, or they may be referred to length and shortness and measure of musical instruments, the which cause highness and lowness of voice, and so they belong to harmony and to craft of music.' Harmonic progression is illustrated by the ratio of the fifth and the octave :—'Diapason, *i.e.* proportio dupla is the most perfect accord after the unison. Between the extremities of the Diapason, *sc.* the treble and the tenor, will be given a middle that is called the Mean, the which is called Diapente *i.e.* sesquialtera to the tenor and Diatessaron *i.e.* sesquitercia to the treble. Therefore that manner of middle is called Medietas Armonica. Sequitur exemplum: a pipe of six foot long with his competent breadth is a tenor in diapason to a pipe of 3 foot with his competent breadth: then is a pipe of 4 foot the mean to them twain, diatessaron to the one and diapente to the other, as thou shalt find more plainly in the making of the Monochord that is called the Instrument of Plain-song.'

Immediately preceding this treatise in the manuscript is 'a litil tretise according to the ferst tretise of the sight of Descant, and also for the sight of Counter and for the syght of the Countirtenor and of Faburdon.' The 'ferst tretise' referred to is that of Lionel Power, which is fully described by Burney and Hawkins. We are left in doubt whether the supplementary treatise is the work of Power or of Chilston. The earlier portion of it appears in almost identical language in MS. Bodl. 842 at Oxford, where it is headed 'Opinio Ricardi Cutelle de London' (see DISCANT, FAUXBOURDON). J. F. R. S.

CHIMES. Certain beats on one or more bells used to give notice of the commencement of religious services or of the time of day. It is not difficult to trace the origin of chimes in our own land, or in other European Christian countries, whether applied to sacred or secular purposes.

The famous manuscript of St. Blaise, said to be of the 9th century, shows that there was an attempt made in early times to produce a set of chimes with small suspended bells which were tapped with a hammer or wooden mallet by a cleric or lay performer. The later illustrations from the illuminated manuscript of the Benedictional of S. Æthelwold, which was executed at Hyde Abbey about the year 980, would show that chime bells in early times were mounted in campaniles without the appendages for ringing or swinging according with the present custom.

There are examples of the introduction of the half swinging chimes in the 15th century which have been carefully recorded, and which show a more convenient arrangement in 'the dead rope pull' than the earlier arrangements of levers; and also of 'full pull swing' or ringing the bells mouth upwards, in distinction to chiming them, where if swung at all half the distance is sufficient. In most cases, however, for the purposes of chiming, the bells hang dead, and are struck with the clapper or with an outside or distinct hammer, or are only swung a short distance on centres, which facilitates the work on large or Bourdon bells. As soon as S. Paulinus had determined to erect the new churches in Northumbria, and as soon as S. Dunstan had with his usual energy devoted himself to the elevation of the Christian Church among the Saxons, an impetus was given to chime ringing, in the one case by the importation and in the other by the manufacture at home of the necessary bells for chiming and of the wooden structures with which they were associated and which would not have carried large sets of chimes. This system of application has been repeated down to modern times in the large stone fabrics, and is employed in the cases of the famous christened bells, such as Tom of Oxford, Tom of Lincoln, Big Ben, and Great Paul.

In King's *Rites and Ceremonies of the Greek Church in Russia*, it has been said that 'Bells are now always used in Russia, and the chiming them is looked upon as essential to the service, the length of the time signifies to the public the degree of sanctity in the day; every church, therefore, is furnished with them, they are fastened immovably to the beam that supports them, and are rung by a rope tied to the clapper, which is perhaps a mark of their antiquity in that country, our method of ringing being more artificial.'

A manual chiming apparatus, as distinct from chime barrel machines, was introduced by the Rev. H. T. Ellacombe at Bitton Church. His system has been somewhat modified and elaborated by Messrs. Warner, the well-known bell-founders of London, who have erected many of these instruments in churches for chiming either tunes or changes on church bells.

An apparatus for chiming by pneumatics has been introduced by Mr. Lewis, the church organ-builder, which has some advantages, as the simple touch on a keyboard produces the required sound, but on the other hand the complication of an organ bellows and valves to supply the compressed air required for working, has not recommended it for general use. The simple rope-pull apparatus before referred to may in a minute be put into gear for chiming, or out of gear to admit of the bells being rung.

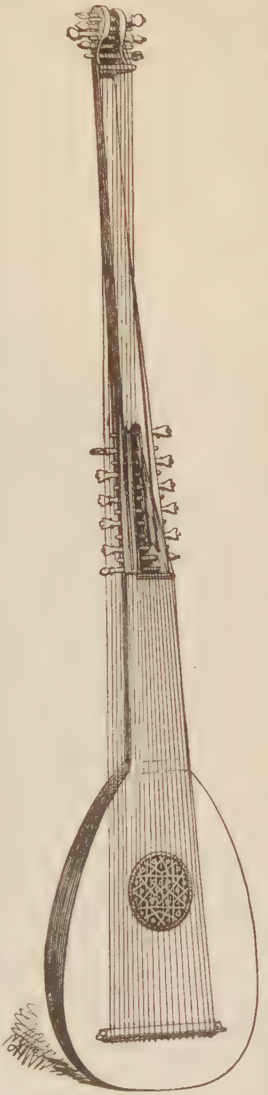
The proportions and shapes of bells used for chimes should be of a different character from ringing bells, to admit of tune and accord in more pleasant harmonics, a point which also has bearing upon the cup or hemispherical form of chimes which have of late years been adopted, a flattened form of hemisphere giving far better results than the more circular or cup outlines. S. B. G.

CHINESE PAVILION, CHINESE CRESCENT, or CHAPEAU CHINOIS. This consists of a pole with several transverse brass plates of some crescent or fantastic form, and generally terminating at top with a conical pavilion or hat, whence its several names. On all these parts a number of very small bells are hung, which the performer causes to jingle, by shaking the instrument, held vertically, up and down. It is only used in military bands, and more for show than use: it is now practically obsolete. V. DE P.

CHIPP, Edmund Thomas, Mus.D. Cantab., eldest son of T. P. Chipp (well known as the player of the 'Tower drums'), born Christmas Day, 1823; was a chorister in the Chapel Royal, St. James's. Studied the violin under Nadaud and Tolbecque, and was in the Queen's private band from 1843 to 1845; became known as an organist of some repute, from his holding the position of honorary organist at Albany Chapel, Regent's Park, 1843-46, and in 1847 succeeded Dr. Gauntlett at St. Olave's, Southwark, a position he resigned on being elected organist to St. Mary-at-Hill, Eastcheap, in 1852. On W. T. Best's retirement from the Panopticon in 1855, Chipp was chosen to succeed him as organist, and retained the appointment until the close of that institution. He was invited to become organist to Holy Trinity, Paddington, where he remained from 1856 until his appointment as organist of the Ulster Hall, Belfast, in 1862. He took the degree of Mus.B. at Cambridge in 1859, and of Mus.D. in 1860. In 1866 he was appointed organist to the Kinnaird Hall, Dundee, and also to St. Paul's Church, Edinburgh. In November of that year both appointments had to be resigned, as he was appointed organist and Magister Choristarum to Ely Cathedral. He died at Nice, Dec. 17, 1886.

The works produced by this composer are the Oratorio of 'Job'; 'Naomi, a Sacred Idyl'; much church music; a book of twenty-four sketches for the organ, and various minor works, songs, etc. M.

CHITARRONE (Ital., augmentative of *Chitarra*). A theorbo, or double-necked lute of great length, with wire strings and two sets of tuning-pegs, the lower set having twelve, and the higher eight strings attached; the unusual extension in length affording greater development to the bass of the instrument. The Italian chitarra was not strung with catgut like the Spanish guitar, but with wire, like the German cither and the old English cithern. The chitarrone, as implied by the suffix, was a large chitarra; and the Italian instrument called by this name is a theorbo with a shorter neck, strung with wire, and played with a plectrum. In Italy the instrument figured here is called Arciliuto; but the German authorities, Praetorius (1619), and Baron (1727), call it Chitarrone. Both the chitarrone and the archlute were employed in Italy in the 16th century with the clavicembalo and other instruments to accompany the voice, forming a band, the nutty, slightly bitter *timbre* of which must have been very sympathetic and agreeable. Lists of these earliest orchestras are extant, notably one that was got together for the performance of Monteverde's 'Orfeo' in 1607, in which appear two chitarroni. The very fine specimen of this interesting instrument here engraved is in the South Kensington Museum. The length of it is 5 feet 4 inches. It is inscribed inside 'Andrew Taus in Siena, 1621.' [Archlute, Cither, Lute, Theorbo.] A. J. H.



CHLADNI, Ernst Florens Friedrich, who has been called the father of modern acoustics, was born at Wittemberg, Nov. 30, 1756. His father was a stern educator, and his youth was consequently spent in close application to the study of a variety of subjects, of which geography seems to have been the chief, and music very subordinate, for he did not begin to study the latter consistently till he was nineteen. At the college of Grimma he studied law and medicine, apparently uncertain to which to apply himself. At Leipzig in 1782 he was made doctor of laws, but soon abandoned that position and the study of jurisprudence to apply himself exclusively to physical science. His attention was soon drawn to the imperfection of the knowledge of the laws of sound, and he determined to devote himself to their investigation. His first researches on the vibrations of round and square plates, bells, and rings, were published as early as 1787. It was in connection with these that he invented the beautiful and famous experiment for showing the modes of vibration of metal or glass plates, by scattering sand over the surface.

His researches extended over a considerable part of the domain of acoustics; embracing, besides those mentioned above, investigations on longitudinal vibrations, on the notes of pipes when filled with different gases; on the theory of consonance and dissonance; the acoustical properties of concert-rooms; and the distribution of musical instruments into classes. With short-sightedness characteristic at once of the greatest and least of mortals, he thought the noblest thing to do would be to invent some new instrument on a principle before unknown. To this object he himself said that he devoted more time, trouble, and money, than to his great scientific researches. The result was first an instrument which he called Euphon, which consisted chiefly of small cylinders of glass of the thickness of a pen, which were set in vibration by the moistened finger. This he afterwards developed into an instrument which he called the Clavi-cylinder, and looked upon as the practical application of his discoveries, and the glory of his life. In form it was like a square pianoforte, and comprised four and a half octaves. The sound was produced by friction from a single glass cylinder connected with internal machinery, by which the differences of the notes were produced. Its advantages were said to be the power of prolonging sound and obtaining 'crescendo' and 'diminuendo' at pleasure. After 1802, when he published his *Treatise on Acoustics*, he travelled in various parts of Europe taking his clavi-cylinder with him, and lecturing upon it and on acoustics. In Paris, in 1808, he was introduced to Napoleon by Laplace. The Emperor with characteristic appreciation of his importance gave him 6000 francs, and desired him to have his great work translated into French, for the benefit of the nation. This work he undertook himself, and in 1809 it was published with a short autobiography prefixed, and dedicated to Napoleon. After this he resumed his travels and lectures for some years. His labours in science, mostly but not exclusively devoted to acoustics, continued up to the year of his death, which happened suddenly, of apoplexy, April 3, 1827, at Breslau.

The following is a list of his more important works in connection with acoustics, in the order of their appearance.

1. Entdeckungen über die Theorie des Klanges. 1787.
2. Ueber die Längentöne einer Saite. 1792.
3. Ueber die Longitudinalschwingungen der Saiten und Stäbe. 1796.
4. Ueber drehende Schwingungen eines Stabes.
5. Beiträge zur Beförderung eines bessern Vortrags des Klanglehre. 1797.
6. Ueber die Töne einer Pfeife in verschiedenen Gasarten.
7. Eine neue Art die Geschwindigkeit des Schwingungen bei einem jeden Töne durch den Augeschein zu bestimmen 1800.
8. Ueber die wahre Ursache des Consonirens und Dissonirens. 1801 (?).
9. Nachricht von dem Clavicylinder, einen neugefundenen Instrumente. 1800 (?).
10. Zweite Nachricht von dem Clavicylinder, und einem neuen Baue desselben. 1837 (?).
11. Die Akustik. Breitkopf und Härtel. 1802.
12. Neue Beiträge zur Akustik. *Ib.* 1817.
13. Beiträge zur praktischen Akustik, etc. (with remarks on the construction of instruments). *Ib.* 1821.
14. Kurze Uebersicht der Schall- und Klanglehre, etc. Schott, 1827.

C. H. H. P.

CHOICE OF HERCULES, THE, a 'musical interlude' for solos and chorus; the words from Spenser's 'Polymetis'; the music by Handel, partly adapted from his 'Alcestis.' Autograph in Buckingham Palace—begun June 28, 1750, finished July 5, 1750; but last chorus added afterwards. Produced at Covent Garden, March 1, 1751. G.

CHOIR, sometimes spelt Quire. The part of the church east of the nave, in which the services are celebrated. The term is now almost restricted to cathedrals and abbey churches, 'chancel' being used for the same part of an ordinary church. 'Choir' is also used for the singers in churches of all kinds; and for the portions into which a chorus is divided when the composition is written for two, three, or any other number of 'choirs.' G.

CHOIR ORGAN. The name given to the small organ which, in cathedral and other churches, used to hang suspended in front of, and below, the larger or Great Organ. It derived its name from its employment to accompany the vocal choir in the chief portions of the Choral Service except the parts marked 'Full,' and the 'Glorias,' which were usually supported by the 'Loud Organ' as it was sometimes called. The choir organ was generally of very sprightly tone, however small it might be; one of three stops only not unfrequently consisting of the following combination — Stopped Diapason, Principal, Fifteenth. [As a rule a good Choir Organ should have a sufficient proportion of string and reed-toned stops to give variety, colour, and contrast in accompanying voices; and for use in solo-playing as opposed to the reedy tone of the Swell Organ and the powerful tone of the Great.]

Father Smith's choir organ at St. Paul's Cathedral (1694-97), the most complete he ever made, had the following eight stops:—Stopped Diapason (Wood), Principal, Flute (Metal), Gemshorn Twelfth, Fifteenth, Mixture III ranks, Cremona (through), Vox humana (through).

[In modern instruments this organ is much enlarged, and is often enclosed in a swell-box. There is generally a better balance of tone than was formerly the case, and the octave and fifteenth are much less fierce and assertive in tone. Occasionally a Tuba is played from the Choir Manual, so as to leave the Great and Swell available for its accompaniment.] E. J. H. [additions in square brackets by T. E.]

FRANÇOIS FREDERIC CHOPIN

CHOLLET, Jean Baptiste Marie, born May 20, 1798, at Paris, was from 1804 to 1816 taught singing and the violin at the Conservatoire, and in 1814 gained a solfeggio prize. In 1815, the Conservatoire having been closed owing to political events, he became chorus singer at the Opera and the Italian and Feydeau Theatres. From 1818 to 1825 he played in the provinces, under the name Dôme-Chollet, the quasi-baritone parts played formerly by Martin and others. In 1825 he played both at Brussels and the Opéra Comique, Paris, and obtained in 1826 an engagement at the latter, where, having adopted the tenor répertoire, he remained until 1832. His principal new parts were in operas of Hérold and Auber, viz. Henri ('Marie'), August 12, 1826, in which he made his first success by his singing of the song 'Une robe légère'; Fritz, in 'La Fiancée,' Jan. 10, 1829; 'Fra Diavolo,' Jan. 28, 1830, and 'Zampa,' May 3, 1831. In 1832-35 he was again in Brussels, where hereafter he enjoyed even greater favour than he obtained in Paris. In 1834 he sang at the Hague, and in 1835 returned to the Opéra Comique, where he remained several years, and created several other parts in operas of Adam, Halévy, and Balfe, viz. Lionel in 'L'Éclair' (Halévy), Dec. 30, 1835; Chapelon in 'Postillon de Longjumeau,' Oct. 13, 1836; Josselyn in 'Roi d'Yvetot,' Oct. 13, 1842; Edward III. in 'Puits d'Amour,' April 20, 1843; 'Cagliostro,' Feb. 10, 1844; Beaumanoir in 'Quatre fils d'Aymon' July 15, 1844. He left the Comique, directed the Hague Theatre for a time, and finally reappeared in Paris at the Lyrique without success. In 1850 he played with Mitchell's company at St. James's Theatre, viz. as Lejoyeux ('Val d'Andorre'), in which he made his début, Jan. 4, as Barnabé (Paer's 'Maître de Chapelle'), and in his well-known parts of Zampa, Josselyn, and the Postilion. He was well received, on account of his easy, gentlemanly, and vivacious acting, and his command both of humour and pathos, which atoned for loss of voice. Fétis says of him that 'endowed with qualities that should have taken him to the highest point of art, if he had received a better musical education, he had more ingenuity than real ability, more mannerism than style.' Sometimes he jerked out his song with affectation; he often altered the character of the music by introducing variations of the phrase and numerous cadenzas in which he made use of his head voice. Vocal exercises had not been studied, inasmuch that his 'mezza voce' was defective, and that he executed ascending chromatic passages in an imperfect manner. In spite of these faults, the charm of his voice, his knowledge of what would please the public, and his *aplomb* as a musician often caused him to make more effect than skilful singers deprived of these advantages. His farewell benefit took place at the Opéra Comique, April 24, 1872, when Roger reappeared in a scene from 'La Dame Blanche,' and Chollet himself as Barnabé in the celebrated duo from Paer's 'Maître de Chapelle.' On this occasion Paladilhe's musical setting of Coppée's 'Le Passant' was first produced, with Mme. Galli-Marié and Mlle. Priola. Chollet died at Nemours, Jan. 12, 1892. A. C.

CHOPIN, Frédéric François, was born Feb. 22, 1810,[1] at Zelazowa Wola, a village belonging to Countess Skarbek, about twenty-eight miles from Warsaw. The father, Nicholas Chopin, was born in 1770 at Nancy, in Lorraine, and came to Warsaw about 1787 as a book-keeper in a manufactory of snuff, which business collapsed during the political troubles of the close of the 18th century. Nicholas Chopin became a captain in the National Guard, and on retiring, a teacher of French. In this capacity, while acting as tutor to the son of Countess Skarbek, he made the acquaintance of Justine Kryzanowska, whom he married in 1806. Three daughters and one son were born to the Chopins, and the father was appointed professor of French in the newly-founded Lyceum of Warsaw. He held similar appointments in the school of artillery and engineering, from 1812, and in the military preparatory school from 1815, besides keeping a boarding-school of his own. The general education which the composer received seems to have been of a strangely superficial order, considering his father's profession. A fair amount of French, a little Latin, and mathematics and geography are mentioned; but in music he had the advantage of learning from a good all-round musician, Adalbert Zywny, a Bohemian, who was a violinist, pianist, and composer, and from whom he learnt with such success that he played a concerto by Gyrowetz in public on Feb. 24, 1818, before he was nine years old. He was called a second Mozart, and became the object of that female adoration, one instance of which had an important effect on the circumstances of his later life. In 1820, Mme. Catalani heard him play, and gave him a watch with an inscription. He had already attempted composition, and dedicated a march to the Russian Grand Duke Constantine, who had it scored for a military band. The lessons with Zywny were continued until Chopin was twelve years old, and in 1824 he entered the Lyceum. About the same time his father sent him to the head of the Warsaw Conservatorium, Joseph Elsner, for instruction in harmony and counterpoint. According to Liszt, 'Elsner taught Chopin those things that are the most difficult to learn and most rarely known; to be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labour.'

There is evidence that while at the Lyceum, whatever may have been the shortcomings of his general education, he was a lively boy, so fond of private theatricals as to call from an eminent Polish actor the opinion that he ought to have gone on the stage. This opinion was endorsed in after years by some French professional actors, and by John Parry, who met Chopin at Chorley's house in 1848.[1] He collaborated with his youngest sister in writing a one-act comedy, 'The Mistake; or the Pretended Rogue.' In 1825 he played again in public in the first movement of a concerto by Moscheles; he also improvised upon one of the instruments invented about that time, which aimed at uniting the harmonium with the pianoforte. (See AEOLODION.)

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[1] As established by birth certificate.

This year, 1825, saw the publication of Chopin's op. 1, the first rondo, in C minor; but he remained at the Lyceum until 1827, and it seems probable that his efforts to do his school work without diminishing the amount of time he wished to devote to his music, acted detrimentally on his health, and perhaps laid the foundations of that delicacy which has been so absurdly exaggerated. On leaving the school he was allowed to devote himself exclusively to music, and in the course of certain short excursions, such as that to Reinerz in Silesia, and to the country house of a member of the Skarbek family, he appeared as a pianist. Prince Radziwill, Governor of Posen, took great interest in the boy, but there is no foundation for the assertion made by Liszt, that Radziwill paid for Chopin's education. About this time, too, he wrote the variations on 'La ci darem,' op. 2, and the trio, op. 8, for piano and strings; the other works of the period were published posthumously, such as the rondo for two pianos, the sonata, op. 4, the E minor nocturne, and the polonaises in G minor, D minor, and B flat.

In 1828 Chopin got his first sight of the great world. He was taken by a friend of his father's, Professor Jarocki, to Berlin, where a congress of scientists under Alexander von Humboldt was to be held. In Berlin Chopin caught sight of several musical celebrities, among others, Spontini, Zelter, and Mendelssohn, but seems to have been too shy to introduce himself. He heard a few operas, such as Spontini's 'Cortez,' and the 'Matrimonio Segreto' of Cimarosa, and was much impressed by Handel's 'Ode on St. Cecilia's Day,' which was given at the Sing-Akademie. After some months spent at home in Warsaw, during which he heard Hummel and Paganini, he went, in July 1829, to Vienna, where he found that Haslinger was about to publish his 'La ci darem' variations. Count Gallenberg and others urged him to give a concert, and this took place on August 11, 1829, a time when the fashionable world was away from Vienna. The composer was announced to play his variations, and the 'Krakowiak,' both for piano and orchestra. The parts of the latter piece were so illegible that it had to be withdrawn, and he improvised in its stead, taking as his theme a subject from the 'Dame Blanche,' and a Polish tune. His success was great, and another concert, at which both the variations and the 'Krakowiak' were given, took place one week afterwards, on August 18. The criticisms on his playing are full of interest; one writer noticed as a defect 'the non-observance of the indication by accent of the commencement of musical phrases,' and there are allusions to his 'precision and accuracy,' as well as to the fact that his tone was considered by some, Moscheles for instance, as insufficient for a large room.

We gather from confidential letters to a bosom friend and schoolfellow named Woyciechowski,[2] that about this time Chopin was (or believed himself) in love with a pupil of the Warsaw Conservatorium, Constantia Gladkowska, whose attractions inspired some of the compositions of the period, notably the adagio of the concerto in F minor, and the valse in D flat, op. 70, No. 3 (posthumously published).

He was now to set forth upon the regular career of a travelling virtuoso, and a farewell concert was given on March 17, 1830. The interest taken in him was so great that every seat was occupied, and a second, and even a third concert had to be given, in spite of the fact that at the first he and the audience were not in perfect sympathy. It is significant of the state of musical taste in Warsaw that on each of the three occasions the concerto was divided; on the first occasion the allegro from the F minor concerto was separated from the remainder by a divertissement for the French horn; and at the second concert by a violin solo. At the third, which took place on Oct. 2, 1830, the E minor concerto was subjected to similar treatment, and on each of the three occasions Chopin played potpourris on Polish tunes, either written down beforehand or extemporised. At the second the 'Krakowiak' was also given, and the profits were about £125. At the third Mlle. Gladkowska was one of the singers, so it was no wonder that the concert was the most successful of the three in point of Chopin's own performances. He left Warsaw on Nov. 1, 1830, and went to Breslau, Dresden, Prague, Vienna, Munich, and Stuttgart, on the way to Paris. Besides the works already enumerated, his compositions now included the polonaise in E flat, with orchestra, the introduction and polonaise for piano and violoncello (in its first form), and a number of études, nocturnes, valses, polonaises, and mazurkas. The tour, from a financial point of view, was not a success; Haslinger, in Vienna, found it too expensive to publish good music, and so laid everything but waltzes aside. Some of Chopin's letters from Vienna contain amusing remarks on those whom he met. Thalberg 'takes tenths as easily as I do octaves, and wears studs with diamonds'; 'Moscheles does not at all astonish me'; Czerny 'has again arranged an overture for eight pianos and sixteen performers, and seems to be very happy over it,' and so on. In July 1831 he was obliged to wait at Munich till money was sent him from home; he gave a concert, at which he played the E minor concerto, and the fantasia on Polish airs.

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[1] This was told to the writer by Chorley in 1864.

[2] Quoted in Karasowski's *Life*, vol. ii.

At Stuttgart he heard of the taking of Warsaw by the Russians, an event which is said to have inspired the wild despair of the study in C minor, op. 10, No. 12.

Although Chopin arrived in Paris in a mood of despondency and rather short of money, the Parisians received him all the more readily because he was a Pole, and a wave of sympathy with the troubles of Poland was just then passing over the French nation. With his clear-cut profile, high forehead, thin lips, tender brown eyes, delicately-formed hands, and pale complexion, it was little wonder that he rapidly made friends among the most important musical people of Paris. Of the pianists of the time, he chiefly admired Kalkbrenner for his technique, and even went so far as to join some of his classes! Although much of the information that is forthcoming as to Chopin's first impressions of Paris must be considered apocryphal, we know from his letters that he was not slow in realising the kind of work which lay before him to do, and that this was something else than the career of a mere virtuoso-pianist. On all hands it is admitted that he did not excel in the interpretation of music other than his own, and that his technique was less certain than that of some of his contemporaries. 'Perhaps I cannot create a new school, however much I may wish to do so, because I do not know the old one; but I certainly *do* know that my tone-poems have some individuality in them, and that I always strive to advance.' 'So much is clear to me, I shall never become a Kalkbrenner; he will not be able to alter my perhaps daring but noble resolve—to create a new era in art.'

Among Chopin's earliest friends in Paris were Cherubini, Bellini, Berlioz, Meyerbeer, Liszt, Hiller, Osborne, among composers, and Baillot, Brod, Franchomme, and Pixis, among executive artists. His first concert took place on Feb. 26, 1832. He played the F minor concerto and the 'La ci darem' variations, besides taking part with Kalkbrenner in a duet for two pianos by the latter, accompanied on four other pianos. Hiller tells us that Mendelssohn, who was present, 'applauded triumphantly.' Another appearance was made by Chopin on May 20, 1832, at a charity concert given by the Prince de la Moskowa. In another letter he touches upon the sordid little tragedy which must have been the lot of so many artists at various times, the need of keeping up the appearance of a larger income than was actually existing, in order to secure the patronage of the fashionable world, and to pose as a successful teacher. He speaks of having many pupils belonging to the Conservatoire, as well as private pupils of Moscheles, Herz, and Kalkbrenner, and says that they profess to regard him as the equal of Field (!). When John Field came to Paris, in the winter of 1832-33, he and Chopin had not very much personal sympathy, in spite of the undoubted influence which Field's characteristics as a composer had exercised upon the younger man. Field spoke of Chopin as 'un talent de chambre de malade.' In the same winter Chopin took part with Hiller and Liszt in a performance of Bach's concerto for three harpsichords (played on pianos), in the intervals of a theatrical performance for the benefit of Miss Smithson, afterwards the wife of Berlioz. Both Berlioz and Liszt were not quite sympathetic to Chopin, and their excesses of style seemed to him ridiculous. As early as 1833, it is said[1] that Chopin declared that Berlioz's music was such as to justify any man who chose to break with him,—an unusually violent expression of opinion for Chopin. It was not till after Chopin's death that Berlioz uttered his famous sneer, 'Il se mourait toute sa vie.'

Meanwhile Chopin's music was steadily making its way, and between 1833 and 1847 every year saw the publication of some of his works, so that it must have been worth the publishers' while, financially speaking, to bring them out. The vogue of his music was started in Germany with Schumann's article on 'op. 2,' and the often-quoted words, 'Hats off, gentlemen! a genius!'

After the winter of 1834-35 Chopin's appearances as a virtuoso were very rare; three quasi-private concerts were given in 1841, 1842, and 1848, but they were distinctly for the sake of bringing forward new works, not in order to exhibit the composer's ability as a pianist. On Dec. 7, 1834, he played an andante (probably that which stands as the introduction to the polonaise in E flat (at a concert given by Berlioz in the Conservatoire, and on Christmas Day of the same year he played with Liszt Moscheles' 'grand duo,' op. 47, and a duet on two pianos written by Liszt on a theme of Mendelssohn's (the MS. of which has disappeared). Chopin's retirement from the public career of a pianist seems to date from April 1835, and a performance of his E minor concerto, at which he met with a lukewarm reception from the public. His actual last appearance in public (not including the quasi-private concerts already referred to) was at Habeneck's benefit at the Conservatoire, where he played the andante and polonaise, op. 22. In the summer of the same year he met his parents at Carlsbad, and afterwards visited Dresden and Leipzig, where Mendelssohn introduced him to Schumann, and he and

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[1] Franchomme is the witness.

Clara Wieck played to each other; she played her future husband's sonata in F sharp minor, op. 11, and he 'sang' (as Schumann says) his nocturne in E flat, op. 9. Mendelssohn gives an amusing account[1] of an evening during which he played 'St. Paul' to Chopin, the two parts of which were separated by Chopin's performance of some new études and a concerto movement: 'It was just as if a Cherokee and a Kaffir had met and conversed.' With Schumann's opinions of Chopin every musical reader is familiar.

In the summer of 1836 a similar journey was made to Marienbad, Dresden, and Leipzig, the first place being visited with the object of meeting again a certain Mlle. Maria, daughter of Count Wodzinski, whose three sons had been at the school kept by Nicholas Chopin. Chopin proposed to, and was rejected by, the young lady, who subsequently made a better match in a worldly point of view. The most permanent trace of the affair is in a 'tempo di valse' in F minor, op. 69, No. 1, which is dated 'Dresden, September 1835, pour Mlle. Marie'; the lady cherished the autograph as 'L'Adieu.'

The first of Chopin's visits to England took place in July 1837; his object was primarily to consult a doctor, and to arrange certain business matters, the latter resulting in the publication of his works by the firm of Wessel & Co. (later Ashdown & Parry, now Edwin Ashdown). Chopin played at the house of James Broadwood in Bryanston Square, but his delicate state of health was one of the obstacles to his visiting or receiving visits. It was about this time that the first unmistakable signs of pulmonary disease began to show themselves.

Chopin used to say that his life consisted of an episode without a beginning and with a sad end. He referred to the intimacy with George Sand (Mme. Dudevant), the history of which has been related by various persons, with greater or less opportunities for ascertaining the truth, but, as regards a good many of them, with very incomplete success, so far as absolute veracity is concerned. The acquaintance began, at Liszt's instigation, early in 1837, when Chopin visited the novelist at Nohant. They planned a sojourn in the island of Majorca, where Chopin was to recover his health in the company of his friend. He borrowed money for his expenses, and the party, consisting of Mme. Sand, her son, daughter, and maid, and Chopin, started by Port-Vendres and Barcelona in November 1838 for Palma, where for a time everything was *couleur de rose.* After some time an exceptionally wet season set in, and Chopin was miserable, his illness increasing on him to such an extent that the landlord insisted on their quitting his house, and paying for the process of disinfecting it. To add to the other troubles, his piano was seized by the Custom-house officers, and not released till February 1839. The various accounts of the sojourn in Majorca are embodied, in a more or less credible way, in George Sand's *Un Hiver à Majorque* and *Histoire de ma Vie;* the other side of the picture is given, after the quarrel and separation, in *Lucrezia Floriani* (published in 1847), where Chopin figures as Prince Karol—a high-flown, consumptive, and exasperating nuisance. The most important of the works completed at Palma is the set of preludes, op. 28, in which the curious may see reflected the various moods of the composer's temperament during this famous 'episode.' The ballade in F, op. 38, the polonaise in C minor, op. 40, No. 2, and the scherzo in C sharp minor, op. 39, seem all to have been conceived about the same time. Early in March (1839), Chopin and George Sand returned to France, and after being nursed at Marseilles the invalid was taken to Genoa, and thence to Nohant. For the next seven years or so their summers were spent at Nohant, the rest of the year in Paris—at first at No. 10 Rue Pigalle, and afterwards in the Cité d'Orléans. During this period his relations with publishers were satisfactory, and his lessons commanded a high price. He played at St. Cloud before the royal family, together with Moscheles, in the winter of 1839, and gave two concerts of his own, on April 26, 1841, and Feb. 21, 1842. On the second occasion we learn from Maurice Bourges that Chopin played the mazurkas in A flat, B major, and A minor; three studies (probably op. 25, Nos. 1 and 2, and op. 10, No. 12); the ballade in A flat; four nocturnes, one of which was in F sharp minor, op. 55; the prelude in D flat; and the impromptu in G flat. The conditions of these concerts appear to have been almost ideal in their avoidance of the ordinary drawbacks of public entertainments. The audience consisted mainly of his friends and pupils, and the tickets were eagerly taken up in private. About this time Moscheles says of him in his Diary: 'His *ad libitum* playing, which, with the interpreters of his music, degenerates into disregard of time, is with him only the most charming originality of execution; the amateurish and harsh modulations which strike me disagreeably when I am reading his compositions no longer shock me, because his delicate fingers glide lightly over them in a fairy-like way; his *piano* is so soft that he does not need any strong *forte* to produce contrasts: it is for this reason that one does not miss the orchestral effects which the German school demands from a pianoforte player, but allows one's self to be carried away, as by a singer who, little concerned about the accompaniment, entirely follows his feelings.' In another place he says: 'Personally I dislike the artificial, often forced, modulations; my fingers stumble and fall over such passages;

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[1] *Letters to his Family*, Oct. 8, 1835.

however much I may practise them I cannot execute them without tripping.'

In 1847 Chopin's connection with George Sand came to an abrupt and painful end. It is unnecessary to discuss the details of the quarrel between them, but it is pretty certain that the consequent distress of mind accelerated the composer's ill-health, if it was not a primary cause of his early death. In October 1847, was published Chopin's last composition, the sonata for piano and violoncello, op. 65, in G minor. His last concert was given in Paris on Feb. 16, 1848, when the approach of the Revolution was already being felt. He played with Alard and Franchomme in Mozart's trio in G (Köchel, No. 496), and with Franchomme in three movements of his new sonata, besides a number of solos, among which were the Berceuse, the valse in D flat, op. 64, and the Barcarole. Sir Charles Hallé, who was present on the occasion, gave an account to the writer of how Chopin played the *forte* passages towards the end of the Barcarole *pianissimo* with all manner of refinements. Like so many other musicians, Chopin fled from the disturbances of the Revolution to London, where he arrived on April 21, 1848. He played at Lady Blessington's, at Gore House, Kensington, and at the Duchess of Sutherland's, at Stafford House. Erard, Broadwood, and Pleyel sent him pianos, and almost wherever he played he had to be carried upstairs. That, nevertheless, his playing could occasionally produce the effect of unexpected force, as in the octaves of the A flat polonaise, was recorded by the late Mr. Henry Fowler Broadwood. Two morning concerts were given at Mrs. Sartoris's and Lady Falmouth's, and the price of tickets was a guinea. He appeared at Manchester on August 28, 1848, but did not excite as much enthusiasm as was to have been expected, and he also played at Glasgow and Edinburgh, the latter on Oct. 4. Between whiles he had been visiting Scotch friends, such as Miss J. W. Stirling, Lady Murray, and Lord Torphichen. At the close of this tour he was in the deepest dejection of spirits, and was evidently nearing the end. He returned to Paris, and died there between three and four in the morning of Oct. 17, 1849. There was a grand funeral service at the Chapelle de la Madeleine, when Mozart's Requiem was sung; the body was afterwards interred in the cemetery of Père-la-Chaise, near the graves of Cherubini and Bellini. A great concourse witnessed the entire ceremony.

Robert Schumann, when reviewing Chopin's Preludes for the *Neue Zeitschrift für Musik*, in 1839, called him 'the boldest and proudest poetic spirit of the times!' (*Ges. Schriften*, iii. 122); he might have added with at least equal truth, and in the face of all contemporary opposition, that Chopin was a legitimately trained musician of quite exceptional attainments, a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison—a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. As he preferred forms in which some sort of rhythmic and melodic type is prescribed at the outset,—such as the mazurka, polonaise, valse, bolero, tarantelle, etc., he virtually set himself the task of saying the same sort of thing again and again; yet he appears truly inexhaustible. Each étude, prelude, impromptu, scherzo, ballade, presents an aspect of the subject not pointed out before; each has a *raison d'être* of its own. With few exceptions, all of which pertain to the pieces written in his teens, thought and form, matter and manner, shades of emotion and shades of style, blend perfectly. Like a magician he appears possessed of the secret to transmute and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable. He was a great inventor, not only as regards the technical treatment of the pianoforte, but as regards music *per se*, as regards composition. He spoke of new things well worth hearing, and found new ways of saying such things. The emotional materials he embodies are not the highest; his moral nature was not cast in a sublime mould, and his intellect was not profound; his bias was romantic and sentimental rather than heroic or *naïve*—but be his material ever so exotic, he invariably makes amends by the exquisite refinement of his diction. He is most careful to avoid melodic, rhythmic, or harmonic commonplaces; a vulgar melody or a halting rhythm seem to have been revolting to him; and as for refined harmony, he strove so hard to attain it, that in a few of his last pieces he may be said to have overshot the mark, and to have subtilised his progressions into obtuseness.

The list of his works extends only up to op. 74, and when bound up in a few thin volumes Chopin is certainly not formidable, yet his published pieces represent an immense amount of care and labour. With regard to rare musical value, originality and perfection of style, the solo pieces may be classed as follows:—études and preludes; mazurkas and polonaises; ballades and scherzi; nocturnes and valses; etc. The two concertos are highly interesting as far as the treatment of the solo part is concerned, but the orchestration is poor. This obvious fact has led certain lovers of Chopin's music to rescore the accompaniments of the two concertos; but, apart from the want of reverence, and apart from what may be called the artistic immorality of such a proceeding, it may be maintained that Chopin did not intend to accompany the solo part more heavily than he has done. At the same time, the concertos and other works with orchestra are more effective when played on two pianos than in their original form. In his treatment of other instruments than the piano, he is hardly at his ease, and neither the trio, op. 8, nor the sonata with violoncello, op. 65, represents him at his best. In the light but effective polonaise in C for piano and violoncello, Franchomme made various modifications in the violoncello part which are undoubtedly great improvements; the melodic value of the work becomes greater, as well as its general effect. But these changes were made with the composer's sanction.

The seventeen Polish Songs, which were published as op. 74, owe much to traditional sources. They are characteristic of the sort of thing Chopin often contributed, and liked to contribute, to the social gatherings, and to the albums of his female compatriots. The collection consists of a number of fine old tunes, set to new words, and arranged by Chopin. In one or two instances, such as Nos. 16 and 17, it may be that the songs are the work of some amateur, corrected by Chopin.

From certain records by his pupils, it is possible to realise what qualities in a pianist seemed to Chopin most valuable. Touch was of supreme importance; scales were to be practised *legato* with full tone, very slowly at first, and gradually increasing in speed. Scales with many black keys were chosen first, and C major last of all. Selections were made from the studies of Clementi, Cramer, and Moscheles, from the suites, preludes and fugues, of Bach, and from his own Études. Several of Field's nocturnes were recommended for the production of a rich singing tone. 'Everything is to be read *cantabile*, even my passages; everything must be made to sing—the bass, the inner parts, etc.' Double notes and chords in music of Hummel's date and later, had to be struck together, no *arpeggio* being allowed unless indicated by the composer. He generally played shakes according to the old tradition of beginning with the auxiliary note. Many old-fashioned tricks in fingering were revived by Chopin, in spite of the horror with which the pedants of his time regarded them. He would pass the thumb under the little finger, or *vice versâ*, with a distinct bend of the wrist. He would slide from one key to another with the same finger, and this not merely when gliding down from a black to a white key, and he allowed the longer fingers to pass over the shorter, without the aid of the thumb. The fingering of chromatic thirds as he himself marked it in the study, op. 25, No. 5, gives the possibility of a perfect *legato* with a quiet hand.

As to *tempo rubato*, it is most interesting to learn that Chopin always kept a metronome on his piano; his rubato was by no means the unreasoning abandonment of rhythm which we often hear in the present day; 'the singing hand,' as he said, 'may deviate from strict time, but the accompanying hand must keep time.' 'Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections.' He disliked exaggerated accentuation, which 'produces an effect of pedantic affectation.' He also strongly advised his pupils to cultivate ensemble playing.

As to the comparative value of the various editions of Chopin's works, a few words may not be out of place. The earliest, and in many ways the most authoritative, are those published in Paris during the composer's lifetime. Next in order of importance come the collective editions of Tellefsen, Klindworth, and Mikuli (Paris, Moscow, and Leipzig respectively). The English edition of Wessel & Co. (now Edwin Ashdown) ranks as one of the early editions, but there is no evidence that Chopin corrected the proofs. Klindworth's edition is of considerable practical value; his fingerings, however, and occasionally his alterations of the text, diminish its authority. The Peters and Litolff editions are fairly accurate as far as the text is concerned, though the fingering is often queer (*i.e.* based on Klindworth), and the Breitkopf & Härtel edition of the complete works, including the songs and the ensemble pieces, is convenient, although various misprints are copied from older editions, and it is not always a safe guide in regard to details of harmony.

As to the lives of the composer: Liszt's *F. Chopin* is based on some articles which appeared in the *Gazette Musicale* in 1851-52, and was published in book-form in 1879; an English translation, by M. Walker Cook, appeared in 1877, and a German version in 1881. Mme. de Wittgenstein was Liszt's collaborator in this book, as well as in other of his literary productions. Many of the misleading statements regarding Chopin are said to be due to the reminiscences of a Pole named Grzymala. Moritz Karasowski's *Friedrich Chopin*, in two volumes, appeared in 1877. The standard biography of the composer is Professor Niecks's *Life* in two volumes, London, 1888. It is thoroughly trustworthy. Certain books by George Sand, referred to above, may be consulted; and in regard to the works, rather than to the man, Jean Kleczynski's *Chopin—de l'interprétation de ses œuvres.*

The list of Chopin's works is as follows. Those marked with an asterisk were published posthumously:—

Op.
1. Rondo, C minor.
2. 'La ci darem' Variations (with Orchestra).
3. Introduction and Polonaise, in C (PF. and Vcello).
4. *Sonata, C minor.
5. *Rondeau à la Mazur.
6. Four Mazurkas.
7. Five Mazurkas.
8. Trio (PF. and Strings).
9. Three Nocturnes.
10. Twelve Studies.
11. Concerto, E minor.
12. Variations (with Orch.), 'Ludovic' (Hérold).
13. Fantasia on Polish airs.

Op.
14. Krakoviak Rondo (with Orch.)
15. Three Nocturnes.
16. Rondo, E♭.
17. Four Mazurkas.
18. Valse, E♭.
19. Bolero.
20. Scherzo, B minor.
21. Concerto, F minor (with Orch.)
22. Polonaise, E♭ (with Orch.)
23. Ballade, G minor.
24. Four Mazurkas.
25. Twelve Studies.
26. Two Polonaises.
27. Two Nocturnes.
28. Twenty-four Preludes.
29. Impromptu, A♭.

Op.
30. Four Mazurkas.
31. Scherzo, B♭ minor.
32. Two Nocturnes.
33. Four Mazurkas.
34. Three Valses.
35. Sonata, B♭ minor.
36. Impromptu, F♯.
37. Two Nocturnes.
38. Ballade, F.
39. Scherzo, C♯ minor.
40. Two Polonaises.
41. Four Mazurkas.
42. Valse, A♭.
43. Tarantelle.
44. Polonaise, F♯ minor.
45. Prelude, C♯ minor.
46. Allegro de Concert.
47. Ballade, A♭.
48. Two Nocturnes.
49. Fantasia, F minor.
50. Three Mazurkas.
51. Impromptu, D♭.
52. Ballade, F minor.
53. Polonaise, A♭.
54. Scherzo, E.
55. Two Nocturnes.
56. Three Mazurkas.
57. Berceuse.
58. Sonata, B minor.
59. Three Mazurkas.

Op.
60. Barcarole.
61. Polonaise Fantaisie.
62. Two Nocturnes.
63. Three Mazurkas.
64. Three Valses.
65. Sonata, G minor (PF. and Violoncello).
66. *Fantaisie Impromptu.
67. *Four Mazurkas.
68. *Four Mazurkas.
69. *Two Valses.
70. *Three Valses.
71. *Three Polonaises.
72. *Nocturne, E minor, Marche funèbre in C minor, and three Écossaises.
73. *Rondo for two PFs. in C.

Without opus-number.
*Seventeen Songs with PF. acct.
Three Studies.
*Mazurkas in G, B♭, D, C, and A minor.
*Valses, E major and minor.
*Polonaises, G♯ minor and B♭ minor.
*Variations in E, 'The Merry Swiss Boy.'
Duet Concertante, on 'Robert' (for PF. and Vcello, written with Franchomme).

In addition to these have lately appeared a fugue and a nocturne, the musical value of which is *nil*. E. D.

CHORAGUS. A titular functionary in the University of Oxford, who derives his name from the leader of the chorus in the ancient Greek drama (χοραγός). In the year 1626 Dr. William Heather, desirous to ensure the study and practice of music at Oxford in future ages, established the offices of Professor, Choragus, and Coryphæus, and endowed them with modest stipends. The Professor was to give instruction in the theory of music, the Choragus and the Coryphæus were to superintend its practice. 'Twice a week,' say the ordinances of Dr. Heather, 'is the Choragus to present himself in the Music School and conduct the practice, both vocal and instrumental, of all who may choose to attend.' The instruments to be used by the students at these performances were furnished out of Dr. Heather's benefactions; provision was made for obtaining treble voices, and everything requisite to the regular and practical cultivation of music as one of the academic studies appeared to have been devised. Yet Dr. Heather must have had certain misgivings as to the future of his institutions, for he enacts that 'if *no one* shall attend the meetings in the Music School, then the Choragus himself shall sing with two boys for at least an hour.' Little as Dr. Heather asked of posterity, he obtained still less. The practices ceased; the instruments were dispersed, and their remnant finally broken up by the authorities as old lumber; and no Choragus has either conducted or sung in the Music School within the memory of man. The history of this well-meant endowment may point either to the indifference and mismanagement of the University, or to the doubtful vitality of official attempts to foster a free art. Latterly the Choragus was charged, along with the Professor, with the conduct of the examinations for musical degrees, but this duty no longer exists, and even the name and office of the Coryphæus have become extinct. The emoluments of the office, derived in part from the above-mentioned endowment, in part from fees paid on examination, amount in all to an insignificant total. C. A. F.

CHORAL FANTASIA. A composition of Beethoven's (op. 80) in C minor, for piano solo, orchestra, solo quartet, and chorus. It is in two sections—an 'Adagio' and a 'Finale, Allegro.' The Adagio is for piano solo in the style of an improvisation; indeed it was actually extemporised by Beethoven at the first performance, and not written down till long after. The Orchestra then joins, and the Finale is founded on the melody of an early song of Beethoven's—'Gegenliebe'—being the second part of 'Seufzer eines Ungeliebten' (1795—first, variations for piano and orchestra, Allegro; then an Adagio; then a Marcia, assai vivace; and lastly, an Allegretto in which the solo voices and chorus sing the air to words by Kuffner in praise of music. The form of the piece appears to be entirely original, and it derives a special interest from its being a precursor of the Choral Symphony. In both the finales are variations; the themes of the two are strikingly alike; certain passages in the vocal part of the Fantasia predict those in the Symphony (compare 'und Kraft vermählen' with 'überm Sternenzelt'); and lastly, there is the fact that Beethoven speaks of the finale of the Symphony as 'in the same style as the Fantasia but far more extended' (Letter to Probst, March 10, 1824). It was first performed by Beethoven himself, at the Theatre 'an der Wien,' Dec. 22, 1808; published July 1811; and dedicated to the King of Bavaria. Its first appearance in the Philharmonic programmes is April 24, 1843—repeated on May 22,—Mrs. Anderson pianist both times. Sketches for the Fantasia are said to exist as early as 1800, with those for the six Quartets (op. 18), and the C minor Symphony (Thayer, *Chron. Verzeichniss*, No. 142). G.

CHORAL HARMONIC SOCIETY. The members of this amateur society met at the Hanover Square Rooms for the practice of concerted vocal and instrumental music. In 1837 J. H. B. Dando was the leader, Holderness the conductor, and H. Bevington the organist. The programmes usually included a glee or madrigal with symphonies, overtures, and vocal solos. C. M.

CHORAL HARMONISTS' SOCIETY. An association of amateurs devoted to the performance of great choral works with orchestral accompaniments; held its first meeting at the New London Hotel, Bridge Street, Blackfriars, Jan. 2, 1833, and the subsequent ones at the London Tavern until the last Concert, April 4, 1851, twelve months after which the Society was dissolved. It had a full band (containing, in 1838, 14 violins, 6 violas, 3 violoncellos, 3 basses, with complete wind) and chorus. The solo singers were professionals — Clara Novello, Miss Birch, Miss Dolby, J. A. Novello, etc. Its conductors were V. Novello, Lucas, Neate, and Westrop; leader J. H. B. Dando. The programmes were excellent.

Among the works performed were Beethoven's Mass in D (April 1, 1839, and again April 1, 1844), Haydn's 'Seasons,' Mendelssohn's 'Walpurgisnight,' etc.

The Choral Harmonists were a secession from the City of London Classical Harmonists, who held their first meeting April 6, 1831, and met alternately at Farn's music shop, 72 Lombard Street and the Horn Tavern, Doctors' Commons. T. H. Severn was conductor, and Dando leader, and the accompaniments were arranged for a septet of strings. Among the principal works thus given were—'Oberon,' Spohr's Mass in C minor, and 'Letzten Dinge,' a selection from Mozart's 'Idomeneo,' etc. The name 'City of London' was intended to distinguish it from the Classical Harmonists, a still older society, meeting at the Crown and Anchor Tavern, Strand, of which Griffin and V. Novello were conductors. C. M.

CHORAL SYMPHONY. The ordinary English title for Beethoven's Ninth Symphony (op. 125) in D minor, the Finale of which is a chain of variations for solos and chorus. Fr. 'Symphonie avec Chœurs.' Beethoven's own title is 'Sinfonie mit Schluss-Chor über Schiller's Ode An die Freude.' The idea of composing Schiller's Ode to Joy 'verse by verse,' occurred to Beethoven as early as 1792 (see p. 220); but no traces remain of music to it at that date. In 1811 we find a sketch for an 'Ouverture Schiller,' with the opening words of the ode set to notes (Thayer, *Verz.* No. 238), but no further mention of it has been discovered till 1822. The first allusion to the Symphony in D minor is as the third of three which he projected while writing Nos. 7 and 8 in 1812 (pp. 246, 247). The first practical beginning was made in 1817, when large portions of the first movement and the Scherzo are found in the sketch-books. The Finale was settled to be choral, but Schiller's Ode is not named till after the revival of 'Fidelio,' in Nov. 1822. It then appears in the sketch-books. After inventing with infinite pains and repetitions the melody of the Finale, and apparently the variations, a mode had to be discovered of connecting them with the three preceding movements. The task was one of very great difficulty. The first solution of it was to make the bass voice sing a recitative, 'Let us sing the song of the immortal Schiller.' This was afterwards changed to 'O friends, not these tones' (*i.e.* not the tremendous discords of the Presto 3-4—which follows the Adagio—and of the Allegro assai), 'Let us sing something pleasanter and fuller of joy,' and this is immediately followed by the Chorus 'Freude, Freude.' The whole of this process of hesitation and invention and final success is depicted in the most unmistakable manner in the music which now intervenes between the Adagio and the choral portion of the work, to which the reader must be referred.

The Symphony was commissioned by the Philharmonic Society (Nov. 10, 1822) for £50, and they have a MS. with an autograph inscription, 'Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London von Ludwig van Beethoven.' But it was performed in Vienna long before it reached the Society, and the printed score is dedicated (by Beethoven) to Frederick William III., King of Prussia. The autograph of the first three movements is at Berlin, with a copy of the whole carefully corrected by Beethoven.

The first performance took place at the Kärnthnerthor Theatre, May 7, 1824. First performance in London, by the Philharmonic Society, March 21, 1825. At the Paris Conservatoire it was played twice, in 1832 and 1834, half at the beginning and half at the end of a concert. At Leipzig, on March 6, 1826, it was played from the parts alone; the conductor having never seen the score! G.

CHORALE (Ger. *Choral*, and *Corale*), a sacred choral song (*cantus choralis*) which may almost be said to belong exclusively to the reformed church of Germany, in which it originated. Luther introduced a popular element into worship by writing hymns in the vernacular and wedding them to rhythmic music, which should appeal to the people in a new and more lively sense than the old-fashioned unrhythmic church music. The effect was as great (with all due respect to the different quality of the lever) as the 'Marseillaise' in France or 'Lillibullero' in England, or Auber's 'Masaniello' and the 'Brabançonne' in Brussels; for it cannot be doubted that no insignificant share in the rapid spread of the new ideas was owing to these inspiriting and vigorous hymns, which seemed to burst from the hearts of the enthusiastic and earnest men of whom Luther was the chief. The movement passed rapidly over Germany, and produced in a short time a literature of sacred hymns and tunes which cannot be surpassed for dignity and simple devotional earnestness. Luther and his friend Walther brought out a collection at Erfurt in 1524, which was called the 'Enchiridion,' or handbook. Though not absolutely the first, it was the most important early collection, and had a preface by Luther himself. A great number of collections appeared about the same time in various parts of Germany, and continued to appear till the latter part of the 17th century, when, from political as well as religious circumstances, the stream of production became sluggish, and then stopped altogether.

The sources of the chorales were various; great numbers were original, but many were adapted from the old church tunes, and some were from altogether secular sources. For instance, the chorale 'Der Du bist drei' is from the ancient 'O beata lux Trinitatis'; and 'Allein Gott in der Höh' sei Ehr,' which Mendelssohn uses in a modified form in 'St. Paul,' is also based upon a hymn of the Roman Church. On the other hand, 'Herr Christ der einig' Gott's Sohn' is taken from a secular tune, 'Ich hört' ein Fräulein klagen'; and 'Herzlich thut mich verlangen,' which appears several times in Bach's 'Matthäus-Passion'—for instance to the words 'O Haupt voll Blut und Wunden'—is taken from a secular tune, 'Mein G'muth ist mir verwirret.' Of many of them it is difficult to fix the origin. That generally known in England as Luther's Hymn ('Es ist gewisslich') cannot with probability be attributed to him; but there seems no doubt that the famous 'Ein' feste Burg,' which Meyerbeer took as the text of 'Les Huguenots,' and Mendelssohn used in his Reformation Symphony, Wagner in his 'Kaisermarsch,' and Bach in various ways in his Cantata to the same words, is really by the great reformer. The most prolific composer of chorales was Johann Crüger, who was born some time after Luther's death. One of his, 'Nun danket alle Gott,' is best known in England from its use by Mendelssohn in his 'Lobgesang.'

The chorale which Mendelssohn uses in 'St. Paul,' at the death of Stephen, is by Georg Neumark, who also wrote the original words to it. In the preface to Bennett and Goldschmidt's 'Chorale-book for England' this tune is said to have been so popular that in the course of a century after its first appearance no less than 400 hymns had been written to it.

A very famous collection of tunes was published in Paris in 1565 by Claude Goudimel. Most of these soon found their way into the German collections, and became naturalised. Among them was the tune known in England as the 'Old Hundredth' (q. v.), which had already appeared in 1551.

The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the latter part of the 17th century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times. C. H. H. P.

In tracing the history of the Chorale it is extremely difficult to distinguish the composer of the melody or canto fermo from the harmoniser (called *Tonsetzer* by Winterfeld). A large proportion of extant chorales appear to be based on old church tunes, so that they present a continuity with the past which is quite consistent with Luther's earlier practice. As to the ancient origin of these tunes, see LUTHER. The Chorales used in this first period are treated as Motets [see MOTET], as the examples in Winterfeld show: that is, the melody is given out as a canto fermo, generally in a tenor or at least a middle part, with the other parts in more or less florid counterpoint. The music is not yet measured [see MEASURE] or divided into equal rhythm (*musica mensurabilis*). The contrapuntal treatment, which became more elaborate under such musicians as Stephen Mahu and Joh. Kugelmann—both early in the 16th century—advanced greatly in the number of voice-parts and general complexity towards the end of the 16th and first half of the 17th century, the chief writers being Gumpelzhaimer, Joh. Eccard, Mich. Praetorius, Joh. Schopp, and Joh. Rosenmüller. This again, when the singing came to be restricted to the canto fermo in unison, originated the school of organ accompaniment to the Chorales such as we see in Bach's organ works, and as it is still occasionally to be heard in Germany.

It has been noticed that some chorales are based on secular songs of an earlier date. The old ecclesiastical forms of music inherited from Saint Gregory were proper to the Latin hymns of the Breviary; but for hymns written in a modern language and forming no part of a prescribed ritual, the freer style used in secular songs was, or was soon found to be, quite natural. Most, however, of the secular melodies thus used were not so employed till towards the end of the 16th or beginning of the 17th century.

Simultaneously with this elaborate contrapuntal treatment, which demanded the resources of a church with a good choir, it is interesting to note the tendency towards a simpler treatment. This is found *par excellence* in Goudimel's setting of Marot and Beza's Psalms, 1565 [see GOUDIMEL], in which there are four voices, with counterpoint note against note, and the melody generally in the tenor, but in twelve psalms in the discant. In the latter point this book is the harbinger of one of the chief revolutions in the history of hymn-music. The revolution is fully effected in 1586 by Lucas Osiander in his 'Geistliche Lieder und Psalmen mit 4 Stimmen auf Contrapunkts weiss . . . *also gesetzt, dass ein christliche Gemein durchauss mit singen kann.*' The title shows that the removal of the melody to the upper part was due to a desire for congregational singing [and implies that the custom of putting the melody in the top part was even then coming into use. In the Scottish Psalter of 1635 the tenor part is still labelled 'the Church Part']. This book was followed in 1594 by a similar treatment of the Psalter in Lobwasser's version by Samuel Marschal. The chorale was after this sung either in four voice-parts, with the canto fermo in the discant; or in unison, with florid counterpoint on the organ. The latter is considered the more classical form in Germany. [See also BOURGEOIS and FRANC.]

The composition, harmonisation, and collection of chorales for the services of the Lutheran (and other Protestant) churches engaged the artistic talents of a whole school of musicians, of whom some of the most eminent are treated in special articles. [See AGRICOLA, Martin; ALTENBURG, M.; BRUCK, A. de; CALVISIUS,

Seth; Crüger, J.; Dietrich, S.; Ducis, Benedictus; Ebeling, J. G.; Eccard, Joh.; Frank, Melchior; Freylinghausen, J. A.; Gumpelzhaimer, A.; Hammerschmidt, A.; Herman, N.; Hintze, J.; Isaac, Heinrich; Kugelmann, J.; Löwenstern, M. A. von; Mahu, Stephen; Marschal, S.; Neumark, Georg; Osiander, L.; Praetorius, Michael and Jacob; Resinarius, B.; Rhau, G.; Rosenmüller, J.; Scheidt, S.; Schein, J. Hermann; Schopp, J.; Selneccer, N.; Senfl, Lud.; Vopelius, Gottf.; Vulpius, Melchior; Walther, Joh.

The literature of the subject is considerable, and only a few of the most important modern works can conveniently be mentioned here. The great standard work is that of Carl von Winterfeld, *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes*, in three large quarto volumes, with abundant specimens of the setting of the old tunes from ancient manuscripts (Leipzig, 1843-47); it is, however, not clearly arranged. G. Döring's *Choralkunde* (Danzig, 1865), and E. E. Koch's *Geschichte des Kirchenlieds und Kirchengesangs, mit besonderer Rücksicht auf Württemberg*, 2 vols. (Stuttgart, 1847), are useful guides. [Mention should be made of Dr. Philipp Wolfrum's *Entstehung und erste Entwickelung des deutschen evangelischen Kirchenliedes* (1890).] Of collections of chorales, treated either as four-voice hymns or for singing in unison, there is a great number. The following may be noted as having especial interest:—'J. S. Bach's mehrstimmige Choralgesänge und geistliche Arien zum erstenmal unverändert . . . herausgegeben von Ludwig Erk,' 1850; 'Choralbuch, enthaltend eine Auswahl von 272 der schönsten . . . Kirchengesänge in vierstimmige Bearbeitung. Nebst einem Anhang, bestehend aus 69 von J. S. Bach theils ganz neu componirten, theils im Generalbass verbesserten Melodien. Herausgegeben von J. G. Lehmann,' third edition, 1871; '371 vierstimmige Choralgesänge von J. S. Bach.' [Edited by C. F. Becker.] To what extent the melodies of these, which editors persist in attributing to Bach, are really his, is a very difficult question on which the present writer hesitates as much to pronounce an opinion as on the similar question of Luther's authorship of the music of certain hymns. Another carefully prepared collection which bears the respectable names of Baron von Tucher, Immanuel Faisst, and Joh. Zahn, is entitled 'Die Melodien des deutschen evangelischen Kirchen-Gesangbuchs in vierstimmigen Satze für Orgel und Chorgesang,' Stuttgart, 1854. A good popular book also is 'Hauschoralbuch: alte und neue Choralgesänge mit vierstimmigen Harmonien,' of which the 7th edition was published at Gütersloh, 1871. R. M.

CHORALE-ARRANGEMENTS. The chorale-melodies of the Lutheran Church have exerted a powerful, although indirect, influence on classical music, an influence far greater than that of any of the older ecclesiastical plain-song melodies, with the possible exception of the 'Dies iræ.' One main cause of this is that the composers of the classical school were mostly Germans, and to them and their hearers the chorales afforded an obvious means of conveying the expression of many moods of emotion; and another important cause was derived from the circumstance that the chorale-tunes were in a special manner the property of the people, of the congregation, rather than of the trained choir. It was this circumstance which in the earlier days made it necessary to pause at the end of each line of the hymn, in order to allow a margin of time for the laggards among the congregation to overtake the rest before beginning a new line. The organist very soon found that these pauses allowed room for the introduction of impromptu interludes, and by degrees the interludes grew in importance and in organic connection with the chorale-tune in which they occurred, until the ingenious musicians were accused of distracting the congregation by means of the interludes—a charge actually brought against Bach (see Spitta, *Bach*, Engl. tr. i. 312, 315, 316). Whether any great number of this master's very numerous chorale-arrangements were intended to be used during the actual performance of the hymns in church, may be doubted; but the convention of separating the lines of the hymn-tune by long passages theoretically based on it undoubtedly gave rise to the forms of chorale-prelude, which, with the allied forms of chorale-arrangement, and chorale-interlude, had an influence which has lasted to the present day. In what may be called their typical structure, as shown in the works of Joh. Pachelbel and others, and as perfected by Bach, these organ-pieces, whatever their exact title, generally begin with a phrase taken from the first notes of the hymn-tune, a phrase often treated fugally, preparing the way for the announcement of the hymn-tune itself, which is given out line by line, each line being preceded by a passage closely connected with its opening notes. The same structure is apparent in many of the great 'chorale-choruses' in Bach's church cantatas, where the preludial matter is confined to the instrumental accompaniment, and each line of the chorale is sung in long notes by one section of the choir, while the others sing passages of a more or less ornate description, above or below. Sometimes both in organ-pieces and choral works, the preludial matter is independent of the chorale-tune, and in other cases the chorale is treated as a *canto fermo*, or introduced in the course of a solo or duet which is otherwise free in structure. The great majority of the cantatas, if not quite all, end with a version of the chorale in solid harmony, obviously intended for congregational use, like those which occur at frequent intervals in the course of the Passion Music. No more instructive instance of Bach's manner of treating a chorale-tune can be pointed out than the cantata 'Wachet auf,' where the preludial matter of the first chorus is based on the hymn, which is gone through in very florid guise, line by line; the middle number of the cantata starts with an independent bourrée-theme of the most inspiring kind, in the course of which the chorale is again sung in the tenor part, and finally the last stanza of the hymn is sung in straightforward, homophonic form. The gigantic chorus at the opening of the 'St. Matthew Passion' is another example of Bach's finest treatment of a chorale; the two choirs proceed with a kind of dialogue on a theme independent of the chorale, and the hymn-tune is sung by a third choir in combination with the rest. To enumerate the instances in which German composers, before or after Bach, have employed chorales, is quite superfluous; but a few examples may be quoted of special importance. The use of 'Ach Gott vom Himmel' in the duet of armed men in 'Die Zauberflöte' gives special solemnity to the noble scene in which it occurs; and among other operatic instances mention must be made to the frequent use of 'Ein' feste Burg' in 'Les Huguenots,' where it stands as a type of the reformed faith. Apart from the stage, the value of an emotional suggestion, conveyed by allusions to well-known chorale-tunes was not ignored by composers of the 'romantic' school; Mendelssohn, in the finale of the trio in C minor, in the slow movement of the violoncello sonata in D, at the close of the pianoforte fugue in E minor, and in other places, employed the device with success, and Chopin was fond of creating a kind of ecclesiastical atmosphere by strains in more or less conscious imitation of chorales, while in one of his finest compositions, the scherzo in C sharp minor, he introduces portions of an actual chorale, associated with the words 'Er ist auf Erden kommen arm,' the same tune that Mendelssohn refers to in his trio. The employment of 'Wie schön leuchtet' in the third of Cornelius's exquisite 'Weihnachtslieder' will be remembered; and more recently, the emotional and spiritual eloquence of the chorales has been well brought out by Dr. Philipp Wolfrum, who has not only written a book on the subject of the chorales (referred to above, *s.v.* CHORALE) but has written a Christmas cantata in which many of the most familiar of German hymn-tunes are elaborately treated.

In some of the eleven 'Choral-Vorspiele' which make up the only posthumous work of Brahms, the composer reverts to the strict Bach pattern, basing his preludial matter on the theme of each line in succession (see Nos. 1, 4, and 7); others, such as 'Schmücke dich, o liebe Seele,' are set with a florid accompaniment, and in this particular instance it may be remarked that the pauses printed over the last note of each line seem to indicate merely the fact that the lines end with these notes, not to direct any cessation of the flowing accompaniment. In Nos. 2, 3, 8, and 9, the melody itself is ornamented, and in one only, No. 10, is the preludial figure independent of the chorale. The last introduces, in its exquisite effect of a double echo, a device new in chorale-arrangement, and in the subject of the words, and the inherent beauty of the music, is altogether worthy to be the last musical utterance of one of the greatest masters of all time. M.

CHORD is the simultaneous occurrence of several musical sounds, producing harmony, such as the 'common chord,' the chord of the sixth, of the dominant, of the diminished seventh, of the ninth, etc. C. H. H. P.

CHORISTER (Querestere and other variants). The origin of the word is obvious—a singer in a chorus in church or theatre. Strictly speaking the designation has no age limit or sex restriction, but it is now generally reserved for boy singers in cathedrals or church choirs. This ecclesiastical office is of ancient origin. Considerations of space allow the following historical outline in regard to England only. At an early period the education and training of choristers were considered. The oldest choral grammar school in this country is that of St. Paul's Cathedral, which dates from the time of Edward the Confessor. It is mentioned by Ingulphus; and through all the vicissitudes of more than eight centuries, this Foundation still exists, and to-day the Choir School of St. Paul's Cathedral is a model of its kind. The office of Master of the Children (choristers) at the Chapel Royal can be traced as far back as the reign of Edward IV., *circa* 1473-74. (See an article on 'The Chapel Royal,' *Musical Times*, Feb. 1902.)

In the Foundation Statutes of Cathedrals, Chapels Royal, and College Chapels at the Universities of Oxford and Cambridge choristers find a place. When, nearly six hundred years ago, King Edward III. founded the College of Windsor (St. George's Chapel), provision was made for six choristers (increased to thirteen by Edward IV.), who should have 'clear tuneable voices' and 'be duly instructed in grammar and song, when not engaged in the services of the chapel.' In 1550 it was provided further that 'every chorister of the College, whose voice from henceforth shall change, shall have five marks yearly for his exhibition towards his finding at grammar school for the space of four years, if he be apt and will diligently apply himself to learn.' Also it was enjoined that 'one of the priests or clerks should be chosen yearly to be Grandsire of the choristers, and to teach them the catechism and the principles of grammar and to write, and also to see to their manners'; he was 'bound to teach ten other poor children at the least freely, if they resort unto him.' He was to 'teach the ten choristers every week day in the year from six o'clock in the morning until eight, and from twelve o'clock daily until two; which teacher should receive for his labours quarterly twenty-five shillings. The rest of the day the teacher of Music shall instruct the choristers diligently to sing and to play upon instruments.'

As an example of a Cathedral 'choir school' Foundation, that of Durham may be instanced. Patrick Sanderson, in his *Antiquities of the Abbey, or Cathedral Church of Durham* (1767), p. 62, thus refers to it:—

> In the centry-garth, under the south end of the nine altars betwixt two pillars adjoining to the nine altars door, was a song-school, erected for the teaching six children to sing, for the maintenance of God's service in the Abbey Church, who had their meat and drink among the children of the Almery, at the expence of the house. This school was built with the Church, and was neatly wainscotted within, round about, two yards high, and had a desk from one end of the school to the other to lay their books on. The floor was boarded for warmness, and round about it long forms were fastened in the ground for the children to sit on, and the place where the master sat and taught was all close boarded for warmness. His office was to teach the six children to sing, and play on the organs every principal day, when the monks sang their high mass, and at even-song; but when the monks were at mattens, and service at midnight, one of them played on the organs himself, and none else. The master had his chamber adjoining to the song-school, where he lodged, and his diet in the prior's hall among the prior's gentlemen: and his other necessaries were supplied at the common charge, till the suppression of the house, when the school was pull'd down, so it is difficult to find where it stood.

The Durham Statutes were revised in 1555. Statute XXVII., 'The Choristers and their Master,' reads thus:—

> There shall be ten young boys as choristers, with good voices, to serve in the choir; to teach whom (as well in singing as in good manners, besides the number of clerks) a person shall be appointed, of good fame and conversation, skilful in singing and in the management of the organ: And to encourage his greater attention, he shall have leave of absence on ordinary days; but he must constantly attend upon Sundays and holidays to perform the service.
>
> When he has leave of absence, the precentor shall appoint one of the minor canons, or singing-men who understands playing on the organ, to do that office. If the master is negligent of the boys' health or education, after a third admonition, to be removed. He shall likewise be sworn to perform his duty.

Statute XXXI. ('of the commons') was to the effect that the minor canons, the upper-master of the Grammar School, and the master of the choristers should receive six shillings per month; the singing men each four shillings and eightpence; the grammar scholars and choristers three shillings and fourpence. Statute XXXII. (The Minister's Vestments, commonly called *Liveries*) enacted that 'The minor canons, clerks, and other ministers of the church, choristers, grammar scholars, cooks, and poor men shall use an upper vestment of the same colour. Each minor canon, and the head-master of the grammar school, four yards of cloth for his gown at five shillings a yard; the master of the choristers three yards of the same; the choristers, grammar scholars, and under-cook, two yards and a half at three shillings and fourpence.'[1]

Quite within living memory cathedral choristers suffered scandalous neglect at the hands of deans and chapters, and the treatment meted out to those children of tender years by the masters set over them was often brutal. Cathedral choristers owe their present happy condition very largely to a lady whose name should ever be honoured and remembered—Miss Maria Hackett (1783-1874). This tender-hearted benefactress devoted her time and means to ameliorating the condition of choristers in all parts of the kingdom, by personal visitations to the various cathedrals, and by her pen in vigorously waging war with deans and chapters, and bringing them to a sense of their duties. Miss Hackett, who died at the ripe age of ninety-one, was permitted to see the realisation, to a very large extent, of the object to which she had devoted her long, useful, and beneficent life.

In olden times choristers were employed in the Mystery Plays, and the demanding of spur-money was formerly one of their pecuniary diversions. The 'boy bishop' (at Salisbury and elsewhere) came from the ranks of the choristers. As showing to what distinction a chorister may attain, it will suffice to mention a few names of English church musicians who held that office at the outset of their careers: Tallis, Orlando Gibbons, Henry Purcell, Blow, Croft, Greene, Attwood, Goss, S. S. Wesley, E. J. Hopkins, Stainer, and Sullivan.

For literature on the subject see: (1) *Historical Notices of the Office of Choristers*, by the Rev. James Elwin Millard, B.A. (Joseph Masters), 1848; (2) Sir F. A. Gore Ouseley's 'Essay on Cathedral Choristers' in *Essays on Cathedrals*, edited by Dean Howson (John Murray), 1873; (3) *The Organists and Composers of St. Paul's Cathedral*, by John S. Bumpus, 1891; (4) an article on 'St. Paul's Cathedral Choir School,' in *Musical Times*, May 1900; (5) an article on 'The Choir School of St. George's Chapel, Windsor,' *Musical Times*, March 1903; (6) a series of articles, by John S. Bumpus, on 'St. Paul's Cathedral Choir School,' in *Musical News*, beginning Nov. 21, 1903; and (7) especially the various writings of Miss Maria Hackett, the choristers' friend, above referred to. F. G. E.

CHORLEY, Henry Fothergill, journalist, author, and art critic, was born Dec. 15, 1808, at Blackley Hurst, in Lancashire. Sprung from an old Lancashire family, he had a self-willed, eccentric character, and an erratic temperament, common to most of its members, which accorded ill with the rigid tenets of the Society of Friends, to which they belonged. At eight years of age he lost his father, and he received afterwards a somewhat desultory education, first at the hands of private tutors, and then at a day-school at St. Helen's. School, however, was intolerable to him. At an early age he was removed, and placed in a merchant's office. This suited him as little. The only approach to systematic teaching in music which he ever received was from J. Z. Herrmann, afterwards conductor of the Liverpool Philharmonic Society. It soon became evident that nothing like executive proficiency was to be attained by him, and this he had the sense to perceive and acknowledge. Music, however, remained his leading passion. He frequented all the performances within reach; and his notes of these in his journal bear witness to the steady growth of his judgment. In September 1830 he made his first appearance in the columns of the *Athenæum*, and shortly after was received upon its staff. He then settled in London, and continued to write for the *Athenæum* until within a few years of his death in 1872. The work entrusted to him was very varied, and shows how high an estimate of his ability must have been formed by its shrewd editor, before an untried youth could have been selected to criticise such authors as Moore, Landor, Southey, Crabbe, Mrs. Hemans, William and Mary Howitt, and Mrs. Jameson; or to write the obituary notice of Coleridge. In all this he acquitted himself admirably, but naturally made some enemies, partly through the criticisms of other writers being attributed to his pen. At the same time he attempted composition in other branches of literature—novels, dramas, biographies, and poems. Among these may be mentioned *Sketches of a Seaport Town* (1834); *Conti, the Discarded* (1835); *Memorials of Mrs. Hemans* (1836); *The Authors of England* (1838); *The Lion, a Tale of the Coteries* (1839); *Music and Manners in France and North Germany* (1841); *Pomfret* (1845); 'Old Love and New Fortune' (1850), a five-act play in blank verse; *The Lovelock* (1854); *Roccabella* (1859); *The Prodigy* (1866); *Duchess Eleanour* (1866). He dramatised G. Sand's 'L'Uscoque,' set to music by Benedict; for whom also he wrote the libretto of 'Red Beard.' Besides translating many foreign libretti, he wrote the original word-books of one version of the 'Amber Witch' (Wallace), of 'White Magic' (Biletta), of the 'May Queen' (Bennett), 'Judith' and 'Holyrood' (Leslie), 'St. Cecilia' (Benedict), 'Sapphire Necklace' and 'Kenilworth' (Sullivan), and words for many songs by Meyerbeer, Goldschmidt, Gounod, Sullivan, etc. He will be best remembered, however, as a musical critic. Within a year of his joining the staff of the *Athenæum* he had that department entrusted entirely to him, which he did not give up till 1868. His two published works which will live the longest are those which contain the deliberate expression of his opinions on the subject of music, viz. *Modern German Music* (1854)—a republication, with large additions, of his former work *Music and Manners*—and *Thirty Years' Musical Recollections* (1862). Beside these may be mentioned his *Handel Studies* (1859), and *National Music of the World* (edited by H. G. Hewlett after Chorley's death, and published 1880). His musical ear and memory were remarkable, and his acquaintance with musical works was very extensive. He spared no pains to make up for the deficiency of his early training, and from first to last was conspicuous for honesty and integrity. Full of strong prejudices, yet with the highest sense of honour, he frequently criticised those whom he esteemed more severely than those whom he disliked. The natural bias of his mind was undoubtedly towards conservatism in art, but he was often ready to acknowledge dawning or unrecognised genius, whose claims he would with unwearied pertinacity urge upon the public, as in the cases of Hullah, Sullivan, and Gounod. Strangest of all was his insensibility to the music of Schumann. 'Perhaps genius alone fully comprehends genius,' says Schumann, and genius Chorley had not, and, in consequence, to the day of his death he remained an uncompromising opponent of a musician whose merits had already been amply recognised by the English musical public. He was still more strongly opposed to recent and more 'advanced' composers. Of Mendelssohn, on the other hand, he always wrote and spoke with the enthusiasm of an intimate friend. Besides his many notices in the *Athenæum* and in the musical works already mentioned, he contributed an article on Mendelssohn to the *Edinburgh Review* (January 1862), and a Preface to Lady Wallace's translation of the *Reisebriefe*. In the second volume of his letters Mendelssohn names him more than once. He had, indeed, won the esteem and friendship of most of the distinguished literary and artistic men and women of his day, and 'it was not a small nor an obscure number, either in England or on the continent, who felt, at the announcement of his death, Feb. 16, 1872, than an acute and courageous critic, a genuine if incomplete artist, and a warm-hearted honourable gentleman had gone to his rest.' (See *H. F. Chorley, Autobiography, Memoir, and Letters*, by H. G. Hewlett. London, 1873.) He died in London, and was buried in the Brompton Cemetery. J. M.

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[1] The writer is indebted to Professor Philip Armes, organist of Durham Cathedral, for this information. See also William Hutchinson's *History and Antiquities of the County Palatine of Durham* (Newcastle, 1785-94), vol. ii. p. 183 *et seq.* for further information.

CHORON, Alexandre Étienne, born at Caen, October 21, 1772, died at Paris, June 29, 1834. He was a good scholar before becoming a musician. He began the study of music without assistance, but afterwards received lessons from Roze, Bonesi, and other Italian professors. Highly gifted by nature, he soon acquired great knowledge in mathematics, languages, and every branch of music, and published his *Principes d'accompagnement des écoles d'Italie* (Paris, 1804, 3 vols.), in which he introduced Sala's practical exercises on fugue and counterpoint, Marpurg's treatise on fugue, many exercises from Padre Martini's 'Esemplare,' and a new system of harmony of his own—a work which cost him much time and money. In 1805 he became a music publisher, and published many fine works of the best Italian and German masters. In conjunction with Fayolle he then undertook the publication of his *Dictionnaire des Musiciens* (2 vols., 8vo, Paris, 1810-11). Though devoted to his scientific studies and hampered with an unsuccessful business, Choron could not resist the temptation of trying his powers as a composer, and gave to the public 'La Sentinelle,' a song still popular, and introduced in many French plays. But his great scheme was his *Introduction à l'étude générale et raisonnée de la Musique*, a capital book, which he left unfinished, because his necessities obliged him to devote his time to teaching music and to accept the situation of 'Directeur de la musique des fêtes publiques' from 1812 to the fall of Napoleon. He was appointed director of the Académie royale de Musique (Opéra) in January 1816, but the appointment having been rudely revoked in 1817 he founded a school for the study of music, which was supported by the Government from 1824 to 1830 under the title of 'Institution royale de Musique classique et religieuse,' but declined rapidly after the revolution of the latter year. Amongst the musicians educated by Choron in this famous school we shall mention only the composers Dietsch, Monpou, Boulanger-Kunzé, G. Duprez, Scudo, Jansenne, and Nicou-Choron; the lady singers Clara Novello, Rosine Stolz, and Hébert-Massy.

The premature death of Choron may be attributed to disappointments and difficulties after the fall of Charles X. This learned musician and very kind-hearted man composed a Mass for three voices, a Stabat for three voices, and a number of hymns, psalms, and vocal pieces for the church; but his best titles to fame, after the works already mentioned, are his translations and editions of Albrechtsberger's works, his *Méthode concertante de Musique à plusieurs parties* (Paris, 1817), his *Méthode de Plain-Chant* (1818), his *Manuel complet de Musique vocale et instrumentale ou Encyclopédie musicale*, which was published by his assistant Adrien de La Fage in 1836-38 (Paris, 6 vols. and 2 vols. of examples), and several other didactic treatises, which contributed greatly to improve the direction of musical studies in France. In fact, Choron may be considered as a pedagogue of genius, and he had the credit of opening a new field to French musicians, such as Fétis, Geo. Kastner, and Adrien de La Fage. A full list of his essays, titles, and prefaces of intended works, revised treatises of Italian, German, and French didactic writers is given by Fétis in a remarkable article on Choron in his *Biographie Universelle* [and in the *Quellen-Lexikon*]. For more detailed information the reader may be referred to those works and to the *Éloges* of Gauthier (Caen, 1845) and A. de La Fage (Paris, 1843). Scudo, in his *Critique et Littérature musicales* (Paris, 1852, p. 333), has given a vivid picture of Choron as director of his school of music. Choron's drawback appears to have been a want of perseverance, and a propensity to forsake his plans before he had carried them out. But he exercised a very useful influence on musical education in France, and will not soon be forgotten there. G. C.

CHORTON. The 'Chorus' or ecclesiastical pitch to which organs were usually tuned in the 17th and 18th centuries. It was considerably higher than the chamber pitch, used for secular music. This chamber pitch (Kammerton) was of two kinds, the high and the low, but both were below the chorus pitch. [See PITCH. Also Spitta, *J. S. Bach*, Engl. tr. ii. 286, 324, 676, etc.] M.

CHORUS. 1. The body of singers at an opera, oratorio, or concert, by whom the choruses are sung.

2. Compositions intended to be sung by a considerable body of voices—not like glees, which are written for a single voice to each part, or like part-songs, which may be sung indifferently by single voices or larger numbers. Choruses may be written for any number of parts, from unison (Bach, No. 5, in 'Ein' feste Burg'; Mendelssohn, parts of No. 7 in 'Lauda Sion') and two parts (Haydn, Credo of Mass No. 3; Mendelssohn, No. 2 of 95th Psalm) to 40 or 50; but the common number is from 4 to 8. Handel mostly writes for 4, though occasionally, as in 'Acis and Galatea,' for 5, and, in 'Israel in Egypt,' for 8, divided into two choirs. In the latter days of the Italian school, Gabrielli, Pitoni, etc., wrote masses and motets for as many as 10 and 12 choirs of 4 voices each. Tallis left a motet in 40 independent parts, called his '40-part song.' Choruses for 2 choirs are called double choruses; those in Handel's 'Israel in Egypt' and Bach's 'Matthew Passion' are the finest in the world. The two choirs answer one another, and the effect is quite different from that of 8 real parts, such as Palestrina's 'Confitebor,' 'Laudate,' or 'Domine in virtute' (see De Witt's ed. ii. 132, etc.), Gibbons's 'O clap your hands,' or Mendelssohn's 'When Israel out of Egypt came.' Handel often begins with massive chords and plain harmony, and then goes off into fugal treatment. In the 'Darkness' chorus in 'Israel,' he introduces choral recitative: and Mendelssohn does something similar in the chorus in 'St. Paul,' 'Far be it from thy path.' In his 'Kirchen Cantaten' Bach's choruses are often grounded on a chorale worked among all the parts, or sung by one of them, with independent imitative counterpoint in the rest. See CHORALE-ARRANGEMENTS.

In the opera the chorus has existed from the first, as is natural from the fact that opera began by an attempt to imitate the form of Greek plays, in which the chorus filled an all-important part. Till Gluck's time the chorus was ranged in two rows, and however stirring the words or music they betrayed no emotion. It was he who made them mix in the action of the piece. In modern operas the choruses are absolutely realistic, and represent the peasants, prisoners, fishermen, etc., who form part of the *dramatis personæ* of the play. [The word was very commonly used, in the 17th and 18th centuries, to denote the concerted conclusion of duets, trios, etc., and was in fact the exact equivalent of our ‘ensemble.’ The meaning of the word has frequently been misunderstood, as for instance in many modern editions of Purcell's well-known duet ‘Hark, my Daridcar!’ where the last ensemble section, beginning ‘So ready and quick is a spirit of air has been omitted, no doubt under the impression that the word ‘Chorus’ meant that these bars were to be sung by many voices. Conclusive proof that the word was used commonly in this sense is afforded in many of Handel's Italian operas, in the scores of which the names of the quartet of soloists are placed at the beginning of their respective lines in ensemble numbers, though the movement is entitled ‘Coro.’] G.

CHOUDENS Fils. This important Parisian music-publishing business was founded in June 1845 by Antoine de Choudens, at whose death, in 1888, his son Paul succeeded him. The publications of the firm, which began with an anthology of over 200 vocal pieces called ‘I Canti d’ Italia,’ include most of the works of Berlioz, Gounod, Reyer, Lalo, Bruneau, Offenbach, Audran, etc. G. F.

CHOUQUET, Adolphe Gustave, born at Havre, April 16, 1819, wrote the verses of a great many choruses and songs. From 1840 to 1856 he was teaching in New York. He contributed for a number of years to *La France musicale*, and *L'Art Musical*, giving occasional musical articles to *Le Ménestrel* and the *Gazette musicale;* but his chief works are *Histoire de la Musique dramatique en France, depuis ses origines jusqu'à nos jours*, Paris, 1873, and *Le Musée du Conservatoire national de Musique*, Paris, 1875, two works containing original views and much information. M. Chouquet was made keeper of the museum of the Conservatoire in 1871, and made large additions to it. He published the catalogue of the museum in 1875. He died in Paris, Jan. 30, 1886. G.

CHRISMANN, Franz Xavier, secular priest, eminent organ-builder, date and place of birth unknown. He worked chiefly in Upper and Lower Austria and in Styria. His name first appears in connection with a monster organ at the monastery of St. Florian, near Linz, begun in 1770, but left unfinished in consequence of a quarrel with the provost. The fame of this organ spread far and wide, though it was not completed till 1837. He also built organs at the abbey Spital-am-Pyhrn, and in the Benedictine monastery at Admont, both organs destroyed by fire. The latter he considered his best work. Mozart and Albrechtsberger were present in 1790 at the opening of an organ built by Chrismann in the church of Schottenfeld, one of the suburbs of Vienna, and both pronounced it the best organ in Vienna. Though little known it is still in existence, and in spite of its small dimensions the workmanship is admirable, particularly the arrangement and voicing of the stops. Chrismann died in his seventieth year, May 20, 1795, when engaged upon an organ for the church of the small town of Rottenmann in Styria, where there is a monument to his memory. C. F. P.

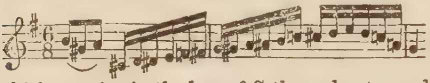
CHRISTMANN, Johann Friedrich, born at Ludwigsburg Sept. 10, 1752, died at Heutingsheim, near Ludwigsburg, May 21, 1817; Lutheran clergyman, composer, pianist, flautist, and writer on the theory of music. He was educated at Tübingen, and in 1783 was appointed minister of Heutingsheim. His great work *Elementarbuch der Tonkunst* is in two parts (Spire, 1782 and 1790) with a book of examples. He was joint editor of the Spire *Musikalische Zeitung;* in which among other articles of interest he detailed a plan (Feb. 1789) for a general Dictionary of Music. This scheme was never carried out. He was also a contributor to the *Musikalische Zeitung* of Leipzig. Christmann composed for voice and piano, and with Knecht arranged and edited a valuable collection for the Duchy of Würtemberg, entitled ‘Vollständige Sammlung . . . Choral-melodien.’ Many of the 266 hymns were his own composition. He was a friend of the Abbé Vogler. M. C. C.

CHRISTMAS ORATORIO (*Ger.* Weihnachtsoratorium). The name commonly given in its own day, and ever since, to what is properly speaking a sequence of six church cantatas, by Bach, for the various holy days of Christmastide. The words are written and compiled by Picander and Bach himself, and the series was composed in 1734 (see Spitta, *Bach*, Engl. tr., ii. 570 ff.).

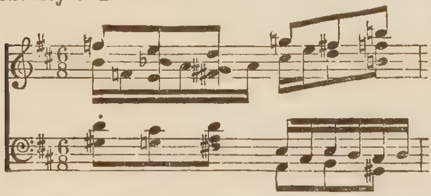
CHRISTUS, an oratorio projected by Mendelssohn to form the third of a trilogy with ‘St. Paul’ and ‘Elijah.’ The book of words was sketched by Chevalier Bunsen, and given to Mendelssohn at Easter 1844. He made great alterations in it, and in 1847, his last year, after ‘Elijah’ was off his hands, during his visit to Switzerland, made so much progress with the work that 8 numbers of recitatives and choruses —3 from the first part, ‘the birth of Christ,’ and 5 from the second part, ‘the sufferings of Christ,’—were sufficiently completed to be published soon after his death (op. 97; No. 26 of the posthumous works). The fragments were first performed at the Birmingham Musical Festival, September 8, 1852. G.

CHRISTUS AM OELBERGE. The original title of Beethoven's Mount of Olives.

CHROMATIC is a word derived from the Greek *χρωματικος*, the name of one of the ancient tetrachords, the notes of which were formerly supposed to be similar to the scale known as 'chromatic' in modern times. It is applied to notes marked with accidentals, beyond those normal to the key in which the passage occurs, but not causing modulation. A scale of semitones does not cause modulation, and is called a chromatic scale, as in the following from the andante of Mozart's Symphony in D—

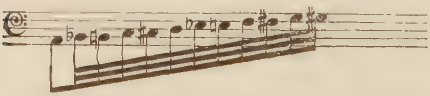


which remains in the key of G throughout; and various chords, such as that of the augmented sixth, and the seventh on the tonic, are chromatic in the same manner. The following example, from Beethoven's Sonata in B♭ (op. 106), is in the key of D—

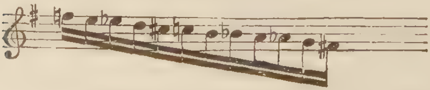


With regard to the writing of the chromatic scale, the most consistent practice is obviously to write such accidentals as can occur in chromatic chords without changing the key in which the passage occurs. Thus taking the key of C as a type the first accidental will be D♭, as the upper note of the minor ninth on the tonic; the next will be E♭, the minor third of the key, the next will be F♯, the major third of the supertonic—all which can occur without causing modulation—and the remaining two will be A♭ and B♭, the minor sixth and seventh of the key. In other words the twelve notes of the chromatic scale in all keys will be the tonic, the minor second, the major second, the minor third, the major third, the perfect fourth, the augmented fourth, the perfect fifth, minor sixth, major sixth, minor seventh, and the major seventh.

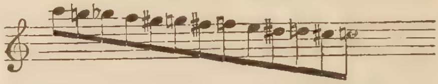
Thus in Mozart's Fantasia in D minor, the chromatic scale in that key, beginning on the dominant, is written as follows—



in Beethoven's Violin Sonata in G (op. 96), the chromatic scale of that key is written thus, beginning on the minor seventh of the key—

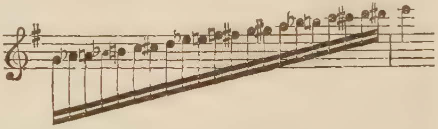


and as a more modern instance, the chromatic scale of A which occurs in Chopin's Impromptu in F major, is written by him thus—



beginning on the minor third of the key.

The practice of composers in this respect is however extremely irregular, and rapid passages are frequently written as much by Mozart and Beethoven as by more modern composers in the manner which seemed most convenient for the player to read. Beethoven is occasionally very irregular. For instance, in the last movement of the Concerto in G major he writes the following—



in which the same note which is written A♭ in one octave is written G♯ in the other, and that which is written E♭ in one is written D♯ in the other. But even here principle is observable, for the first octave is correct in the scale of G according to the system given above, but having started it so far according to rule he probably thought that sufficient, and wrote the rest for convenience. In another place, viz. the slow movement of the Sonata in G (op. 31, No. 1), he affords some justification for the modern happy-go-lucky practice of writing sharps ascending and flats descending; but as some basis of principle seems desirable, even in the lesser details of art, the above explanation of what seems the more theoretically correct system has been given. C. H. H. P.

CHROTTA. See CRWTH.

CHRYSANDER, FRIEDRICH, born July 8, 1826, at Lübthee, in Mecklemburg, studied at the university of Rostock, lived for some time in England, and later on his own estate at Bergedorf, near Hamburg. Chrysander is known to the musical world chiefly through his profound and exhaustive researches on Handel, to which he devoted his life. His biography of Handel, standing evidence of these studies, remains incomplete.[1] In detail and historical research this work is all that can be wished, but its view of Handel's abstract importance as a musician must be accepted with reservation, and has indeed roused considerable opposition. It cannot be denied that Chrysander's bias for Handel in some measure prejudiced his judgment. He represents him not only as the culminating point of a previous development, and the master who perfected the oratorio, but as the absolute culminating point of all music, beyond whom further progress is impossible. While holding these views Chrysander was naturally a declared opponent of all modern music; he was also partial, if not unjust, in his criticisms on the older masters, such as J. S. Bach. Besides these biographical studies Chrysander edited the complete works of Handel for the German 'Händel-Gesellschaft.' [HÄNDEL-GESELLSCHAFT.] His laborious collations of the original MSS. and editions, his astounding familiarity with the most minute details, and his indefatigable industry, combine to make this edition a work of the highest importance, at once worthy of the genius of Handel and honourable to the author. [In continuation of his task of popularising Handel's works in Germany, after the completion of the undertaking, Chrysander issued several of the oratorios with suggested abbreviations such as are required in the present day, and with the addition of many cadenzas from old copies. Some so treated are 'Hercules,' 'Deborah,' 'Esther,' and 'Messiah.'] Amongst other writings of Chrysander may be mentioned two admirable treatises, *Über die Molltonart in Volksgesängen*, and *Über das Oratorium* (1853); also *Die Jahrbücher für Musikalische Wissenschaft*, in 2 vols., 1863 to 1867 (Breitkopf & Härtel); and finally a number of articles in the *Allgemeine Musikalische Zeitung* of Leipzig (which he edited from 1868 to 1871, and again from 1875 to its cessation in 1882), violently criticising the productions of the modern school. [Of the highest importance in musical literature was the *Vierteljahrsschrift für Musikwissenschaft*, undertaken with Spitta and Guido Adler, which appeared between 1885 and 1895.] He has also published some excellent editions of Bach's 'Klavierwerke' (4 vols., with preface; Wolfenbüttel, 1856), and Carissimi's oratorios 'Jephte,' 'Judicium Salomonis,' 'Jonas,' and 'Baltazar,' which appeared in his collection *Denkmäler der Tonkunst* (Weissenborn, Bergedorf). [Complete editions of the works of Corelli (ed. Joachim) and Couperin (ed. Brahms) began in the same series. As a supplement to the Handel edition, five works were reissued, from which Handel had appropriated ideas or portions: No. 1 was the 'Magnificat' of Erba; No. 2 the 'Te Deum' of Urio (previously published in the *Denkmäler*); No. 3 a serenata of Stradella; No. 4 a book of duets by Clari; and No. 5 Gottlieb Muffat's harpsichord pieces, 'Componimenti musicali' (see also DENKMÄLER). Dr. Chrysander died at Bergedorf, Sept. 3, 1901. An interesting obituary notice, by his son-in-law, Mr. Charles Volkert, appeared in the *Musical Times* for Oct. 1901.] A. M.

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[1] Breitkopf & Härtel, Leipzig: vol. i. 1858; vol. ii. 1860; vol. iii. part 1, 1867.

CHURCH, JOHN, born at Windsor in 1675, received his early musical education as a chorister of St. John's College, Oxford. On Jan. 31, 1697, he was admitted a gentleman of the Chapel Royal, and on August 1 following was advanced to a full place, vacant by the death of James Cobb. He obtained also in 1704 the appointments of lay vicar and master of the choristers of Westminster Abbey. Church composed some anthems and services (Tudway Collection, MSS. in Royal College of Music, British Museum, Christ Church, Oxford, etc.). His service in F appears in Ouseley's 'Cathedral Music,' 1853; he wrote also many songs, which appeared in the collections of the period, and he was the author of an *Introduction to Psalmody*, published in 1723. The compilation of a book of words of Anthems published in 1712 under the direction of the Sub-dean of the Chapel Royal (Dr. Dolben) has been ascribed to Church, although it is more generally attributed to Dr. Croft, and perhaps with greater reason, considering the intimacy between the sub-dean and the organist. Church died Jan. 6, 1741, and was buried in the south cloister of Westminster Abbey. W. H. H.

CHWATAL, FRANZ XAVER, born June 19, 1808, at Rumburg in Bohemia, was a music-teacher from 1832 at Merseburg, and from 1835 at Magdeburg. He produced salon-pieces for the piano (to the number of 200 or upwards), and two pianoforte methods. He died at Soolbad (Elmen), June 24, 1879. His brother, JOSEPH, born Jan. 12, 1811, founded an organ-factory at Merseburg, under the name of Chwatal und Sohn, which has brought out several small improvements in organ-action. M.

CIAJA, AZZOLINO BERNARDINO DELLA, born at Siena, March 21, 1671, composer, organist, and amateur organ-builder. Besides his published works—'Salmi concertati' (Bologna, 1700), 'Cantate da camera' (Lucca, 1701, and Bologna, 1702), 'Sonate per cembalo' (Rome, 1727), he left in MS. four masses, and several cantatas and motets [list in *Quellen-Lexikon*]. In 1733 Ciaja, as a Knight of St. Stephen, presented a magnificent organ to the church of that order in Pisa, still one of the finest in Italy, containing 4 manuals and 100 stops. He not only superintended its construction but personally assisted the workmen. M. C. C.

CIAMPI, LEGRENZIO VINCENZO, born at Piacenza, 1719, dramatic composer; came to London in 1748 with a company of Italian singers, and between that year and 1762 produced 'Gli tre cicisbei ridicoli,' 'Adriano in Siria,' 'Il trionfo di Camilla,' 'Bertoldo in Corte,' previously performed in Italy, 'Didone,' 'Catone in Utica,' 'Il Negligente,' and some songs in the pasticcio 'Tolomeo.' Burney says that 'he had fire and abilities' but no genius. His comic operas were the most successful, but 'Didone' is said to contain beautiful music. He also composed twelve trios for strings, six organ concertos, six concertos of six parts, Italian songs, overtures, and a mass (1758), now in the Royal Library at Berlin. [Ciampi was almost certainly the composer of the popular 'Tre giorni son che Nina,' usually called Pergolesi's; it occurs in 'Gli tre cicisbei ridicoli.' See *Musical Times* for 1899, pp. 241-3.] M. C. C.

CIANCHETTINI, VERONICA, sister of J.

L. Dussek, born at Czaslau in Bohemia, 1779, pianist and composer, studied the pianoforte under her father from infancy. In 1797 she joined her brother in London, where she married Francesco Cianchettini. She was a successful teacher, and composed two concertos and several sonatas for the pianoforte.

Her son, PIO, born in London, Dec. 11, 1799, was a composer and pianist. At five years old he appeared at the Opera House as an infant prodigy. A year later he travelled with his father through Holland, Germany, and France, where he was hailed as the English Mozart. By the age of eight he had mastered the English, French, German, and Italian languages. In 1809 he performed a concerto of his own composition in London. Catalani appointed him her composer and director of her concerts, and frequently sang Italian airs which he wrote to suit her voice. He published a cantata for two voices and chorus, to words from 'Paradise Lost'; music to Pope's 'Ode on Solitude'; 'Sixty Italian Notturnos' for two, three, and four voices, and other vocal pieces. He was also editor and publisher of a book of canons by Padre Martini, as well as of the scores of many symphonies and overtures of Mozart and Beethoven; he died at Cheltenham, July 20, 1851. (Dates of birth and death from *Brit. Mus. Biog.*) M. C. C.

CIBBER, SUSANNA MARIA, sister of Dr. Thomas Augustine Arne, the celebrated composer, was born in February 1714. She made her first public appearance March 13, 1732, at the Haymarket Theatre, as the heroine of Lampe's opera 'Amelia,' with considerable success. In April 1734 she became the second wife of Theophilus Cibber. On Jan. 12, 1736, Mrs. Cibber made 'her first attempt as an actress' at Drury Lane Theatre in Aaron Hill's tragedy of 'Zara,' and was soon accepted as the first tragedian of her time, a position which she maintained for thirty years. Her success as an actress did not, however, lead her to abandon her position as a vocalist; in the theatre she continued to represent Polly in 'The Beggar's Opera,' and other like parts, but it was in the orchestra, and more especially in the oratorio orchestra, that her greatest renown as a singer was achieved. The contralto songs in the 'Messiah,' and the part of Micah in 'Samson,' were composed by Handel expressly for her, and when we consider that the great composer must have regarded singing as an intellectual art, and not merely as the means of displaying fine natural gifts of voice, unaided by mental cultivation or musical skill, we may judge why he selected Mrs. Cibber as the exponent of his ideas. Her voice, according to all contemporary testimony, although small, was indescribably plaintive, and her powers of expression enabled her to impress most forcibly upon the mind of the hearer the meaning of the language to which she gave utterance. Passing by the songs in 'Messiah,' which call for the highest power of declamation and pathetic narration, we have only to examine the part of Micah in 'Samson,' comprising songs requiring not only the expression of pathetic or devout feelings, but also brilliancy and facility of execution, to judge of Mrs. Cibber's ability. And what sterling advantages must have been derived from the combination of the powers of a great actress with those of a vocalist in the delivery of recitative! Mrs. Cibber died Jan. 30, 1766, and was buried in the north cloister of Westminster Abbey. It is said that Garrick, on hearing of her death, exclaimed, 'Then Tragedy expired with her.' W. H. H.

CID, LE. Opera in four acts, by Ad. D'Ennery, Louis Gallet, and Edouard Blau; music by J. Massenet. Produced at the Grand Opéra, Paris, Nov. 30, 1885.

CIFRA, ANTONIO, was born at Rome about 1575, and was one of the few pupils actually taught by Palestrina during the short time that the great master associated himself with the school of Bernardino Nanini. In 1609 he was Maestro at the German college in Rome, in 1610 he was Maestro at Loreto, but in 1623 removed to San Giovanni in Laterano. Two years later he entered the service of the Archduke Charles, and about 1628 returned to Italy, where he died about 1638. That he was an erudite and elegant musician is shown by the fact that the Padre Martini inserted an Agnus Dei of his, as a specimen of good work, in his essay on counterpoint. He himself published a large quantity of his masses (1619 and 1621), motets, madrigals, and psalms, at Rome and at Venice, of which a detailed catalogue is given in the *Quellen-Lexikon.* After his death Antonio Poggioli of Rome published a volume containing no less than 200 of his motets for two, three, four, six, and eight voices. The title-page of this book contains a portrait of him taken in the forty-fifth year of his age. Underneath the engraving are the following exceedingly poor verses—

Qui poteras numeris sylvas lapidesque movere,
  Siccine præruptus funere, Cifra, siles?
Fallimur; extincto vivis lætissimus ævo,
  Et caneris propriis clarus ubique modis.

Cifra is among the 'masters flourishing about that time in Italy,' of whose works Milton sent home 'a chest or two of choice music books.' (Phillips's *Memoir.*) E. H. P.

CIMADOR, GIAMBATTISTA, born of a noble family in Venice about 1761, died in London about 1808; composer, and player on the violin, violoncello, and pianoforte. In 1788 he produced in Venice 'Pimmalione,' an interlude, with which, notwithstanding its success, he was so dissatisfied as to burn the score and renounce composition for the future. Cherubini used the words of several scenes from this interlude for his opera of 'Pimmalione.' About 1791 Cimador settled in London as a teacher of singing.

Hearing that the orchestra of the King's Theatre, in the Haymarket, had refused to play Mozart's symphonies on account of their difficulty, he arranged six of them as sestets for strings and flute. The work was well done, and the symphonies first made known in this form speedily took their proper place with the public. He composed duos for two violins and violin and alto, a concerto for the double-bass, and a few vocal pieces. M. C. C.

CIMAROSA, Domenico, one of the most celebrated Italian dramatic composers, the son of poor working people, born at Aversa, Naples, Dec. 17, 1749. Cimarosa received his musical training at the Conservatorio Santa Maria di Loreto. He attended that celebrated school for eleven years (1761-72), and acquired a thorough knowledge of the old Italian masters under Manna, Sacchini, Fenaroli, and Piccinni. In 1772 he produced his first opera, 'Le Stravaganze del Conte,' at the Teatro de' Fiorentini in Naples, which was so successful as to give him at once a place among composers. From that date till 1780 he lived alternately at Rome and Naples, and composed for the two cities some twenty operas, 'L' Italiana in Londra' (Rome, 1779) among the number. Between 1780 and 1787 he was busy writing as the acknowledged rival of Paisiello, who, up to that time, had been undisputed chief of Italian operatic composers. His operas were also performed abroad, not only in London, Paris, Vienna, and Dresden, where an Italian opera existed, but elsewhere, through translations. To this period belong 'Il pittore Parigino' (1781), 'Il convito di pietra' (1781), 'La ballerina amante' (Venice, 1783), 'L'Olimpiade' (1784), 'Artaserse' (1784), 'Il Sacrifizio d' Abramo,' and 'L' Impresario in angustie' (1786). In 1787 Cimarosa was invited to St. Petersburg as chamber composer to Catherine II., and there developed an amazing fertility in every species of composition. Among his operas of this time should be mentioned 'La Cleopatra' and 'La Vergine del Sole' (1788). Some years later, on the invitation of Leopold II., he succeeded Salieri as court capellmeister, and it was in Vienna that he composed his most celebrated work 'Il matrimonio segreto' (1792), a masterpiece of its kind, which at the time roused an extraordinary enthusiasm, and is the only work by which Cimarosa is at present known. So great was the effect of its first performance, that at the end the Emperor had supper served to all concerned, and then commanded a repetition of the whole. His engagement at Vienna terminated by the Emperor's death (1792). Salieri was again appointed chapel-master, and in 1793 Cimarosa returned to Naples, where he was received with every kind of homage and distinction; the 'Matrimonio segreto' was performed fifty-seven times running, and he was appointed capellmeister to the King, and teacher to the princesses. From his inexhaustible pen flowed another splendid series of operas, among which may be specified 'Le astuzie femminile' (1794), 'L' Amante disperato' and 'L' impegno superato' (1795), and the serious operas 'Gli Orazii e Curiazii' (1794), 'Penelope' (1795), 'Achille all' assedio di Troja' and 'Semiramide' (1799). His last years were troubled by a melancholy change of fortune. The outbreak of revolutionary ideas carried Cimarosa with it, and when the French republican army marched victoriously into Naples (1799) he expressed his enthusiasm in the most open manner. Cimarosa was imprisoned and condemned to death. Ferdinand was indeed prevailed upon to spare his life and restore him to liberty on condition of his leaving Naples, but the imprisonment had broken his spirit. He set out for St. Petersburg, but died at Venice, Jan. 11, 1801, leaving half finished an opera, 'Artemisia,' which he was writing for the approaching carnival. It was universally reported that he had been poisoned, and in consequence the Government compelled the physician who had attended him to make a formal attestation of the cause of his death.

Besides his operas (sixty-six are enumerated in the *Quellen-Lexikon*), Cimarosa composed several oratorios, cantatas, and masses, etc., which were much admired in their day. His real talent lay in comedy—in his sparkling wit and unfailing good-humour. His invention was inexhaustible in the representation of that overflowing and yet naïf liveliness, that merry teasing loquacity which is the distinguishing feature of genuine Italian 'buffo'; his chief strength lies in the vocal parts, but the orchestra is delicately and effectively handled, and his ensembles are masterpieces, with a vein of humour which is undeniably akin to that of Mozart. It is only in the fervour and depth which animate Mozart's melodies, and perhaps in the construction of the musical scene, that Cimarosa shows himself inferior to the great master. This is more the case with his serious operas, which, in spite of their charming melodies, are too conventional in form to rank with his comic operas, since taste has been so elevated by the works of Mozart. Cimarosa was the culminating point of genuine Italian opera. His invention is simple, but always natural; and in spite of his Italian love for melody he is never monotonous; but both in form and melody is always in keeping with the situation. In this respect Italian opera has manifestly retrograded since his time. A bust of Cimarosa, by Canova, was placed in the Pantheon at Rome. A. M.

CIMBALOM. See Dulcimer.

CINCINNATI MUSICAL FESTIVAL. The most notable of the regularly recurring musical meetings in the United States are those held biennially in Cincinnati, Ohio. They had their origin in 1873, have been from the beginning under the artistic direction of Theodore Thomas (*q.v.*), and have beyond question exerted a more powerful influence on musical culture than any institution of their kind. Their story belongs to the musical history of America, and begins, logically, with the first of the German *Sängerfeste,* which have been held periodically in different cities of the United States since 1849. German societies devoted to *Männergesang* existed in the large cities of the Atlantic coast before they did in the Ohio valley, but the first union of such societies for festival purposes took place in Cincinnati in 1849. It was an extremely modest affair, the choir numbering only 118 singers, and only one concert being given. But as a result of the meeting the North American *Sängerbund* was formed, and its festivals soon grew to such enormous dimensions that it became necessary to erect temporary halls for their accommodation. In 1870 one of these festivals was given in the city which had seen their birth. Nearly 2000 singers participated, and the merchants of the city, desirous of having a building spacious enough to accommodate a textile fabrics' exhibition, aided the *Sängerfest* officials in the erection of a large hall, and after the festival preserved it for exhibition purposes.

At this period Theodore Thomas used to visit the larger cities of the middle West with his symphony orchestra. When in Cincinnati one day in the spring of 1872, the project of holding a national festival of the singers of the United States in the convenient Exposition Hall was broached to him. The plan was not essentially different from that of the German festivals which had prompted it, except that it was to be a meeting of mixed choirs, the English language was to be used, and the orchestral feature was to be lifted into prominence. A committee was formed, a guarantee fund collected, and an invitation issued 'to the Choral Societies of America,' describing the projected festival, and stating its object to be 'to elevate and strengthen the standard of choral and instrumental music, and also to bring about harmony of action between the musical societies of the country, and more especially of the West.' Thirty-six societies, representing 1250 singers, accepted the invitation. Some of the acceptances came from cities many hundred miles distant, but the majority were from Cincinnati and the cities and towns of Ohio. Twenty-nine societies were present at the first general rehearsal. The festival was held on May 6, 7, 8, 9, 10, 1873. The chorus numbered about 1000, the orchestra 108, with Mr. Thomas's band as a nucleus, and the principal works performed were Beethoven's 'Choral' symphony, Handel's 'Dettingen Te Deum,' and scenes from Gluck's 'Orpheus.' The festival aroused much popular enthusiasm, and steps were at once taken for a second meeting two years later, the most important being the formation of the Cincinnati Biennial Musical Festival Association, a corporate body that has conducted the business affairs of all the festivals since. The second festival, held in 1875, was followed by a movement looking to the permanency not only of the festivals but also of their home. The wooden building which had housed the German *Sängerfest* of 1870 was replaced by a substantial and beautiful hall with wings constructed to serve exposition purposes, a gift to the city made by Reuben R. Springer, a retired merchant, and other public-spirited citizens. The hall was provided with a magnificent organ (at the time of its construction one of the half-dozen largest in the world). The erection of this building compelled the postponement of the third festival to 1878, but public interest had been so wrought up that with expenses aggregating $55,595, there was yet a profit from the festival of over $32,000, nearly one-half of which was given by the Festival Association to the fund then being raised for the organ, the building of which had been undertaken by a special organisation. The plan of uniting societies in the festival was now abandoned, and the singers organised into a permanent choir, whose affairs are all managed by the Festival Association. In 1880 this choir contained over 600 voices, but since 1890 it has numbered about 400. Until that time, too, the orchestra, which generally numbers about 150, was drawn chiefly from New York; since then it has come from Chicago, whither Mr. Thomas went to assume the conductorship of the Chicago Symphony Orchestra. See SYMPHONY CONCERTS.

The following are the principal choral works performed at the biennial meetings in the order of their first production:—

1873: Gluck, Scenes from 'Orpheus'; Handel's 'Dettingen Te Deum'; Beethoven's 'Choral' Symphony.

1875: Bach, 'Magnificat' in D; Brahms, 'Triumphal Hymn'; Liszt, 'Prometheus'; Mendelssohn, 'Elijah.'

1878: Gluck, Scenes from 'Alceste'; Handel, the 'Messiah'; Liszt, 'Missa Solemnis'; Otto Singer, 'Festival Ode.'

1880: Bach, 'A Stronghold Sure'; Beethoven, 'Missa Solemnis'; Dudley Buck, 'The Golden Legend'; Handel, 'Utrecht Jubilate' and 'Zadok, the Priest.'

1882: Bach, 'Passion according to St. Matthew'; Berlioz, Scenes from 'Les Troyens'; Gilchrist, 'The Forty-Sixth Psalm'; Mozart, 'Requiem'; Schumann, 'Scenes from Faust' (Part III.).

1884: Brahms, 'A German Requiem'; Gounod, 'The Redemption'; Handel, 'Israel in Egypt.'

1886: Bach, 'Kyrie' and 'Gloria' from the Mass in B minor; Haydn, the 'Creation'; Rubinstein, 'The Tower of Babel.'

1888: Dvořák, 'The Spectre's Bride'; Mendelssohn, 'St. Paul'; J. K. Paine, 'A Song of Promise'; Rubinstein, 'Paradise Lost'; Weber, hymn, 'In Seiner Ordnung.'

1890: Bach, 'Passion according to St. Matthew'; Dvořák, 'Stabat Mater'; Saint-Saëns, 'The Deluge'; Verdi, 'Requiem.'

1892: Bach, 'Christmas Oratorio' (Parts I. and II.); Albert Becker, Cantata, op. 50; Anton Bruckner, 'Te Deum'; Dvořák, 'Requiem.'

1894: Berlioz, 'Requiem'; Brahms, 'Song of Destiny'; Goetz, 'By the Waters of Babylon'; Horatio W. Parker, 'Hora Novissima'; Rubinstein, 'Moses' (Scenes III. and IV.).

1896: Handel, 'Judas Maccabæus'; Saint-Saëns, 'Samson and Delilah'; A. Goring Thomas, 'The Swan and the Skylark'; Tinel, 'St. Francis.'

1898: Berlioz, 'Damnation of Faust'; Grieg, Scenes from 'Olaf Trygvasson'; Schumann, 'Paradise and the Peri.'

1900: Berlioz, 'Te Deum'; Stanford, 'East to West.'

1902: Bach, Mass in B minor; Franck, 'The Beatitudes.'

H. E. K.

CINELLI. The ordinary Italian name for CYMBALS. The name Piatti is almost universally used in orchestral scores, though it is, strictly speaking, only applicable to the small cymbals used in JANITSCHARENMUSIK. M.

CINQ MARS. An 'opéra dialogué' in four acts; words by Poirson and Gallet, music by Gounod. Produced at the Opéra Comique, Paris, April 5, 1877; first time in London, at the Coronet Theatre (Carl Rosa Company), Nov. 17, 1900. M.

CINQUES. The name given by change-ringers to changes on eleven bells, probably from the fact that *five* pairs of bells change places in order of ringing in each successive change. C. A. W. T.

CINTI. See DAMOREAU.

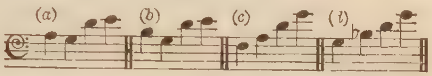
CIPRANDI, ERCOLE, an excellent tenor, who sang in London from 1754 to 1765. He was born about 1738. He played Danao in 'Ipermestra' by Hasse and Lampugnani, produced at the King's Theatre Nov. 9, 1754. In 1765 he was still singing at the same theatre, and appeared as Antigone in 'Eumene.' Burney found him at Milan in 1770, as fine a singer as before. He was living in 1790. J. M.

CIPRIANI, LORENZO, a capital *buffo* singer at the Pantheon in London, about 1790. He performed in the same company with Pacchierotti, Mara, and Morelli. In 1791 he played Valerio in 'La Locanda' of Paisiello. There is a capital sketch-portrait of him 'in the character of Don Alfonso Scoglio, in La Bella Pescatrice, performed at the King's Theatre, Pantheon, Dec. 24, 1791; drawn by P. Violet, and engraved by C. Guisan, pupil to F. Bartolozzi, R.A.' J. M.

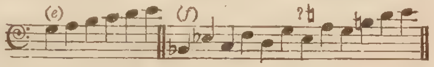
CIRCASSIENNE, LA, opéra-comique in three acts; words by Scribe, music by Auber; produced at the Opéra Comique, Paris, Feb. 2, 1861, and in London. G.

CIS, CES. The German term for C♯ and C♭. None of the books explain the origin of this form, which runs through the German scale—Dis, Es, As, etc., except B and H; and in the double flats and sharps, Deses, Gisis, etc. G.

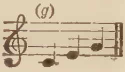
CITHER, CITHERN, CITHORN, or CITTERN (Fr. *Cistre*, *Sistre*, or *Courante*; Ital. *Cetera*; Ger. *Cither*, *Zither*). An instrument shaped like a lute, but with a flat back, and with wire strings, generally adjusted in pairs of unisons, and played with a plectrum of quill. The cither during the 16th and 17th centuries appears to have enjoyed great favour on the continent and in England. The English citherns had usually four pairs of wire strings, but according to Carl Engel (*Musical Instruments*, etc., 1874) they were not limited to this number. He quotes a curious title-page: 'New Citharen Lessons with perfect Tunings of the same from four course of strings to four-teene course, etc.' adorned with an engraving of a Bijuga (two-necked) cither, the counterpart of a theorbo or two-necked lute, strung with seven pairs of strings over the finger-board, and seven single strings at the side. The date of this is 1609. John Playford published a book entitled 'Musick's Delight, containing new and pleasant lessons on the Cithern, London, 1666.' Praetorius (*Synt. Mus.* 1618) gives various cither tunings, including the common French (*a*) and Italian (*b*) four-course tunings—



He speaks of the *illiberale sutoribus et sartoribus usitatum instrumentum*; he gives the old lute-tunings (*c*) and (*d*), and says that the last is called *in corda valle*, and is used with small instruments an octave higher, and, as usual, with strings of brass or steel. Among other tunings there is an old Italian six-course (*e*) and, in Prague, a twelve-course (*f*) with resonance, says Praetorius, like a Clavicymbel or Symphony.



He gives woodcuts in *Sciagraphia* (1620) of these larger citherns, and two of the smaller. The Cetera or Italian cither was used by improvisatori, and extant specimens are often tastefully adorned with ornament. Stradivari is known to have made one. Finally, keyed cithers with hammers were patented by English and German makers. The cither, under the name of English Guitar, and tuned in the common chord (*g*), was very popular in this country during the 18th century. Many specimens are to be met with, bearing the name of Preston, a music-seller in the Strand. The German Streichzither, as the name indicates, was played with a bow. This was horizontal, like the Schlagzither and its prototype the Scheidholt, all of which variants will be more conveniently described under the accepted modern appellation of Zither, an instrument to place upon a table, well known in South Germany. The difference between a cither and a lute is in the shape of the body, flat-backed in the former, pear-shaped in the latter; the cither has wire strings and is played with a plectrum, while the lute has catgut strings to be touched with the fingers. (See ZITHER.) [The cither-notation, or tablature, is similar to that of the lute, but is written on four lines, to correspond with one of the commoner tunings (*a*) or (*b*). G. E. P. A.] A. J. H.



CITOLE. This word, used in Wiclif's Bible (2 Sam. vi. '5 Harpis and sitols and Tympane') and by poets in the 13th, 14th, and 15th centuries, has been derived from *cistella* (Lat.) a small box, and is supposed to mean the small box-shaped psaltery, sometimes depicted in MSS. of the period in representations of musicians. Dr. Rimbault (*The Pianoforte*, 1860, p. 25) has collected several poetic references to the citole, including quotations from the 'Roman de la Rose,' Gavin Douglas, Gower, and Chaucer ('Knight's Tale,' 'a citole in hire right hand hadde she'). According to the same authority (p. 22) the name was used as late as 1543. [See PSALTERY.] As the passage in Wiclif is the equivalent of the Vulgate 'citharis et lyris et tympanis' the English word seems to indicate something more like the Rota than the Psaltery. A modern instance of the use of the name is in D. G. Rossetti's 'Blessed Damozel,'

> And angels meeting us shall sing
> To their citherns and citoles.

A. J. H.

CITY OF LONDON CLASSICAL HARMONISTS. See CHORAL HARMONISTS.

CIVIL SERVICE MUSICAL SOCIETY, instituted in 1864 for the practice of vocal and instrumental music among the civil servants and excise servants of the crown. King Edward VII., when Prince of Wales, was patron, and all the members of the Royal Family were life members. Sir W. H. Stephenson, of the Board of Inland Revenue, was the first president, and Frederick Clay the first vice-president. The first conductor of the orchestra was Arthur Sullivan, and the first conductor of the choir John Foster; but upon the resignation of Sullivan, Foster became sole conductor. The society met for practice at King's College, Strand, where it had an exceptionally good library of vocal and instrumental music. Its concerts, of which upwards of fifty were given, took place at St. James's Hall, admission being confined to members and their friends. The programmes included symphonies, overtures, and other orchestral works; the special feature in the vocal music was the singing of the male voice choir, the society's original plan of practising exclusively music written for male voices having been rigidly adhered to. The society ceased to exist in 1880, owing to financial difficulties consequent upon the resignation of several of the older members. A concert was given on May 11 of that year in Steinway Hall. C. M.

CLAGGET, CHARLES, a violinist, born at Waterford in 1740, became leader of the band at the theatre in Smock Alley, Dublin, in 1764, retaining the post till 1774. He was noted for his skill in accompanying the voice. He was also a composer of songs (one of which, 'I've rifled Flora's painted bowers,' gained much popularity), and of duets for violins, violin and violoncello, and flutes. Coming to London in 1776, and being of an inventive turn of mind, he devoted his attention to the improvement of various musical instruments. In Dec. 1776 he took out a patent for 'Improvements on the violin and other instruments played on finger boards,' which he asserted rendered it 'almost impossible to stop or play out of tune.' In August 1788 he took out another patent for 'Methods of constructing and tuning musical instruments which will be perfect in their kind and much easier to be performed on than any hitherto discovered.' Among these were the following:—'A new instrument called the Teliochordon, in form like a pianoforte, but capable of being put much better in tune, for the grand pianoforte or harpsichord divide every octave only into thirteen parts or semitones, whereas on this instrument every octave can be divided into thirty-nine parts or gradations of sound; for any finger-key will, at the pleasure of the performer, produce three different degrees of intonation.' He represented that by this instrument all thirds and fifths could be highly improved, and what is called the 'woulfe' entirely done away with.—A method of uniting two trumpets or horns, one in D, and the other in E flat, so that the mouthpiece might be applied to either instantaneously, thereby getting the advantage of a complete chromatic scale.—Tuning-forks with balls or weights for the more easy tuning of musical instruments.—A new instrument composed of a proper number of these tuning forks or of single prongs or rods of metal fixed on a standing board or box and put in vibration by finger keys. Or a celestina stop made by an endless fillet might be applied, producing the sounds on these forks or prongs as it does on the strings.—Tuning keys of a form which rendered them steadier and easier to use than others.—And lastly, a better method of fitting the sounding post of a violin to its place. Clagget was also the inventor of the 'Aiuton, or, Ever-tuned Organ, an instrument without pipes, strings, glasses, or bells, which will never require to be retuned in any climate.' Of this instrument and others he published a descriptive account under the title of 'Musical Phenomena.' He kept his collection of instruments at his house in Greek Street, Soho, which he called 'The Musical Museum.' About 1791 he exhibited them publicly at the Hanover Square Rooms. On Oct. 31, 1793, Clagget gave what he termed an 'Attic Concert,' at the King's Arms Tavern, Cornhill, several of the pieces being played on or accompanied by the various instruments invented or improved by him. The performance was interspersed with 'A Discourse on Musick,' the object of which was professedly to prove the absolute necessity of refining the harmony of keyed instruments, and of course to insist that Clagget's inventions had effected that object. In the course of this address a letter from Haydn to Clagget, dated 1792, was read, in which the great composer expressed his full approbation of Clagget's improvements on the pianoforte and harpsichord. The discourse was published with the word-book of the concert, and to it was prefixed a well-engraved portrait of Clagget, who is described beneath it as 'Harmonizer of Musical Instruments,' etc. etc. He is represented with a violin bow in his right hand, and in the left one of the sounding bars of his 'Aiuton.' He wrote some songs and a duet for violins, and is said to have died in 1820. W. H. H.

CLAPISSON, Antoine Louis, born at Naples, Sept. 15, 1808, died at Paris, March 19, 1866, was a good violin player before becoming a composer, and published a great many romances and songs, which exhibit an easy vein of melody. His operas are 'La Figurante' (5 acts, 1838); 'La Symphonie' (1839); 'La Perruche' (1840); 'Frère et Mari' (1841); 'Le Code noir' (3 acts, 1842); 'Les Bergers-Trumeau' (1845); 'Gibby la Cornemuse' (3 acts, 1846); 'Jeanne la Folle' (5 acts, 1848); 'La Statue équestre' (1850); 'Les Mystères d'Udolphe' (3 acts, 1852); 'La Promise' (3 acts, 1854); 'La Fanchonnette' (3 acts, March 1, 1856); 'Le Sylphe' (2 acts, Nov. 1856); 'Margot' (3 acts, 1857); 'Les trois Nicolas' (3 acts, 1858); and 'Madame Grégoire' (3 acts, 1861). The plots are generally poor, and many of them were unsuccessful. In fact, 'La Promise' and 'La Fanchonnette' are the only two of his operas which gained public favour. There is however much good music in 'Gibby,' 'Le Code noir,' and several others. His style is somewhat bombastic and deficient in genuine inspiration; but, in almost every one of his operas there are to be found graceful and fluent tunes, fine harmonies, pathetic passages, and characteristic effects of orchestration.

Clapisson was made Chevalier de la Légion d'Honneur in 1847, and member of the Institut in 1854. He collected ancient instruments of music, and sold his collection to the French Government in 1861; it is now included in the museum of the Conservatoire. Annibale dei Rossi's splendid spinet, ornamented with precious stones and exhibited at the South Kensington Museum, was bought from Clapisson. G. C.

CLARABELLA. A wooden organ stop (open) of 8-foot pitch, invented by Bishop. Its compass downward extends only to middle C, being carried further by means of stopped wood pipes. T. E.

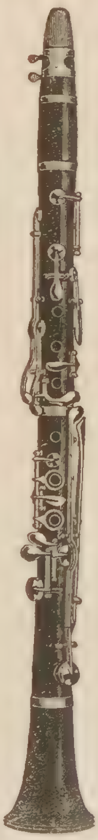
CLARI, Giovanni Carlo Maria, was born at Pisa about 1669. He studied music at Bologna, under the well-known Colonna, of whom he has always been considered to have been one of the best pupils. He was maestro di cappella at Pistoia about 1712, at Bologna in 1720, and at Pisa in 1736. For Bologna he wrote in 1695 an opera entitled 'Il Savio delirante,' which had considerable success. But his renown chiefly comes from a collection of vocal duets and trios written with a basso continuo which he published between 1740 and 1747. A later edition is extant, published by Carli of Paris in 1823, and arranged with a modern accompaniment for the piano by a Polish composer named Mirecki, who called the composer 'Abate.' In these his novel treatment of fugue, and his approach towards the modulation of later times, help to mark an epoch in composition, and stamp him as a progressive and profound musician. [Several of the duets were the subject of some of Handel's appropriations, and a selection of them was published by Dr. Chrysander, as No. 4 of the 'Supplemente' to his great edition of Handel.]

There is a Stabat Mater by Clari in C minor in the Royal Library at Copenhagen; and Landsberg of Rome had the following works of his: a Mass for five voices, strings and organ; a Credo for four voices; Psalms for four voices in two dialogued choruses; a De Profundis for four voices and the organ; a Requiem for nine voices, strings and organ; a Mass di Cappella for four voices; some Psalms for Complins arranged for two choruses. [A fuller catalogue is in the *Quellen-Lexikon.*] Novello's 'Fitzwilliam music' contains no fewer than twenty-three compositions of Clari's from Masses, and the Stabat Mater, which for science, dignity, and sweetness fully bear out his reputation.

The exact date of his death is unknown, but it was probably about 1745. E. H. P.

CLARIBEL. See Barnard, Charlotte Alington.

CLARINET or CLARIONET (Fr. *Clarinette*, Ger. *Klarinette*, Ital. *Clarinetto*). An instrument of 4-foot tone, with a single reed and smooth quality, commonly said to have been invented about the year 1690, by Johann Christopher Denner, at Nuremberg. [The late Mr. W. Chappell's opinion that he could trace the instrument back to mediæval times as the shawm, schalm, or schalmuse (*Hist. of Music*, i. 264), must be accepted in a very general way only, as these names, probably derived from *calamus* (see Chalumeau), signified primarily merely an instrument made from a reed, or having a reed as its source of sound. The English shawm and German schalmey were conical tubes with double reeds, and were, therefore, essentially rudimentary oboes and not clarinets, while the French name Chalumeau comes to us in connection with a cylindrical tube in which a single beating reed was cut. The radical difference between the clarinet and the oboe as now understood, as lying in the overblowing to the twelfth instead of to the octave, was not then known, and any reed instrument, cylindrical or conical, and with single or double reed, would give the same fundamental scale, with only slight differences of tone quality between one and the other. Hence the name shawm and its variants may have been used somewhat indiscriminately.



The present name for the single reed instrument, clarinet or clarionet, is evidently a diminutive of *Clarino*, the Italian for the trumpet taking the highest parts in trumpet bands, and *Clarion*, the English equivalent. If the chief characteristic of the clarinet, as distinguished from the chalumeau, that is to say, the register a twelfth higher than the fundamental, obtained by opening the 'speaker' key, is considered, a correspondence is seen both in compass and brightness of quality between the instrument and the clarino.

Mr. V. C. Mahillon (*Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles*, 1893) adduces evidence to show that the work of Denner in the transition from the chalumeau to the clarinet was in the nature of slight modifications rather than a distinct invention. Since Denner's time the instrument has been successively improved by Stadler of Vienna, Iwan Muller, Klosé, and others, the improvements, or at least modifications, being continuous up to the present day.]

In 1843 Klosé completely reorganised the fingering of the instrument, on the system commonly called after Boehm, which is also applied to the flute, oboe, and bassoon. A general description of the older and more usual form will be given. It may, however, be remarked here, that Boehm or Klosé's fingering is hardly so well adapted to this as to the octave-scaled instruments. It certainly removes some difficulties, but at the expense of greatly increased complication of mechanism, and liability to get out of order.

[The clarinet consists essentially of a mouthpiece furnished with a single beating reed, and a cylindrical tube pierced with many side-holes, terminating in a bell. The fundamental scale comprises nineteen semitones from *e* in the bass stave to *b*♭′. As the lowest note is emitted through the bell, a true chromatic scale necessitates the use of eighteen side-holes as a minimum, but the simplest clarinet in customary use at the present day, and known as the ordinary thirteen-keyed instrument, has twenty side-holes, of which seven are closed by the left thumb and by the first, second, and third fingers of the right and left hands, two by the little fingers acting through open standing keys, one by an open standing key closed by either or both of the second and third fingers of the right hand acting by means of ring touch-pieces, and eleven by closed keys. The thumb and finger-holes being closed, and the keys untouched, the note produced is *g*, and the raising of the fingers successively gives *a*, *b*, *c*′, *d*′, *e*′, *f*♯′, *g*′, the last note sounding from the thumb-hole. The closing of the two lower keys gives the low *f* and *e*, intermediate semitones are obtained by keys, and by the same means the range of the fundamental compass upwards is completed from *g*′; the thumb-hole note, often called 'the open note,' to *b*♭′. The thumb-key, giving *b*♭′, is very generally known as the 'speaker-key,' as when it is open the twelfths speak instead of the fundamental notes.] This register[1] is termed Chalumeau (see ABBREVIATIONS, p. 4*a*, and CHALUMEAU, p. 495*b*), and is of a somewhat different quality from the higher notes. The latter are obtained by a contrivance which forms the chief initial difficulty in learning the instrument, but has the advantage of giving it a very extended compass. The lever of the B♭ key named above ends close to the back thumb-hole, and answers a double purpose. In conjunction with the A♮ key it produces its own open note, but when raised by the point of the left thumb, while the ball of the same closes the back hole, it serves to determine a node within the tube, and raises the pitch by an interval of a twelfth. If all the side-holes be now closed by the fingers, the note issuing by the bell is B♮, in the treble stave, and by successive removal of fingers or opening of keys fifteen more semitones are obtained, reaching to *c*′′′ sharp; the thumb being constantly kept at its double duty of closing the G hole and opening the B♭ key. With the high C♯, what may be termed the natural scale of the instrument ends, although a whole octave more of notes may be got by cross-fingerings, depending considerably on the individual skill of the player. It is usually understood that the extreme note obtainable is *c*′′′′ natural or sharp, an octave above that just given. But it is most undesirable to write for the instrument above the intermediate *g*′′′, and in piano passages above *c*′′′. We thus have in all three octaves and a sixth, of which the lower three octaves are perfectly available for legitimate use, and which, it will be presently shown, are considerably extended by the employment of several instruments in different keys.

The mouthpiece is a conical stopper, flattened on one side to form the table for the reed, and thinned to a chisel edge on the other for convenience to the lips. The cylindrical bore passes about two-thirds up the inside, and there terminates in a hemispherical end. From this bore a lateral orifice is cut into the table, about an inch long and half as wide, which is closed in playing by the thin end of the reed. The table on which the reed lies, instead of being flat, is purposely curved backwards towards the point, so as to leave a gap or slit about the thickness of a sixpence between the end of the mouthpiece and the point of the reed. It is on the vibration of the reed against this curved table that the sound of the instrument depends. The curve of the table is of considerable importance. [See MOUTHPIECE.] The reed itself is a thin flat slip cut from a kind of tall grass (*arundo sativa*), commonly, though incorrectly, termed 'cane.'

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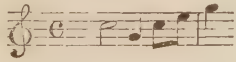
[1] Berlioz rather unnecessarily makes four registers, treating Chalumeau as the second.

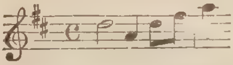
[See REED.] It is flattened on one side, and thinned on the other to a feather-edge. The older players secured this to the table of the mouthpiece by a waxed cord, but a double metallic band with two small screws, termed a ligature, is now employed. The reed was originally turned upwards, so as to rest against the upper lip; but this necessitated the holding of the instrument at a large ungraceful angle from the body, and caused it to bear against a weaker mass of muscles than is the case when it is directed downwards. In England, France, and Belgium it is always held in the latter position.

The compass given above is that of an instrument in C, which sounds corresponding notes to the violin, descending three semitones below 'fiddle G.' But the C clarinet is not very extensively used in the orchestra or military bands. The latter employ an instrument in B♭, sounding two semitones below its written position, and consequently standing in the key of two flats. For the acuter notes they use a smaller clarinet in E♭, which sounds a minor third above its written scale, and stands in three flats. This is also employed occasionally in the modern orchestra by Richard Strauss and others. In the usual orchestra an instrument in A, sounding a minor third below the corresponding note of a C instrument, is much used, and stands in three sharps. It will be seen that the B♭ and A clarinets respectively lower the range of the lowest note to *d*♮ and *c*♯, thus augmenting the whole compass of the instrument. They also have the advantage of lessening the number of flats and sharps in the signature. Although the clarinet has been much improved it still presents great difficulties in extreme keys, and these are to some extent avoided by the B♭ instruments lessening the flats by two in flat keys, and the A instrument the sharps by three in sharp signatures. A melody in C would thus have to be played in G by the F, in A by the E♭, in D by the B♭, and in E♭ by the A clarinets. The following table shows how the notes will be written for each instrument, so as to sound like those of the C clarinet:—

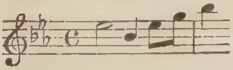
1. C clarinet



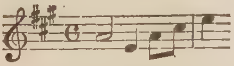
2. B♭ ,,



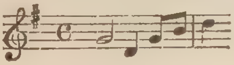
3. A ,,



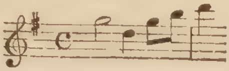
4. E♭ ,,

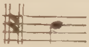
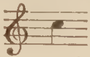
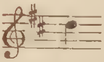


5. F ,,



6. For Corno di bassetto in F:



7. The Italians—as Cavallini and Canongia—sometimes write for the B♭ clarinet in the *tenor* clef;  sounding  as if written  in the ordinary way (No. 2 above). The two intrinsic flats of the instrument have of course to be supplied by the player.

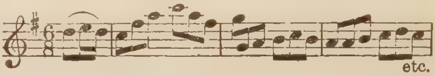
Besides the four instruments already named others are occasionally used. A small clarinet in F, above the C instrument, has been happily given up, except in an occasional piece of German dance music. The D, between these two, is also considered by some composers to blend better with the violins than the graver-pitched clarinets. There is a clarinet in H (*i.e.* B♮) in Mozart's 'Idomeneo.' Below the A clarinet we also have several others. One in A♭ is useful in military music. In F we have the tenor clarinet, known also as the alto clarinet, and the corno di bassetto or basset-horn, perhaps the most beautiful of the whole family. The tenor in E♭ stands in the same relation to this as the B♭ does to the C, and is consequently used in military bands. [BASSET-HORN.] Proceeding still lower in the scale we arrive at the bass clarinets. The commonest of these is in B♭, the octave of the ordinary instrument, and Wagner has written for an A basso. They are none of them perfectly satisfactory as examples of the characteristic clarinet tone, which seems to end with the corno di bassetto. [See BASS CLARINET.]

Helmholtz has analysed the tone and musical character of the clarinet among the other wind-instruments, and shows that the sounds proper to the reed itself are hardly ever employed, being very sharp and of harsh quality; those actually produced being lower in pitch, dependent on the length of the column of air, and corresponding to the sounds proper to a stopped organ-pipe. With a cylindrical tube these are the third, fifth, seventh, and ninth partial sounds of the fundamental tone. The upper register rising a twelfth from the lower or chalumeau, seems to carry out the same law in another form. On the other hand, the conical tubes of the oboe and bassoon correspond to open pipes of the same length, in which the octave, the twelfth, and the double octave form the first three terms of the series. See his paper in the *Journal für reine und angewandte Mathematik*, vol. lvii. [See, for quality of tone, notes by D. J. Blaikley in the *Proceedings of the Musical Association*, 1879-80, p. 84.]

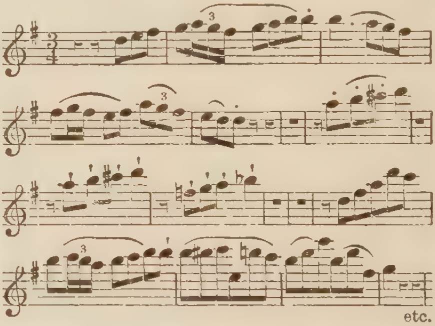
The lowest note of the register is clearly an arbitrary matter. It has probably been dictated by the fact that nine of the ten available digits are fully occupied. But M. Sax, whose improvements in wind-instruments have surpassed those which explicitly bear his name, has extended the scale another semitone by adding another key for the right little finger. Even the octave C can be touched by employing the right thumb, which at present merely supports the instrument. It is always so employed in the basset-horn, and a B♭ instrument thus extended must have been known to Mozart, who writes the beautiful obbligato to 'Parto,' in his 'Clemenza di Tito,' down to bass B♭, a major third below the instrument as now made.

To whatever period we may ascribe the invention of the clarinet, it is certain that it does not figure in the scores of the earlier composers. Bach and Handel never use it. An instrument entitled Chalumeau appears in the writings of Gluck, to which Berlioz appends the note that it is now unknown and obsolete. This may have been a clarinet in some form. Haydn uses it very sparingly. Most of his symphonies are without the part, and the same remark applies to his church music. There is, however, a fine trio for two clarinets and bassoon in the 'Et Incarnatus' of the First Mass, and there are one or two prominent passages in the 'Creation,' especially obbligatos to the air 'With verdure clad,' and 'On mighty pens,' and a quartet of reeds accompanying the trio 'On Thee each living soul awaits.' But it is with Mozart that the instrument first becomes a leading orchestral voice. 'Ah, if we had but clarinets too!' says he: 'you cannot imagine the splendid effect of a symphony with flutes, oboes, and clarinets' (Letter 119). Nothing can be more beautiful, or more admirably adapted to its tone than the parts provided for it in his vocal and instrumental works. The symphony in E♭ is sometimes called the Clarinet Symphony from this reason, the oboes being omitted as if to ensure its prominence. There is a concerto for clarinet with full orchestra (Köchel, No. 622) which is in his best style. For the tenor clarinet or basset-horn, the opera of 'Clemenza di Tito' is freely scored, and an elaborate obbligato is allotted to it in the song 'Non più di fiori.' His 'Requiem' contains two corni di bassetto, to the exclusion of all other reed-instruments, except bassoons. His chamber and concerted music is more full for clarinets than that of any other writer, except perhaps Weber. It is somewhat remarkable that many of his great works, especially the 'Jupiter' Symphony, should be without parts for the instrument, notwithstanding his obvious knowledge of its value and beauty. The ordinary explanation is probably the true one; namely, that being attached to a small court, he seldom had at his disposal a full band of instrumentalists.

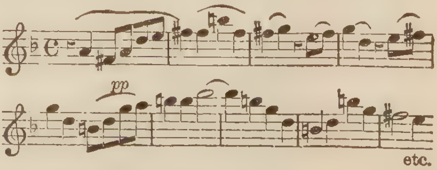
Beethoven, on the other hand, hardly writes a single work without clarinets. Indeed there is a distinct development of this part to be observed in the course of his symphonies. The trio of the First contains a passage of importance, but of such simplicity that it might be allotted to the trumpet. The Larghetto (in A) of his Second Symphony is full of melodious and easy passages for two clarinets. It is not until we reach the 'Pastoral' Symphony that difficulties occur; the passage near the close of the first movement being singularly trying to the player:—

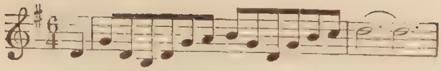


But the Eighth Symphony contains a passage in the Trio, combined with the horns, which few performers can execute with absolute correctness. Beethoven does not seem to have appreciated the lower register of this instrument. All his writings lie in the upper part of its scale, and, except an occasional bit of pure accompaniment, there is nothing out of the compass of the violin.

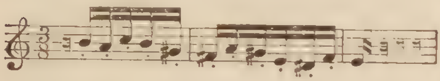


Mendelssohn, on the other hand, seems to revel in the chalumeau notes. He leads off the Scotch Symphony, the introductory notes of Elijah,' and the grand chords of the overture to 'Ruy Blas' with these, and appears fully aware of the singular power and resonance which enables them to balance even the trombones. Throughout his works the parts for clarinet are fascinating, and generally not difficult. The lovely second subject in the overture to the 'Hebrides' (after the reprise)— the imitative passage for two clarinets, which recurs several times in the Overture to 'Melusina'—





and the rolling wave-like passages in his 'Meeresstille,' deserve special mention. On the other hand, there are occasional phrases of great complexity in his works. The scherzo of the Scotch Symphony, the saltarello of the Italian, are cases in point; but even these are exceeded by a few notes in the scherzo of the 'Midsummer Night's Dream,' which are all but unplayable.



Weber appears to have had a peculiar love for the clarinet. Not only has he written several great works especially for it, but his orchestral compositions abound in figures of extreme beauty and novelty. The weird effect of the low notes in the overture to 'Der Freischütz,' followed by the passionate recitative which comes later in the same work—both of which recur in the opera itself—will suggest themselves to all; as will the cantabile phrase in the overture to 'Oberon,' the doubling of the low notes with the violoncellos, and the difficult arpeggios for flutes and clarinets commonly known as the 'drops of water.' His Mass in G is marked throughout by a very unusual employment of the clarinets on their lower notes, forming minor chords with the bassoons. This work is also singular in being written for B♭ clarinets, although in a sharp key. The 'Credo,' however, has a characteristic melody in a congenial key, where a bold leap of two octaves exhibits to advantage the large compass at the composer's disposal.

Meyerbeer and Spohr both employ the clarinets extensively. The former, however, owing to his friendship with Sax, was led to substitute the bass clarinets in some places. [BASS CLARINET.] Spohr has written two concertos for the instrument, both—especially the second—of extreme difficulty. But he has utilised its great powers in concerted music, and as an obbligato accompaniment to the voice, both in his operatic works and his oratorios, and in the six songs, of which the 'Bird and the Maiden' is the best known.

An account of this instrument would be incomplete without mention of Rossini's writings. In the 'Stabat Mater' he has given it some exquisite and appropriate passages, but in other works the difficulties assigned to it are all but insuperable. The overtures to 'Semiramide,' 'Otello,' and 'Gazza Ladra,' are all exceedingly open to this objection, and exhibit the carelessness of scoring which mars his incomparable gift of melody.

No instrument has a greater scope in the form of solo or concerted music specially written for it. Much of this is not so well known in this country as it ought to be. The writer has therefore compiled, with the assistance of Mr. Leonard Beddome, whose collection of clarinet music is all but complete, a list of the principal compositions by great writers, in which it takes a prominent part. This is appended to the present notice.

A few words are required in concluding, as to the weak points of the instrument. It is singularly susceptible to atmospheric changes, and rises in pitch very considerably with warmth. It is therefore essential, after playing some time, to flatten the instrument; a caution often neglected. On the other hand it does not bear large alterations of pitch without becoming out of tune. In this respect it is the most difficult of all the orchestral instruments, and for this reason it ought undoubtedly to exercise the privilege now granted by ancient usage to the oboe; that, namely of giving the pitch to the band. In the band of the Crystal Palace this was done, and it is done in some other bands; it deserves general imitation. Moreover, the use of three, or at least two, different-pitched instruments in the orchestra, is a source of discord, which it requires large experience to counteract. Many performers meet the difficulty to some extent by dispensing with the C clarinet, the weakest of the three. Composers would do well to write as little for it as may be practicable. Mendelssohn, in his Symphonies, prefers to write for the A clarinet in three flats rather than for the C in its natural key, thus gaining a lower compass and more fulness of tone. [The inconvenience of changing from a warm to a cold clarinet has been one of the reasons given to justify the ingenious attempts that have been made to design an instrument that can be transposed as from A♮ to B♭ without suffering in quality. Mr. Buffet exhibited such an instrument in the Paris Exhibition of 1867, and more recently, the late Mr. Jas. Clinton brought out a very cleverly contrived instrument of the kind. In such instruments, however, it is difficult to attain to really accurate intonation, and there are also the objections of increased weight, cost, and liability to get out of order.] Lastly, the whole beauty of the instrument depends on the management of the reed. A player, however able, is very much at the mercy of this part of the mechanism. A bad reed not only takes all quality away, but exposes its possessor to the utterance of the horrible shriek termed *couac* (*i.e.* 'quack') by the French, and 'a goose' in the vernacular. There is no instrument in which failure of lip or deranged keys produce so unmusical a result, or one so impossible to conceal; and proportionate care should be exercised in its prevention.

List of the principal solo and concerted music for the clarinet: original works, not arrangements.

Mozart.—Trio for clarinet, viola, and piano, op. 14; Two Serenades for two oboes, two clarinets, two horns, and two bassoons, opp. 24 and 27; Quintet for oboe, clarinet, horn, bassoon, and piano, op. 29; Concerto for clarinet and orchestra, op. 107; Quintet for clarinet and strings, op. 101; Grand Serenade for two oboes, two clarinets, two basset-horns, two French horns, two bassoons, and double bassoon.

Beethoven.—Three Duets for clarinet and bassoon; Trio for clarinet, violoncello, and piano, op. 11; Quintet for oboe, clarinet, horn, bassoon, and piano, op. 16; Grand Septet for violin, viola, violoncello, contra-basso, clarinet, horn, and bassoon, op. 20; the same arranged by composer as trio for clarinet, violoncello, and piano; Sestet for two clarinets, two horns, and two bassoons, op. 71; Octet for two oboes, two clarinets, two horns, and two bassoons, op. 103; Rondino for two oboes, two clarinets, two horns, and two bassoons.

Weber.—Concertino, op. 26; Air and Variations, op. 33; Quintet for clarinet and string quartet, op. 34; Concertante duet, clarinet and piano, op. 48; Concerto 1, with orchestra, op. 73; Concerto 2, with orchestra, op. 74.

Spohr.—Concerto 1, for clarinet and orchestra, op. 26; Concerto 2, for clarinet and orchestra, op. 57; Nonet for strings, flute, oboe, clarinet, horn, and bassoon, op. 31; Octet for violin, two violas, violoncello, basso, clarinet, and two horns, op. 32; Quintet for flute, clarinet, horn, bassoon, and piano, op. 52; Septet for piano, violin, violoncello, and same wind, op. 147; Six songs, with clarinet obbligato, op. 103.

Schumann.—Fantasiestücke for clarinet and piano, op. 73; Mährchenerzählungen, for clarinet, viola, and piano, op. 132.

Brahms.—Trio in A minor, for piano, clarinet, and violoncello, op. 114; Quintet, for clarinet and strings, in D, op. 115; two sonatas, clarinet and piano, op. 120.

Onslow.—Septet for flute, oboe, clarinet, horn, bassoon, double bass, and piano, op. 79; Nonet for strings, flute, oboe, clarinet, horn, and bassoon, op. 77; Sestet for piano, flute, clarinet, horn, bassoon, and double bass, op. 30.

Kalliwoda.—Variations with orchestra, op. 128.

A. Romberg.—Quintet for clarinet and strings, op. 57.

Hummel.—Military Septet, op. 114.

C. Kreutzer.—Trio for piano, clarinet, and bassoon, op. 43; Septet for violin, viola, violoncello, contra-basso, clarinet, horn, and basson, op. 62.

S. Neukomm.—Quintet for clarinet and strings, op. 8.

A. Reicha.—Quintet for clarinet and strings; Twenty-four quintets for flute, oboe, clarinet, horn, and bassoon, opp. 88-91, 99, 100.

E. Pauer.—Quintet for piano, oboe, clarinet, horn, and bassoon, op. 44.

Reissiger.—Concertos, opp. 63*a*, 14*b*, 180.

Stanford.—Three Intermezzi for clarinet and piano, op. 13.

S. Coleridge Taylor.—Four characteristic waltzes, clarinet and piano.

W. H. S., with additions and corrections by D. J. B.

CLARINO. The Italian name for a trumpet of small bore, used chiefly in its extreme upper register. (See Trumpet.) D. J. B.

CLARION. An organ reed stop of 4 ft. pitch, the treble portion of which is carried upwards by means of open flue pipes voiced to match the tone. T. E.

CLARK, the Rev. Frederick Scotson, was born in London of Irish parents, Nov. 16, 1840. He received his earliest musical instruction from his mother, a pupil of Chopin and Mrs. Anderson. His musical tastes became so strongly developed that he was soon sent to Paris to study the piano and harmony with Sergent, organist of Notre Dame, and at the age of fourteen was appointed organist of the Regent Square Church. He next studied under E. J. Hopkins, and subsequently entered the Royal Academy of Music, where his masters were Sterndale Bennett, Goss, Engel, Pinsuti, and Pettit. In 1858 he published a Method for the Harmonium, and for a few years was organist at different churches in London. In 1865 he founded a 'College of Music' for students of church music and the organ. Soon after this he became organist of Exeter College, Oxford. He graduated Mus.Bac. in 1867, and was appointed Head Master of St. Michael's Grammar School, Brighton. Six months later he was ordained deacon, and afterwards priest. He next went to Leipzig, where he studied under Reinecke, Richter, etc. When in charge of the English church at Stuttgart, he pursued his musical studies under Lebert, Krüger, and Pruckner. In 1873 he returned to London, and in 1875 resumed his connection with the London Organ School. In 1878 he represented English organ-playing at the Paris Exhibition. Besides being a remarkable executant on the organ, he had great facility in composition. His works, which amount to over five hundred, consist principally of small organ and pianoforte pieces, many of which have attained great popularity. He died in London, July 5, 1883. W. B. S.

CLARK, J. Moir, born at Aberdeen about 1863, was a pupil of Professor Prout at the Royal Academy of Music in 1883-86, and afterwards went to study in Germany. Among his most remarkable works is a quintet for piano and strings in F, first played in Dresden in 1892, and introduced to England by Miss Dora Bright in the following year. It even obtained an entrance into the programme of a Popular Concert in November 1894. Some pianoforte variations were also played by Miss Bright in 1889, and a suite for piano and flute was brought forward by Mr. F. Griffiths in 1893; a Scotch Suite for orchestra was performed by the Stock Exchange Orchestral Society in 1895. M.

CLARK, Richard, was born at Datchet, Bucks, April 5, 1780. At an early age he became a chorister at St. George's Chapel, Windsor, under Dr. Aylward, and at Eton College under Stephen Heather. In 1802 he succeeded his grandfather, John Sale, the elder, as lay clerk at St. George's Chapel and Eton College; these appointments he held until 1811. In 1805 he officiated as deputy in the metropolitan choirs, and in the same year was appointed secretary to the Glee Club. In 1811 he obtained the places of lay vicar of Westminster Abbey, and vicar-choral of St. Paul's, and in 1820 succeeded Joseph Corfe as a gentleman of the Chapel Royal. In 1814 Clark published a volume of the words of the most favourite glees, madrigals, rounds, and catches, with a preface containing an account of the song 'God save the King,' the composition of which he there attributed to Henry Carey. A second edition of this work appeared in 1824, but the subject of the popular tune was omitted, Clark having in 1822 published a separate volume assigning its composition to Dr. John Bull. [See God save the King.] Clark distinguished himself by his assiduity in endeavouring to procure for the various cathedral and collegiate choirs a restitution of their statutory rights and privileges. He was the composer of a few anthems, chants, and glees, and the author of several pamphlets on *Handel and the Harmonious Blacksmith*, etc.; *Handel's 'Messiah'*; the derivation of the word 'Madrigale,' *Musical Pitch*, etc. He died Oct. 5, 1856. W. H. H.

CLARKE, Jeremiah, born about 1669 (most probably much earlier), was a chorister in the Chapel Royal under Dr. Blow. After leaving the choir he became, for a short time, organist of Winchester College 1692-95 (see P. Hayes's *Harmonica Wiccamica*). In 1693 his master, Dr. Blow, resigned in his favour the appointments of almoner and master of the children of St. Paul's Cathedral. In 1695 he was appointed organist of St. Paul's and a vicar choral in 1705. On July 7, 1700, Clarke, and his fellow-pupil, William Croft, were sworn in as gentlemen extraordinary of the Chapel Royal, with the joint reversion of an organist's place, whenever one should fall vacant, a contingency which happened on May 15, 1704, by the death of Francis Piggott, on which Clarke and Croft were on May 25 sworn in as joint organists. [For New Year's Day 1706-7, Clarke composed an ode beginning 'O Harmony, where's now thy power?' the MS. of which is in the Bodleian (MS. Mus. C. 6)]. Clarke having the misfortune to become enamoured of a lady whose position in life rendered his union with her hopeless, fell into a state of despondency, under the influence of which he shot himself [at his house in St. Paul's Churchyard on Dec. 1, 1707, and was buried in the New Crypt of St. Paul's Dec. 3. See the *Athenæum* of April 2, 1887]. Clarke composed several anthems, chiefly of a pathetic kind, but not deficient either in force or dignity. [One of the most important was an 'Ode on the Glorious Assumption of the Blessed Virgin,' beginning 'Hark, she's call'd,' for solos (two sopranos, two altos, tenor, and bass), and chorus with accompaniment for two trumpets, two flutes, strings, and continuo. An early MS. of it is at St. Michael's, Tenbury.] He was the original composer of Dryden's famous ode, 'Alexander's Feast,' which was performed at Stationers' Hall on the occasion for which it was written, the feast on St. Cecilia's Day, Nov. 22, 1697, and at two or three concerts shortly afterwards; but the music was not printed, and seems now irretrievably lost. In 1699 Clarke (in conjunction with Daniel Purcell and Richard Leveridge) composed the music for the opera 'The Island Princess,' and (jointly with Daniel Purcell) for the opera 'The World in the Moon,' 1697. He also furnished music for 'The Fond Husband' (1676), Sedley's 'Antony and Cleopatra' (1677), 'Titus Andronicus' (1687), 'A Wife for any Man,' 'The Campaigners' (1698); 'The Bath' (1701); 'All for the Better' (1702), and 'The Committee' (1706), besides composing an ode in praise of the Island of Barbados, a cantata, some lessons for the harpsichord, and numerous songs published in the collections of the day. W. H. H.

CLARKE, John, Mus.D., afterwards known as **Clarke-Whitfeld**, was born at Gloucester, Dec. 13, 1770, and received his musical education at Oxford under Dr. Philip Hayes. In 1789 he was appointed organist of the parish church of Ludlow; in 1793 he took the degree of Bachelor of Music at Oxford; in the same year he was appointed master of the choristers at St. Patrick's Cathedral and Christ Church, Dublin. In 1794 he succeeded Richard Langdon as organist of Armagh Cathedral, which post he held till 1797. In 1795 he took the degree of Mus.D. in Dublin, and in 1799 the Irish rebellion led him to resign his appointments and return to England, where he soon afterwards became organist and master of the choristers of Trinity and St. John's Colleges, Cambridge. In 1799 he was granted the degree of Doctor of Music at Cambridge, *ad eundem* from Dublin; in 1810 incorporated at Oxford. He assumed the name of Whitfeld, in addition to his paternal name of Clarke, on the death of his maternal uncle, Henry Fotherley Whitfeld, in 1814. In 1820 he resigned his appointments at Cambridge for those of organist and master of the choristers of Hereford Cathedral, and on the death of Dr. Hague, in 1821, he was elected Professor of Music in the University of Cambridge. In 1832, in consequence of an attack of paralysis, he resigned his appointments at Hereford. He died at Holmer, near Hereford, Feb. 22, 1836, and was buried in the East Walk of the Bishop's cloister, Hereford Cathedral, where a mural tablet is erected to his memory. Dr. Clarke-Whitfeld's compositions consist of Cathedral Services and Anthems (published in four vols. in 1805 and subsequently), 'The Crucifixion and the Resurrection,' an oratorio, and numerous glees, songs, etc. He edited a collection containing thirty anthems from the works of various composers. Amongst the many works arranged by him for voices and pianoforte his edition of several of Handel's oratorios and other pieces must not be forgotten, as being the first of that author's works so treated. W. H. H.

CLASSICAL is a term which in music has much the same signification as it has in literature. It is used of works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the 18th century, as instrumental works in the sonata form, and operas constructed after the received traditions; and in this sense the term was used as the opposite of 'romantic,' in the controversy between the musicians who wished to retain absolutely the old forms, and those, like Schumann, who wished music to be developed in forms which should be more the free inspiration of the composer, and less restricted in their systematic development. [See Romantic.] C. H. H. P.

CLASSICAL HARMONISTS. See Choral Harmonists.

CLAUDIN, the name by which Claude le Jeune and Claude de Sermisy were known to their contemporaries. [See LE JEUNE and SERMISY.]

CLAUDINE VON VILLABELLA. Drama by Goethe, music by Schubert; composed in 1815 but not performed. The first Act alone survives, and is now in the library of the Gesellschaft der Musikfreunde (Breitkopf's complete edition, ser. xv. vol. 7); the other Acts were burnt by accident, with those of the 'Teufels Lustschloss.' It is dated at beginning and end July 26 and August 5. G.

CLAUSS-SZARVADY, WILHELMINE, one of the eminent pianists of our time, daughter of a merchant, born at Prague, Dec. 13, 1834. She received her musical education at the Proksch Institute at Prague, and in 1849 made her first concert tour, exciting great attention both at Dresden and Leipzig (1850). Nevertheless, she lived almost unnoticed in Paris for nearly a year, although Berlioz interested himself much in her favour. She announced a concert, but it was postponed on account of her mother's death. Being now a total orphan, she was kindly received by the singer Mme. Ungher-Sabatier, and in the following year her claims were acknowledged in Paris. From thence her fame spread through Europe; she gave concerts in Paris, London, and Germany, receiving everywhere tributes of the warmest admiration. She was in London in 1852, and again in 1871. Her last visit was in 1886. She married (1857) the author Friedrich Szarvady (he died March 1, 1882), and now lives in Paris, seldom appearing in public. Her répertoire mainly consists of the works of Scarlatti, Bach, Beethoven, and it is upon her execution of these that her great reputation is founded. Her chief gift is the power of penetrating into the spirit of the work she executes; her conscientiousness is great, and she rejects all arbitrary interpretations, no matter how ingenious they may be. In this respect she worthily ranks with Madame Schumann. Madame Szarvady had a strong and romantic individuality, which used to be very charming. A. M.

CLAUSULA. See CADENCE (*a*).

CLAVECIN. The French name for a harpsichord, derived by apocope from the Latin clavicymbalum. According to M. Viollet Le-Duc (*Dictionnaire du Mobilier Français*, 1872) the clavecin superseded the psaltery in France some time in the 16th century. [See HARPSICHORD and PSALTERY.] A. J. H.

CLAVICEMBALO. One of the Italian names for a harpsichord, and the most used. It is derived from *clavis*, a key, and *cembalo*, a dulcimer or psaltery. Other Italian names for this instrument are *gravicembalo* (a phonetic variation caused by the interchange of *r* with *l*) and *arpicordo*, from which comes our 'harpsichord.' [See CEMBALO and HARPSICHORD.] A. J. H.

CLAVICHORD (Ger.; Med. Latin, *Clavicordium;* Ital. *Manicordo;* Span. *Manicordio;* Fr. *Manicorde*). In the Romance tongues Clavicordo and similar names imply a spinet. The real clavichord is different, and is a keyboard stringed instrument, the tones of which are elicited by tangents, slender upright blades of brass inserted in the key levers, and flattened at the top where the contact is with the strings; rising to them in playing, to excite the sound and at the same time mark off the vibrating lengths of the strings from the belly bridge. In these respects the clavichord differs from the virginal or spinet and harpsichord which have another bridge, mechanical plectra and dampers, and from the piano, which has also two bridges and is acted upon by hammers. The clavichord is developed from the simple monochord, the virginal, spinet and harpsichord from the psaltery, and the piano from the dulcimer. There is no evidence as to which was first, although the simplicity of its structure points to the priority of the clavichord. Virdung (*Musica getutscht und auszgezogen*, Basle, 1511), our earliest authority, says he never could learn who, by putting keys to a monochord, had invented it, or who, on account of those keys, first called it Clavicordium. The earliest record of it is in Eberhard Cersne's *Rules of the Minnesingers*, A.D. 1404, where it appears with the clavicymbal and the monochord itself. Quotations from Dr. Murray's *New English Dictionary* are, A.D. 1483, Caxton, *G. de la Tour*, k. vi., 'where his vyell and clavicordes were,' and as Clarichord, A.D. 1508, the will of Wyldegris (Somerset House), 'Payre of Clarycordes,' A.D. 1509, Hawe's *Past Pleas*, xvi. xii., 'Rebeckes, Clarycordes, eche in theyr degre.' The substitution of *r* for *v* has probably arisen from a copyist's error, afterwards continued. It is not certain whether true clavichords or spinets are meant by these and other contemporary quotations. The oldest existing specimen known of the real tangent clavichord is dated A.D. 1537, and is in the Metropolitan Museum, New York. It is said to be Italian but has German attributes. There are older spinets preserved. Sebastian Virdung in the above-mentioned work describes and figures the clavichord, but his woodcuts of keyboard instruments, not having been reversed for the engraver, are wrong as to the position of bass and treble. Other writers who have followed Virdung and have used his illustrations, Martin Agricola, 1529, Luscinius, 1536, and even Dr. Rimbault (*The Pianoforte*, p. 30), 1860, have not observed his obvious error.

In shape the clavichord has been followed by the square pianoforte, of which it was the prototype (Fig. 1). The case was oblong and was placed upon a stand or legs. The length, according to the compass and period of construction, was from four to five feet; the breadth less than two feet; the depth of case five to seven inches. The keys were in front, and extended beneath the sound-board to the back of the case, each being balanced upon a wire pin, and prevented from rattling against its neighbour by a small piece of whalebone projecting from the key and sheathed in a groove behind (Fig. 2). The lower or natural keys were usually black, and the upper or chromatic, white. In Italy and the Netherlands the practice was the reverse. The strings, of finely-drawn brass wire, were stretched nearly in the direction of the length of the case, but with a bias towards the back. On the right of the player were inserted in the sound-board, strengthened on the under side by a slip of oak to receive them, the wrest or tuning-pins round which the strings were fastened, while at the back and partly along the left-hand side of the case, they were attached by small eyes to hitch-pins of thicker wire. On the right hand the strings rested upon a curved bridge, pinned to fix their direction, and conducting their sound-waves to the sound-board, a flat surface of wood beneath, extending partly over the instrument, but in clavichords of the 18th century we miss the harpsichord sound-hole cut as a rose or some other ornamental device—often the initials of the maker's name. Nearly at the back of each key, in an upright position, was placed the small brass wedge or 'tangent' (t) about an inch high and an eighth of an inch broad at the top (Fig. 3). The tangent, when the key was put down, rose to the string and pressing it upwards set it in vibration. With a good touch the player could feel the elasticity of the string, and the more this was felt the better the instrument was considered to be. By the pressure of the tangent the string was divided into two unequal lengths, each of which would have vibrated, but the shorter was instantly damped by a narrow band of cloth interlaced with the strings, which also damped the longer section directly the player allowed the key to rise and the tangent to fall. The tangents thus not only produced the tones, but served as a second bridge to measure off the vibrating lengths required for the pitch of the notes. Thus a delicate tone was obtained that had something in it charmingly hesitating or tremulous; a tone although very weak, yet capable, unlike the harpsichord or spinet, of increase and decrease, reflecting the finest and most tender gradations of the touch of the player, and in this power of expression without a rival until the pianoforte was invented. To ears accustomed to the pianoforte, the 'blocking' sound inseparable from the clavichord tone would seem a disadvantage. Koch, in his *Musikalisches Lexikon*, describes the clavichord as 'Labsal des Dulders, und des Frohsinns theilnehmenden Freund' ('the comfort of the sufferer and the sympathising friend of cheerfulness').

Fig. 1.

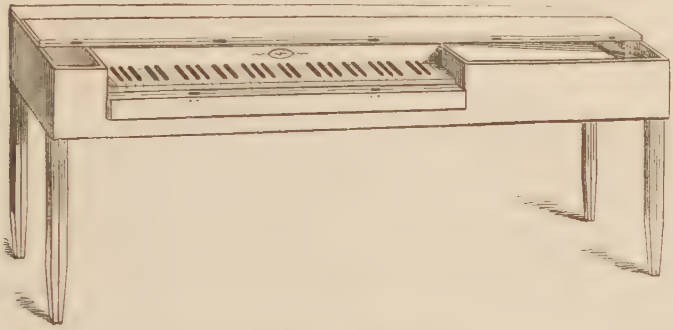
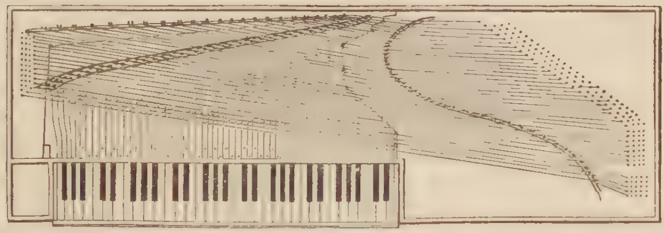


Fig. 2.



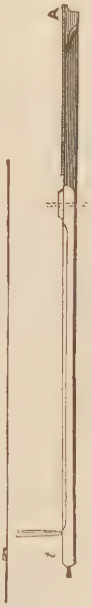


Fig. 3.

Up to the beginning of the 19th century the use of the clavichord in Germany was general. It was a favourite instrument with J. S. Bach, who preferred it to the pianoforte; and with his son Emmanuel, who wrote the *Versuch über die wahre Art das Klavier zu spielen*, an essay on the true method of playing the clavichord, and the basis of all succeeding text-books of keyed stringed instruments.

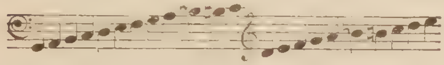
Mattheson lauded the clavichord above the clavicymbel or harpsichord. Mozart used the clavichord now in the Mozarteum at Salzburg in composing his 'Zauberflöte' and other masterpieces, although in playing he leant to the harpsichord style. Beethoven is reported to have said 'among all keyed instruments the clavichord was that on which one could best control tone and expressive interpretation' (*Vortrag*). Beethoven's own style of performance on the piano is shown more than by any tradition, by his commentary on Cramer's studies, preserved by Schindler, to have been founded upon the technique of the clavichord.

Clavichords made before the 18th century had two or three unison strings to a note, beginning in the bass with one string and one tangent to each note, then continuing with two strings and, from *c′* upwards, three, up to the highest notes of a four-octave compass. The lowest key, apparently E, was of 'short measure' and made to sound C, and the F♯ to sound D, according to the convention of the 'short octave' (see Short Octave). One string or set of strings was, moreover, made to serve for two, or even more notes, in the 'gebunden' clavichords, so that F and F♯ were on the same string, the latter note being produced by a tangent stopping the string at a shorter length. The notes chosen for the longest stopping in these fretted ('gebunden') clavichords, appear to have been G♯, B♮, D, and F. About the end of the 17th century the clavichord was enlarged and the compass extended, so that fretted clavichords were made with only two tangents to a pair of strings, but leaving the notes A and D throughout the scale with one tangent and 'bundfrei,' (*i.e.* free from fretting). The strings were arranged according to their greatest sounding lengths, in the scale F, G, A, B♭, C, D, and E♭, the nearer tangent stopping the semitones F♯, G♯, B♮, C♯ and E♮. The explanation of the longer stopping is in the tuning, the groundwork being derived from fifths, upwards C, G, D, A, and downwards F, B♭ and E♭; octaves being employed to bring the scheme within an octave and a fifth. F or C were used as pitch notes, and the nearer sharps and naturals, semitones to the first scale, were made as well as could be done by regulating the spacing of the tangents. With this imperfect tuning it is no wonder J. S. Bach hailed with joy the 'bundfrei' or fret-free clavichord where each pair of strings had its own tangent, and devoted himself to the composition of the immortal 'forty-eight,' of the 'well-tuned clavichord' (*Wohltemperirtes Clavier*) where an endurable chromatic, or Equal-Temperament tuning could, as in the harpsichord, be observed, and each semitone become the keynote of a Major and Minor scale. The 'bundfrei' clavichord has been attributed to Daniel Faber of Crailsheim, the year given being 1720, or thereabouts, but as Bach's first collection of twenty-four preludes and fugues was complete in 1722, the improved instrument was certainly a few years earlier.

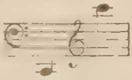
An unduly strong pressure on the key, by displacing a little the point of contact of the tangent, tightened the vibrating part of the string and made the note very slightly sharper in pitch; this fault was deprecated by C. P. E. Bach. There is no doubt that clavichord players preserved a very tranquil position of the hand in order to preserve truth of intonation. Another special grace was that of repeating a note several times in succession without quitting the key, a dynamic effect (German *Bebung*) which could not be done on the harpsichord or piano. [Bebung.]

The early history of the clavichord previous to the 15th century, together with that of the chromatic keyboard—a formal division at the very foundation of modern music—rests in profound obscurity. However, the keyboard with its familiar division into seven long and five short notes, was not designed to bring within the limits of the octave the theoretical circle of fifths; the short notes or semitones were long used 'per fictam musicam,' and not, like the seven naturals, as practical starting-points for scales. It was not until the epoch of J. S. Bach that the semitones gained equal privileges with the naturals. Again, our chromatic keyboard was not suggested by the 'chromatic' genus of the Greeks, a totally different idea. The problem really solved by it was that of the transposition of the church tones, a series of scales on the natural keys employing each in succession as a starting-point. The first and seventh were consequently nearly an octave apart. Bearing in mind that some of the Latin hymns embraced a compass of twelve or thirteen notes, it is evident that ordinary voices could not sing them or even those of less extent, without concession in pitch. Arnold Schlick (*Spiegel der Orgelmacher und Organisten*, Mainz, 1511) gives several instances of necessary transposition, which were only possible by the insertion of the semitones between the naturals, as even then it was a law that the interval of an octave should be grasped by the hand, the broader keys of the older organs having been abolished. By this insertion of the semitones they became the willing guides to the cadences; the G♯ alone being doubtful on account of the 'wolf' in tuning. Schlick in his chapter on tuning,—in which he includes the clavichord and clavizymmel (clavicembalo), the symphonia, a smaller keyed instrument, lute, and harp—says that the semitones could not be rightly tuned or brought into concord. But he names all the semitones we now use, and speaks of double semitones having been tried in the organ twelve years before (1499), which failed through the difficulty of playing. The complete chromatic scale is found in the keyboard of the Halberstadt organ, built about A.D. 1360.

As already said, Virdung, a priest at Basle, who published his *Musica getutscht und auszgezogen* in 1511 (afterwards translated into Latin by Luscinius as *Musurgia, seu Praxis-Musicae*, Strasburg, 1536) is the oldest authority we can specially refer to about the clavichord. The next in order of time, but a hundred years later, is Praetorius (*Syntagma Musicum*, 1614-1618). We are told by him that the earliest clavichords had only twenty keys, in *genere diatonico*, with two black keys (B♭), so there were not more than three semitones in an octave; like the scale attributed to Guido d'Arezzo, the full extent of which would have embraced twenty-two keys in all—



but Praetorius gives no nearer indication of the compass, and of course none of the pitch. [HEXACHORD.] But in Virdung's time there were thirty-five keys or more, starting from the F below the bass stave and embracing the complete system of half-tones; and in that of Praetorius at least four octaves, still the usual compass when J. S. Bach wrote the *Wohltemperirtes Clavier*. By the middle of the century five octaves were attained.



There is great probability that the Greek monochord, a string stretched over a sound-board, and measured off into vibrating lengths by bridges, was a stepping-stone to the invention of the clavichord. Used for centuries in the Church to initiate the singers into the mysteries of the eight tones, it must at last have seemed more convenient to dispense with shifting bridges, and at the points of division to adjust fixed bridges raised by an apparatus imitated from the keys of the organ, to press the strings and produce the notes required. This would be an elementary clavichord action, and may account for clavichords, and harpsichords too, being styled monochords in the 15th and 16th centuries, and even as late as the 18th (D. Scorpione, *Riflessione armoniche*, Naples, 1701). The earliest notice of a monochord among musical instruments is to be found in Wace's *Brut d'Angleterre* (*circa* A.D. 1115), 'Symphonies, psaltérions, monachordes.' Ambros (*Geschichte*, 1864, vol. ii. p. 199), from the silence of Jean de Muris as to the clavichord, though repeatedly enumerating the stringed instruments in use (*Musica Speculativa*, 1323), infers that it did not then exist, and from this and other negative evidence would place the epoch of invention between 1350 and 1400. De Muris refers to the monochord with a single string, but recommends the use of one with four strings, to prove intervals not previously known. These four strings were the indices to the eight church tones. Dr. Rimbault (*The Pianoforte*, p. 36) has been deceived in quoting from Bohn's edition of Sismondi the well-known advice to a jongleur by Guiraut de Calanson (died A.D. 1211). It is there stated that the jongleur should play on the citole and mandore, and handle the *clarichord* and guitar. Reference to the original (Paris MS. La Vallière, No. 14, formerly 2701), confirms the citole and mandore, but instead of 'Clarichord' we find 'Manicorda una corda,' doubtless a simple monochord, for in the 'Roman de Flamenca' we find 'l' autr' accorda lo sauteri al manicorda' ('the other tune the psaltery to the monochord'). In the *Dictionnaire étymologique*, Paris, 1750, 'manicordion' is rendered by monochord. Citole and mandore are also there, but not clavichord.

As to the etymology of clavichord: the word *clavis*, key, in the solmisation system of Guido d'Arezzo, was used for note or tone, and thus the *clavis* was the 'key' to the musical sound to be produced. The *claves* were described by alphabetical letters, and those occupying coloured lines, as F on the red and C on the yellow, were *claves signatæ*, the origin of our modern clefs. When the simple monochord gave place to an instrument with several strings and keys, how easy the transference of this figurative notion of *claves* from the notes to the levers producing them! Thus the name Clavichord from *clavis*, key, and *chorda*, string, would come very naturally into use. (Ambros, *Geschichte der Musik*, vol. ii. Breslau, 1864.)

Virdung and Reynvaan (*Musijkaal kunst Woordenboek*, Amsterdam, 1795) mention clavichords with pedals, and Adlung describes them. These clavichords had two octaves and a note of pedals on a separate pedalier, which had three or four strings to each note, for which the tangents were arranged as fretted ('gebunden'). An example has been recently found by Herr Paul de Wit of Leipzig. It is a combination of three instruments, two of four-foot pitch, the middle one, or lower manual, to be drawn forward when required. The pedalier, the lowest in position, is of eight- and sixteen-foot pitch, the strings being overspun. It has twenty-five pedals. The maker's nameplate is inscribed 'Johann David Gerstenberg, Orgelbauer zu Geringswald, hat uns gemacht, 1760.' Experiments were made with the clavichord to introduce a damper register, instead of the muting cloth or tape, and to get a mechanical *piano* effect by a shortened rise of the tangent, useless additions to an expressive instrument. No doubt these contrivances were instigated by the square piano, which was then becoming popular, and was soon to supersede the clavichord altogether.

According to Fischhof (*Versuch einer Geschichte*, etc., 1853), Lemme of Brunswick, Wilhelmi of Cassel, Vensky, Horn and Mack of Dresden, and Krämer of Göttingen, were reputed in the 18th century good clavichord makers. Carl Engel quotes the prices of Lemme's as having been from three to twelve louis d'or each; Krämer's from four to fourteen, according to size and finish. Wilhelmi charged from twenty to fifty thalers (£3 to £7 : 10s.).

Among the latest clavichords that were made were those constructed by Hoffmann, Stuttgart, in 1857, on the pattern of one belonging to Molique. They were made for the late Joseph Street, of Lloyd's. A few were made by Mr. Arnold Dolmetsch in 1896. [See also TANGENT.] A. J. H.

CLAVICYTHERIUM. The monkish Latin name for a vertical spinet. There is a valuable specimen of this instrument in the Donaldson Museum belonging to the Royal College of Music, South Kensington, which was formerly in the collection of Count Giovanni Correr of Venice. There is no name or date on this instrument, but it can be hardly later than the first years of the 16th century; Virdung gives a woodcut of such an instrument (*Musica getutscht und auszgezogen*, Basle, 1511). The keyboard of this specimen has three octaves and a minor third, E to *g''*, less than Virdung's compass, but we may regard the lowest E as being tuned down to C, according to the 'short octave' arrangement. The jacks have plectra of wire, not quill. The upright harpsichord has been also called clavicytherium. There is a fine example in the Metropolitan Museum, New York. A. J. H.

CLAVIER. In French, a keyboard or set of keys of an organ or pianoforte; Italian *Tastatura;* in German expressed by *Claviatur* or *Tastatur*. Clavier in German stands for a piano, a harpsichord, a clavichord, and in fact for any keyboard stringed instrument. [CLAVICHORD, KEYBOARD, PIANOFORTE.] A. J. H.

CLAY, FREDERIC, son of James Clay, M.P., a very famous whist-player, and author of a well-known treatise on the game. Born August 3, 1838,[1] in the Rue Chaillot, Paris; he held a post for a time in the Treasury. He was educated in music entirely by Molique, with the exception of a short period of instruction at Leipzig under Hauptmann. His compositions were almost wholly for the stage. After two small pieces for amateurs, 'The Pirate's Isle' (1859) and 'Out of Sight' (1860), he made his public début in 1862 at Covent Garden with 'Court and Cottage,' libretto by Tom Taylor. This was followed by 'Constance' (1865), by 'Ages Ago' (1869), 'The Gentleman in Black' (1870), 'Happy Arcadia' (1872), 'Cattarina' (1874), 'Princess Toto' and 'Don Quixote' (both 1875). In addition to these Mr. Clay wrote part of the music for 'Babil and Bijou' and the 'Black Crook' (both 1872), and incidental music to 'Twelfth Night' and to Albery's 'Oriana.' 'The Merry Duchess' was produced at the Royalty Theatre, May 23, 1883, and 'The Golden Ring' at the Alhambra, Dec. 3, 1883. He also composed two cantatas, 'The Knights of the Cross' (1866) and 'Lalla Rookh' (containing what is perhaps his best-known song, 'I'll sing thee songs of Araby'), produced with great success at the Brighton Festival in February 1877; and not a few separate songs.

In all his works Clay showed a natural gift of graceful melody and a feeling for rich harmonic colouring. Although highly successful in the treatment of dramatic music, it is probable that his songs will give him the most lasting fame. 'She wandered down the mountain side,' 'Long ago,' and 'The Sands of Dee,' among others, are poems of great tenderness and beauty, and not likely to be soon forgotten. [He was struck with paralysis immediately after the production of 'The Golden Ring,' and died at Great Marlow, Nov. 24, 1889.] A. S. S.

CLAYTON, THOMAS, born about 1670, was one of the King's band from 1692 to 1702. He went to Italy for improvement in the latter year. On his return he associated himself with Nicola Francesco Haym and Charles Dieupart, both excellent musicians, in a speculation for the performance of musical pieces at Drury Lane Theatre. Clayton had brought with him from Italy a number of Italian songs, which he altered and adapted to the words of an English piece written by Peter Motteux, called 'Arsinoe, Queen of Cyprus,' and brought it out in 1705 as an opera of his own composition. Elated by his success he proceeded to set to music Addison's opera, 'Rosamond,' which was performed in 1707 and completely exposed his incapacity. The speculation, however, continued to be carried on until 1711, when the Italian opera being firmly established in the Haymarket, the managers of Drury Lane Theatre determined to discontinue the production of musical pieces. Clayton and his colleagues then gave concerts at the Music Room in York Buildings, and John Hughes, the poet, having at the request of Sir Richard Steele, altered Dryden's 'Alexander's Feast,' it was set to music by Clayton and performed there on May 24, 1711, in conjunction with 'The Passion of Sappho,' a poem by Harrison, also set by Clayton. Both failed from the worthlessness of the music, and have long since sunk into oblivion; but copies of some of his operas which were printed testify to Clayton's utter want of merit as a composer. As to his residence in Dublin, see *Dict. of Nat. Biog.*, *s.v.* WHARTON, Thomas, Marquis of, vol. lx. He is said to have died about 1730. W. H. H.

CLÉ DU CAVEAU. The title of a large collection of French airs, including the tunes of old songs dating from before the time of Henry IV., old vaudevilles, commonly called *pont-neufs*, and airs from operas and *opéras-comiques* which from their frequent use in *comédies-vaudevilles* have become popular airs (what are called *timbres*). The fourth and last edition of the work, published by Capelle, goes down to 1848;

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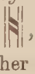
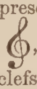
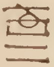
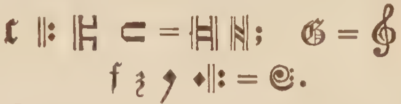
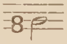
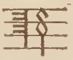
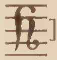
[1] See *London Figaro* for Dec. 7, 1889.

a new edition would have to include airs taken from comic operas by Auber, Adam, etc., written since the above date, and airs from the operettas of Offenbach and Lecocq, which have now become new types for the vaudeville couplet and have enriched the domain of the popular song. The collection is so arranged that it is perfectly easy to find either the tune of a song of which the words only are known, or the metre and rhythm of words which will fit any particular air. The publication is especially useful to dramatists who have to write couplets for a vaudeville, and to amateur song-writers; it contains 2350 different airs, and as many forms or models for couplets. The origin of the title is as follows:—Three French song-writers of the 18th century, Piron, Crébillon *fils*, and Collé, instituted, in 1733, a sort of club, where they dined regularly, together with other song-writers and literary men. They called their society le Caveau, from the place of meeting, an inn of that name kept by one Landelle in the Rue de Buci, near the Comédie Française and the Café Procope, where these boon companions finished their evenings. From that time all societies of song-writers have connected themselves as much as possible with this first society, and so the name Caveau is synonymous with a club of the same kind. The original society lasted exactly ten years, after which, in 1762, Piron, Crébillon *fils*, and Gentil-Bernard formed a new society in the same place, which lasted only five years. After the Revolution, the 'Caveau moderne' was founded in 1806 by Capelle, the author of the Clé du Caveau, with the help of Grimod de la Reynière, Piis, Armand Gouffé, and Philippon de la Madeleine; they met at Balaine's in the Rocher de Cancale, rue Montorgueil. The society lasted till 1815, and in 1825 an effort was made to revive it, but after a year's existence it disappeared, together with another club, 'Les Soupers de Momus,' founded in 1813. In 1835 a new society was founded at Champeaux's under the direction of Albert Montémont, and was called at first les Enfants du Caveau, and then le Caveau only. It still exists, and is managed by a committee headed by a president elected every year, who holds Panard's glass and Collé's bells as symbols of his office. A. J.

CLEF (Ital. *Chiave*, from the Lat. *Clavis*; Ger. *Schlüssel*), *i.e.* key, the only musical character by which the pitch of a sound can be *absolutely* represented. The clefs now in use are three only— , , and These severally represent *c′*, *g′*, and *f*. Two other clefs, severally representing *d″* and *G*, have been long obsolete. From the last of these, Γ, the Greek gamma, which represents the lowest sound of the musical system, is derived the word *gamut*, still in use. [A *d* clef, indicating the note a third below that to which the bass clef is applied, occurs in a collection of old English motets, etc., by Tallis and others (Brit. Mus. Add. MSS., 17,802-3). It stands thus on the stave, , and occurs in the 'bassus' part.]

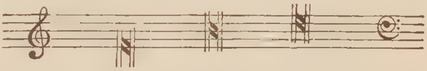
The following tables (from Koch's *Musikalisches Lexikon*) will show that the three clefs now in use are but corruptions of old forms of the letters C, G, and F.



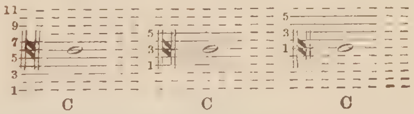
[In addition to these forms, the C clef appears sometimes thus, , while the F clef occasionally takes such forms as  and ].

One or other of these characters, placed on one or other of the lines of a stave, indicates the name and pitch of the notes standing on that line, and by inference those of other notes on lines and spaces above and below it.

The stave which, at various times and for various purposes, has consisted of various numbers of lines, consists now commonly of five. On any one of these each of the three clefs might be (almost every one has been) placed. In the following examples they occupy the positions in which they are now most commonly found:—

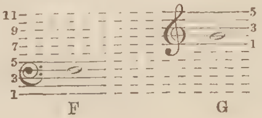


Only, however, in its relation to the stave of five lines can a clef be said with truth to change its place. On the Great Stave of Eleven Lines the clefs never change their places; but any consecutive set of five lines can be selected from it, the clef really retaining, though apparently changing, its place:—

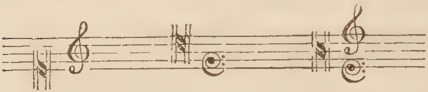


From the above it will be seen that when notes are written 'in the tenor clef' (more properly 'on the tenor stave') they are written on the 3rd, 4th, 5th, 6th, and 7th lines of the 'great stave' of eleven; that when written 'in the alto clef' they are written on the 4th, 5th, 6th, 7th, and 8th lines of this great stave; and when 'in the soprano clef' on the 6th, 7th, 8th, 9th, and 10th.

The more familiar 'bass and treble staves' consist severally of the lowest and the highest five lines of the great stave:—



In early musical MSS. two, and even three, clefs are sometimes found on the same stave. It would be in no way inconsistent with modern theory, and indeed might be convenient in books of instruction, so to place them now:—



J. H.

CLEGG, John, a distinguished violinist, was born in Dublin in 1714. He appears to have been a pupil of Dubourg, at Dublin, and afterwards of Bononcini. In 1723, when only nine years of age, he performed in London in public a concerto of Vivaldi, and afterwards gained an eminent position in the musical profession, surpassing, according to contemporary writers, every other player in England in tone and execution. On Jan. 21, 1743-44, owing probably to excessive practice, he became insane, and was confined in Bedlam Hospital, where, as Burney relates, 'it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.' [He was discharged as cured on July 20, 1744, but was again admitted on Dec. 15 of the same year. He was finally discharged Oct. 13, 1746, and died in London about 1750.] Clegg appears also to have been a composer for his instrument, but no work of his has come down to us. P. D.

CLEMENS NON PAPA, the sobriquet of Jacques, or Jacob, Clément, one of the most renowned musicians of the 16th century. He was born in Flanders, and is said to have been chapel-master at Vienna to Charles V. and his brother Ferdinand I. According to E. G. J. Grégoir (*Galérie Biographique des Artistes Musiciens Belges*, 1862, p. 199) he was connected with Antwerp Cathedral, but as the same writer (in his *Notice Historique sur les Sociétés . . . de Musique d'Anvers*, etc., 1869) omits the name of Clément from his notice of the Cathedral choir, the statement in the earlier work is probably a mistake. Fétis attempts to prove that he was born before 1475, but the evidence is quite unsatisfactory, and all that is practically known of him is that he died before 1558, since a motet on his death, by Jacob Vaet, is contained in a work published in that year ('Novum et insigne Opus Musicum,' tom. I. Noribergæ, 1558). Clément was one of the most prolific and popular composers of his day. His very sobriquet is a proof of the high reputation in which he was held by his contemporaries, since it was intended to distinguish him from Pope Clement VII. Ten volumes of his masses were issued in folio size by Phalèse at Louvain between 1556 and 1560, and in 1559 the same publisher issued seven books of his motets. Eitner's *Quellen-Lexikon* gives a long list of his works. Commer has published forty-three of his motets, chansons, and Flemish psalms ('Collectio Op. Mus. Batavorum'). Proske has included three motets in his *Musica Divina*, and winds up a notice of his life by the following remarks:—'He seems to have attempted all the styles then known. He was no slave to counterpoint, but for his time possessed an extraordinary amount of melodies and clear harmony. No one in his day surpassed him for tunefulness and elegance, his melodies are far more fresh and pleasing than those of his contemporaries, and his style is easy, simple, and clear. That he often pushed imitation too far and neglected the due accentuation of the text is only to say that he belonged to the 16th century.' W. B. S.

CLÉMENT, Felix, born at Paris, Jan. 13, 1822, composer, and writer on musical history and archæology. From 1843 onwards he held various posts as organist and director of church music, ultimately at the Sorbonne. In 1849 he directed choral performances in the Sainte-Chapelle, the outcome of which was the publication of a collection of ancient music in that year. His most important published compositions are choruses for Racine's 'Athalie' and 'Esther.' For several years he contributed largely to Didron's *Annales archéologiques*, thus preparing himself for his *Histoire générale de la Musique religieuse* (Paris, 1861), in which are included translations from Cardinal Bona's treatise 'De divinâ Psalmodiâ' and Formby's 'Gregorian chant compared to modern music.' He edited several books of religious music for the Roman Church, such as 'Eucologie en musique selon le rit parisien' (Paris, 1843 and 1851); 'Le Paroissien romain' (Paris, 1854); and 'Chants de la Sainte-Chapelle' (1849). His 'Méthode complète de Plain-Chant' (2nd ed. 1872), does not contain anything new, but is clear and orderly. His 'Méthode d'orgue' (1874), exhibits a moderate knowledge of thorough-bass and fugue. Clément's most useful compilation is his *Dictionnaire lyrique*, a convenient list of operas on the plan of Allacci's 'Drammaturgia,' compiled from Babault's *Dictionnaire général des Théâtres* and similar works, not without occasional errors and omissions. Four supplementary parts have been issued, bringing the work down to 1881; and a second edition of the whole, edited by A. Pougin, appeared in 1897. Clément also published *Les Musiciens célèbres depuis le 16ème siècle* (Paris, 1868, forty-two portraits) [and a *Histoire de la Musique* in 1885. He died Jan. 23, 1885]. G. C.

CLEMENT, Franz, an eminent violin player, was born Nov. 17, 1780, at Vienna, where his father was butler in a nobleman's establishment, and at the same time, after the fashion of the period, a member of his master's private band. His father and Kurzweil, the leader of another nobleman's band, were his teachers. Clement began to play the violin when he was only four, and in March 1789 made his first successful appearance in public at a concert in the Imperial Opera-house. He soon began to travel with his father, and in 1790 came to London, where he gave very successful concerts, some of which were conducted by Haydn and Salomon. He also played at Oxford at the second concert given in celebration of Haydn's installation as Doctor of Music. Having returned to Vienna he was appointed Solo-player to the Emperor, and in 1802 conductor of the newly established theatre 'an der Wien,' which post he retained till 1811. From 1812 to 1818 he travelled in Russia and Germany, and then again in 1818-1821 conducted the Opera in Vienna. In 1821 he began to travel with the celebrated singer Catalani, conducting her concerts, and also was for a short time (about 1816) conductor of the Opera at Prague. He died in poor circumstances at Vienna, Nov. 3, 1842.

Clement was not only a remarkable violin player, but an unusually gifted musician. Some curious facts are reported, bearing testimony to his general musical ability and especially to his prodigious memory. Spohr, in his *Autobiography*, relates that Clement, after having heard two rehearsals and one performance of the oratorio 'The Last Judgment,' remembered it so well, that he was able, on the day after the performance, to play several long pieces from it on the piano without leaving out a note, and with all the harmonies (no small item in a composition of Spohr's) and accompanying passages; and all this without ever having seen the score. Similarly he was said to have made a piano score of the 'Creation' from memory, after having heard the oratorio a few times, merely with the help of the book of words, and that his arrangement was so good that Haydn adopted it for publication. If Weber, in one of his published letters, does not speak highly of Clement as a conductor, it must be remembered that Weber's criticism was seldom unbiassed, and that he probably felt some satisfaction at Clement's want of success at Prague, where he was Weber's successor.

Clement's style was not vigorous, nor his tone very powerful: gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity. Beethoven himself has borne the highest testimony to his powers by writing especially for him his great violin-concerto. The original manuscript of this greatest of all violin-concertos, which is preserved in the imperial library at Vienna, bears this inscription in Beethoven's own handwriting:—'Concerto par Clemenza pour Clement, primo violino e Direttore al Theatro à Vienne dal L. v. Bthvn., 1806.' Clement was the first who played it in public, on Dec. 23, 1806.

If we hear that in later years Clement's style deteriorated considerably, and that he yielded, to a lamentable degree, to the temptation of showing off his technical skill by the performance of mere *tours de force* unworthy of an earnest musician, we may ascribe it to his unsteady habits of life, which brought him into difficulties, from which he had to extricate himself at any price. But the tendency showed itself early. It is difficult to believe, if we had not the programme still to refer to, that at the concert at which he played Beethoven's Concerto for the first time, he also performed a set of variations 'mit umgekehrter Violine'—with the violin upside down.

He published for the violin twenty-five concertinos, six concertos, twelve studies, a great number of airs variés and smaller pieces. For the piano, a concerto. For orchestra, three overtures. For the stage, an opera and the music for a melodrame. All these works are, however, entirely forgotten, and the greater part seem to have disappeared. P. D.

CLEMENT, or Clemens, Johann Georg, whom Gerber calls Clementi; born at Breslau about 1710, Knight of the Golden Spur, and capellmeister for over fifty years (from 1735) at the church of St. Johann in Breslau. His numerous compositions for the church comprise fourteen masses, twenty-seven offertories, eighteen graduals, Te Deums, etc., and a requiem performed at the funeral of the Emperor Charles VI. (1742). None of them have been published. For list see Fétis. He left two sons, one at Vienna; the other first violin at Stuttgart, 1790, at Cassel 1792, and afterwards capellmeister at Carlsruhe. The latter adopted the name Clementi. M. C. C.

CLEMENTI, Muzio, born at Rome, 1752, died at Evesham, March 10, 1832. [See Chester's *Registers of Westminster Abbey*, and the *Quarterly Musical Magazine*, ii. 308.] Clementi's father, an accomplished workman in silver, himself of a musical turn, observed the child's uncommon musical gifts at an early period, and induced a relation of the family, Buroni, choirmaster at one of the churches at Rome, to teach him the rudiments. In 1759 Buroni procured him lessons in thorough-bass from an organist, Cordicelli, and after a couple of years' application he was thought sufficiently advanced to compete for an appointment as organist which he obtained. Meanwhile his musical studies were continued assiduously: Carpani taught him counterpoint and Santarelli singing. When barely fourteen Clementi had composed several contrapuntal works of considerable size, one of which, a mass, was publicly performed, and appears to have created a sensation at Rome. An English gentleman [Mr. Peter Beckford, M.P., nephew of Alderman Beckford, and cousin of the author of *Vathek*], with some difficulty induced Clementi's father to give his consent to the youth's going to England, when Beckford offered to defray the expenses of his further education, and introduce him to the musical world of London. Until 1770 Clementi quietly pursued his studies, living at the house of his protector in Dorsetshire. Then, fully equipped with musical knowledge, and with an unparalleled command of the instrument, he came upon the town as a pianist and composer. His attainments were so phenomenal that he carried everything before him, and met with a most brilliant, hardly precedented, success. From 1777 to 1780 he acted as cembalist, *i.e.* conductor, at the Italian Opera in London. In 1781 Clementi started on his travels, beginning with a series of concerts at Paris; from thence he passed, *viâ* Strasburg and Munich, to Vienna, where he made the acquaintance of Haydn, and where, at the instigation of the Emperor Joseph II., he engaged in a sort of musical combat at the pianoforte with Mozart. Clementi, after a short prelude, played his Sonata in B♭—the opening of the first movement of which was long afterwards made use of by Mozart in the subject of the 'Zauberflöte' overture—and followed it up with a Toccata, in which great stress is laid upon the rapid execution of diatonic thirds and other double notes for the right hand, esteemed very difficult at that time. Mozart then began to preludise, and played some variations; then both alternately read at sight some MS. sonatas of Paisiello's, Mozart playing the allegros and Clementi the andantes and rondos; and finally they were asked by the Emperor to take a theme from Paisiello's sonatas and accompany one another in their improvisations upon it on two pianofortes. The victory, it appears, was left undecided. Clementi ever afterwards spoke with great admiration of Mozart's 'singing' touch and exquisite taste, and dated from this meeting a considerable change in his method of playing: striving to put more music and less mechanical show into his productions. Mozart's harsh verdict in his letters (Jan. 12, 1782; June 7, 1783) was probably just for the moment, but cannot fairly be applied to the bulk of Clementi's work. He disliked Italians; the popular prejudice was in their favour, and they were continually in his way. He depicts Clementi as 'a mere mechanician, strong in runs of thirds, but without a pennyworth of feeling or taste.' But L. Berger, one of Clementi's best pupils, gives the following explanation of Mozart's hard sentence:—'I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no*, and added that in those early days he had cultivated a more brilliant execution, especially in double notes, hardly known then, and in extemporised cadenzas, and that he had subsequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing.'

With the exception of a concert tour to Paris in 1785 Clementi spent all his time from 1782 to 1802 in England, busy as conductor, virtuoso, and teacher, and amassing a considerable fortune. He had also an interest in the firm of Longman & Broderip, 'manufacturers of musical instruments, and music-sellers to their majesties.' The failure of that house, by which he sustained heavy losses, induced him to try his hand alone at publishing and pianoforte making; and the ultimate success of his undertaking (see CLEMENTI & Co.) shows him to have possessed commercial talents rare among great artists. In March 1807 property belonging to Clementi's new firm, to the amount of £40,000, was destroyed by fire.

Amongst his numerous pupils, both amateur and professional, he had hitherto trained John B. Cramer and John Field, both of whom soon took rank amongst the first pianists of Europe. In 1802 Clementi took Field, *viâ* Paris and Vienna, to St. Petersburg, where both master and pupil were received with unbounded enthusiasm, and where the latter remained in affluent circumstances. On his return to Germany Clementi counted Zeuner, Alex. Klengel, Ludwig Berger, and Meyerbeer amongst his pupils [and made the acquaintance of Beethoven (see his letter to Collard, dated April 22, 1807) and of Haydn. During this tour, on Sept. 15, 1804, he married a daughter of J. G. G. Lehmann, cantor of the Nicolaikirche in Berlin, who, after a journey to Italy with her husband, died in childbirth, in August 1805.] With Klengel and Berger he afterwards went again to Russia. In 1810 he returned to London for good, gave up playing in public, devoting his leisure to composition and his time to business. He wrote symphonies for the Philharmonic Society, which succumbed before those of Haydn, many pianoforte works, and above all completed that superb series of one hundred studies, *Gradus ad Parnassum* (1817), upon which to this day the art of solid pianoforte-playing rests. In 1820 and 1821 he was again on the continent, spending an entire winter at Leipzig, much praised and honoured. A public dinner was given in his honour in London on Dec. 17, 1827. He lived to be eighty, and the last years of his life were spent at Evesham, in Worcestershire, where he died. [His remains were honoured by a public funeral, and were deposited in the cloisters of Westminster Abbey.] He retained his characteristic energy and freshness of mind to the last. He was married three times, had children in his old age, and shortly before his death was still able to rouse a company of pupils and admirers—amongst whom were J. B. Cramer and Moscheles—to enthusiasm with his playing and improvisation.

Clementi left upwards of one hundred sonatas, of which about sixty are written for the piano without accompaniment, and the remainder as duets or trios—sonatas with violin or flute, or violin or flute and violoncello; moreover, a duo for two pianos, six duets for four hands, caprices, preludes, and 'point d'orgues composés dans le gout de Haydn, Mozart, Kozeluch, Sterkel, Wanhal et Clementi,' op. 19; *Introduction à l'art de toucher le piano, avec 50 leçons;* sundry fugues, toccatas, variations, valses, etc., preludes and exercises remarkable for several masterly canons, and lastly, as his lasting monument, the *Gradus ad Parnassum* already mentioned.

As Viotti has been called the father of violin-playing, so may Clementi be regarded as the originator of the proper treatment of the modern pianoforte, as distinguished from the harpsichord. His example as a player and teacher, together with his compositions, have left a deep and indelible mark upon everything that pertains to the piano, both mechanically and spiritually. His works fill a large space in the records of piano-playing; they are indispensable to pianists to this day, and must remain so.

In a smaller way Clementi, like Cherubini in a larger, foreshadowed Beethoven. In Beethoven's scanty library a large number of Clementi's sonatas were conspicuous; Beethoven had a marked predilection for them, and placed them in the front rank of works fit to engender an artistic treatment of the pianoforte; he liked them for their freshness of spirit and for their concise and precise form, and chose them above all others, and in spite of the opposition of so experienced a driller of pianoforte players as Carl Czerny, for the daily study of his nephew.

The greater portion of Clementi's *Gradus,* and several of his sonatas—for instance the Sonata in B minor, op. 40; the three Sonatas, op. 50, dedicated to Cherubini; the Sonata in F minor, etc.—have all the qualities of lasting work: clear outlines of form, just proportions, concise and consistent diction, pure and severe style; their very acerbity, and the conspicuous absence of verbiage, must render them the more enduring.

Like his Italian predecessor Domenico Scarlatti, Clementi shows a fiery temperament, and like Scarlatti, with true instinct for the nature of the instrument as it was in his time, he is fond of quick movements—quick succession of ideas as well as of notes; and eschews every sentimental aberration, though he can be pathetic enough if the fit takes him. His nervous organisation must have been very highly strung. Indeed the degree of nervous power and muscular endurance required for the proper execution of some of his long passages of diatonic octaves (as in the Sonata in A, No. 26 of Knorr's edition), even in so moderate a tempo as to leave them just acceptable and no more, from a musical point of view (bearing in mind Mozart's sneer that he writes prestissimo and plays moderato, and recollecting the difference in touch between his piano and ours), is prodigious, and remains a task of almost insuperable difficulty to a virtuoso of to-day, in spite of the preposterous amount of time and labour we now devote to such things.

He is the first completely equipped writer of sonatas. Even as early as his op. 2 the form sketched by Scarlatti, and amplified by Emanuel Bach, is completely systematised, and has not changed in any essential point since. Clementi represents the sonata proper from beginning to end. He played and imitated Scarlatti's harpsichord sonatas in his youth; he knew Haydn's and Mozart's in his manhood, and he was aware of Beethoven's in his old age; yet he preserved his artistic physiognomy—the physiognomy not of a man of genius, but of a man of the rarest talents—from first to last. He lived through the most memorable period in the history of music. At his birth Handel was alive, at his death Beethoven, Schubert, and Weber were buried.

There is an annoying confusion in the various editions of his works: arrangements are printed as originals, the same piece appears under various titles, etc. etc. The so-called complete editions of his solo sonatas—the best, that published by Holle at Wolfenbüttel, and edited by Schumann's friend Julius Knorr, and the original edition of Breitkopf & Härtel, since reprinted by that firm—are both incomplete; the sonatas with accompaniment, etc., are out of print, and only two of his orchestral works seem to have been printed at all. [See *Quellen-Lexikon.*] A judicious selection from his entire works, carefully considered with a view to the requirements and probable powers of consumption of living pianists, would be a boon. E. D.

Additions, in square brackets, from the composer's grandson, Mr. H. Clementi Smith.

CLEMENTI & CO. Muzio Clementi was an unfortunate loser at the bankruptcy of Messrs. Longman & Broderip, in which he was a partner, when that firm failed about 1798. He, however, entered immediately into a fresh partnership with John Longman, at one of the old shops (26 Cheapside), and when Longman leaving him went to another address in Cheapside, Clementi became head of a new firm consisting of himself, Banger, F. A. Hyde, F. W. Collard, and D. Davis. The new partnership, at first known as Clementi, Banger, Hyde, Collard, & Davis (afterwards shortened into Muzio Clementi & Co., or Clementi & Co.), underwent gradual changes. In 1810 Hyde's name disappears and the firm becomes Clementi, Banger, Collard, & Davis. In 1819 it is Clementi, Collard, Davis, & Collard, and in 1823 Clementi, Collard, & Collard, while after Clementi's death in 1832 it finally appears as Collard & Collard, who remained at 26 Cheapside, the old Longman address, until a few years ago.

The Clementi firm had great trade and reputation in the manufacture of pianofortes, as had their predecessors, Longman & Broderip. Clementi's name was doubtless of great weight as a guarantee of good workmanship. Violins and other instruments bear their stamp; they were, besides, music publishers. (See COLLARD.) F. K.

CLEMENZA DI TITO, LA. Mozart's twenty-third and last opera, in two acts, words adapted from Metastasio by Mazzola. Finished Sept. 5, 1791, and first performed the following day at Prague. At the King's Theatre, Haymarket, March 27, 1806, for the benefit of Mrs. Billington (see Pohl's *Mozart in London*, p. 145). The autograph is entirely in Mozart's hand, and contains no recitatives. They were probably supplied by Süssmayer. The German title of the opera is 'Titus.' G.

CLICQUOT, FRANÇOIS HENRI, eminent organ-builder, born in Paris, 1728, died there 1791. In 1760 he built the organ of St. Gervais. In 1765 he entered into partnership with Pierre Dallery, and the firm constructed the organs of Notre Dame, St. Nicolas-des-Champs, the Sainte-Chapelle, and the Chapelle du Roi at Versailles. Clicquot's finest organ was that of St. Sulpice, built after his partnership with Dallery had been dissolved, and containing five manuals and sixty-six stops, including a pedal-stop of 32 feet. For the organ in the Cathedral at Poitiers, his last work, he received 92,000 francs. His instruments were overloaded with reeds—a common defect in French organs. M. C. C.

CLIFFE, FREDERICK, born at Lowmoor near Bradford, Yorkshire, May 2, 1857, received his earliest musical instruction from his father, an amateur violoncellist. At the age of six he played the pianoforte in a manner far beyond his years, at nine he began to study the organ, and at eleven was appointed organist to Wyke Parish Church, while a year later he is said to have been able to play the whole of Bach's forty-eight preludes and fugues. Meanwhile Cliffe acquired a local reputation by the beauty of his voice. After being appointed organist to a dissenting chapel, Cliffe's services became in great demand for 'opening' new organs. From 1873 to 1876 he was organist to the Bradford Festival Choral Society, and later, on being elected to the Titus Salt scholarship at the National Training School of Music, he studied under Sullivan, Stainer, Prout, and Franklin Taylor. In 1883 he was appointed to a pianoforte professorship at the then recently-founded Royal College of Music. Next he toured as solo pianist and accompanist with Mme. Lemmens-Sherrington and others; became in succession organist to Curzon Chapel and St. George's, Albemarle St., and to the Leeds Festival under Sullivan as assistant to Dr. Spark. In the latter capacity he played in 'The Golden Legend,' and for the Festival he arranged and played the organ part in the first performance there of Bach's B minor Mass. After twenty years of continuous church work Mr. Cliffe retired in 1889. He was organist to the Bach Choir from 1888 to 1894, and of the Italian Opera at Drury Lane, Her Majesty's, and Covent Garden about the same time. It is, however, as a composer that he made his greater reputation, and it is curious to note that the work which *par excellence* established that reputation, his opus 1, a fine symphony in C minor, was rejected by the Leeds Selection Committee. In 1901 he became a pianoforte professor at the Royal Academy of Music, and an examiner for the Associated Board of the R.A.M. and R.C.M.; for them he toured in Australia in 1898, while in 1900 and 1903 he visited South Africa on behalf of the Cape of Good Hope University, and has travelled also in America and Australia.

Mr. Cliffe's list of works is not long, but nearly all are of important aim. The most important are the symphony, already mentioned, which on being produced with characteristic generosity at his benefit by Sir (then Mr.) August Manns at the Crystal Palace, on April 20, 1889, created a very unusual amount of interest; and a second in E minor, first given at the Leeds Festival of 1892; 'Cloud and Sunshine,' an orchestral poem (Philharmonic, London, 1890); a violin concerto in D minor (Norwich Festival, 1896); 'The Triumph of Alcestis,' a scena for contralto and orchestra (Norwich Festival, 1902); while not yet completed is an 'Ode to the North-East Wind' for chorus. Mr. Cliffe has also written a number of songs, and some church music. R. H. L.

CLIFFORD, REV. JAMES, the son of Edward Clifford, a cook, was born in the parish of St. Mary Magdalen, Oxford, in 1622. In 1632 he was admitted a chorister of Magdalen College, Oxford, and so remained until 1642. On July 1, 1661, he was appointed tenth minor canon of St. Paul's Cathedral, and in 1675 was advanced to the sixth minor canonry. In 1682 he became senior cardinal. He was also for many years curate of the parish church of St. Gregory by St. Paul's, and chaplain to the Society of Serjeants' Inn, Fleet Street. He died in September 1698. In 1663 Clifford published, under the title of 'The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs of the Church of England,' a collection of the words of anthems; the first of its kind which appeared in the metropolis. (It had been anticipated in a collection compiled and printed by Stephen Bulkley at York in 1662, [and in a book of 'Anthems to be sung . . . in the Cathedral Church of the Holy and Undivided Trinity in Dublin,' printed 1662. The only known copy of this is in the library of Trin. Coll. Dublin; it contains the words of fifty-one anthems and the names of most of the composers. L. M'C. L. D.]). So great was the success of the work that a second edition, with large additions, appeared in 1664. To the first edition are prefixed 'Briefe Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundayes and Holydayes'; and to the second chants for Venite and the Psalms and for the Athanasian Creed. The work is curious and interesting as showing what remained of the cathedral music produced before the parliamentary suppression of choral service in 1644, and what were the earliest additions made after the re-establishment of that service in 1660. Clifford's only other publications were *The Catechism, containing the Principles of Christian Religion*, and *A Preparation Sermon before the receiving of the Holy Sacrament of the Lord's Supper, preached at Serjeants' Inn Chapel, in Fleet Street*, which appeared together in 1694. Clifford had a younger brother, Thomas, born in October 1633, who was admitted chorister of Magdalen College in 1642 and resigned in 1645. W. H. H.

CLIFTON, JOHN C., born in London, 1781, studied for five years under Richard Bellamy. He subsequently became a pupil of Charles Wesley, and devoted himself entirely to music, resigning an appointment in the Stationery Office which he had held for about two years. After an engagement at Bath, where he conducted the Harmonic Society, he went in 1802 to Dublin, and in 1815 produced there a musical piece called 'Edwin.' He organised, together with Sir John Stevenson, a concert in aid of the sufferers by the Irish famine. In 1816 he invented an instrument called the 'Eidomusicon,' intended to teach sight-reading. An attempt made in 1818 to bring out his invention in London failed, and he then adopted Logier's system of teaching, and remained in London for some time. He wrote numerous glees and songs. He married the proprietress of a ladies' school at Hammersmith, where he died Nov. 18, 1841, having become partially insane some three years previously. W. B. S.

CLIVE, CATHERINE, known as 'Kitty Clive,' daughter of William Raftor, an Irish gentleman, was born in London in 1711. Displaying a natural aptitude for the stage she was engaged by Colley Cibber for Drury Lane Theatre (1728-1741), and made her first appearance there in November 1728, as the page Ismenes, in Nat. Lee's tragedy 'Mithridates.' In 1729 she attracted great attention by her performance of Phillida in Colley Cibber's ballad opera, 'Love in a Riddle.' Her personation of Nell in Coffey's ballad opera, 'The Devil to Pay,' in 1731, established her reputation, and caused her salary to be doubled. On Oct. 4, 1734, she married George Clive, a barrister, but the pair soon agreed to separate. She continued to delight the public in a variety of characters in comedy and comic opera [and was engaged by Garrick in 1746 for Drury Lane], until April 24, 1769, when, having acquired a handsome competence, and being pensioned by Horace Walpole, she took leave of the stage, and retired to Twickenham, where she occupied a house in the immediate vicinity of Horace Walpole's famous villa at Strawberry Hill, until her death, which occurred on Dec. 6, 1785. One of the most prominent events in Mrs. Clive's career as a singer was Handel's selection of her as the representative of Dalila in his oratorio 'Samson,' on its production in 1742. She was the first to sing Arne's 'Where the Bee sucks.' W. H. H.

CLOSE is a word very frequently used in the same sense as CADENCE, which see. In ordinary conversation it may very naturally have a little more expansion of meaning than its synonym. It serves to express the ending of a phrase or a theme, or of a whole movement or a section of one, as a fact, and not as denoting the particular succession of chords which are recognised as forming a cadence. Hence the term 'half-close' is very apt, since it expresses not only the most common form of imperfect cadence which ends on the dominant instead of the tonic, but also the position in which that form of close is usually found, viz. not at the end of a phrase or melody, but marking the most usual symmetrical division into two parts in such a manner that the flow of the complete passage is not interrupted.

CLUER, JOHN, appears to have been originally a ballad and chap-book printer early in the 18th century, and to have worked at premises in Bow Churchyard. Afterwards he issued the most beautifully engraved and adorned music of his period. He was entrusted by Handel with the publication of several of that master's early productions. Cluer, as shown by a type-printed music sheet in the British Museum ('The Pedigree of a Fiddler'), claims to have invented some improvements in music type or the setting of it: this was before he worked from the engraved plate. The passage on the sheet referred to runs: 'For the future all the songs printed by J. Cluer in Bow Churchyard will be set to musick, and as he hath invented a new and quick way of doing the same in letterpress for the enlargement of musick, songs will now be sold by him at a much cheaper rate,' etc. etc. The periodical squabbles which Handel had with the elder Walsh caused the former to grant to Mears, and also to Cluer, the right of publication of some of the Italian operas. The first which Cluer had of these was 'Giulio Cesare,' published in 1724; but he had previously printed Handel's 'Suites de Pièces' in 1720. The other operas are 'Tamerlane,' 'Rodelinda,' 'Scipio,' 'Alessandro,' 'Riccardo Primo,' 'Admeto,' and 'Lotario.' The first three were also issued in octavo, transposed for the flute. The operas have very finely engraved pictorial title-pages. Among other of Cluer's publications are *A Pocket Companion for Gentlemen and Ladies*, 2 vols. 1724-25, a couple of dainty volumes from copperplates; two quaint packs of musical playing-cards (one set in the British Museum); 'Psalm Tunes,' by William Anchors; Twelve Overtures by Handel, and other works. Cluer was associated with B. Creake, a bookseller in Jermyn Street, whose name appears on the imprints. Thomas Cobb was Cluer's engraver and successor in business, having married his widow. Cluer must have died about 1729-30, and Cobb having had the business for a few years was followed by Wm. Dicey. After Cluer's death, the imprints frequently merely give 'at the printing-office in Bow Churchyard.' F. K.

COBBOLD, William, born in the parish of St. Andrew, Norwich, Jan. 5, 1559-60. He was organist of Norwich Cathedral before 1599, and held the post till 1608, when he became a singing-man in the cathedral, W. Inglott being appointed organist. He was one of the ten musicians who harmonised the tunes for 'The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches, composed into foure partes,' published by Thomas Este in 1592. He contributed a madrigal, 'With wreaths of rose and laurel,' to 'The Triumphes of Oriana,' 1601. The only other known compositions by him are another madrigal, 'New Fashions,' and an anthem, 'In Bethlehem towne,' of which some separate parts are preserved in the library of the Royal College of Music. He died at Beccles, Nov. 7, 1639, and was buried on the south side of the chancel of the parish church. His epitaph is quoted in J. E. West's *Cathedral Organists*, from which most of the above information is taken. Dr. A. H. Mann has re-edited the madrigal from 'Oriana,' with biographical note.

COCCHETTA. See Gabrielli, C.

COCCHI, Gioacchino, born at Padua considerably before 1720, as he wrote a 'Dixit Dominus' in 1735; died in Venice about 1804; dramatic composer; produced his first operas, 'Adelaide' and 'Bajasette,' in Rome (1743 and 1746). In 1735 he was at Naples, and about 1753 was appointed maestro di cappella of the Conservatorio degli Incurabili at Venice. Here he wrote 'Il Pazzo glorioso.' In 1757 he came to London as composer to the Opera till 1762, where he conducted Mrs. Cornelys' subscription concert for two years. During a sixteen years' residence in England he composed eleven operas, as well as contributing to several pasticcios. For list see the *Quellen-Lexikon*. About 1772 he returned to Venice. His reputation was considerable for a time both in Italy and England. Burney praises 'his good taste and knowledge in counterpoint,' but says he 'lacked invention, and hardly produced a new passage after his first year in England.' He realised a large sum by teaching. M. C. C.

COCCIA, Carlo, born at Naples, April 14, 1782; died at Novara, April 13, 1873; son of a violinist, studied under Fenaroli and Paisiello. His early compositions were remarkable for his years. Paisiello was extremely fond of him, procured him the post of accompanist at King Joseph Bonaparte's private concerts, and encouraged him after the failure of his first opera, 'Il Matrimonio per cambiale' (Rome, 1808). Between the years 1808 and 1819 he composed twenty-two operas for various towns in Italy, and two cantatas, one for the birth of the King of Rome (Treviso, 1811), the other (by a curious irony, in which Cherubini also shared) for the entry of the allied armies into Paris (Padua, 1814). In 1820 he went to Lisbon, where he composed four operas and a cantata, and thence to London (August 23), where he became conductor at the Opera. He discharged his duties with credit, and profited by hearing more solid works than were performed in Italy, as he showed in the single opera he wrote here, 'Maria Stuarda' (1827). He was also professor of composition at the Royal Academy on its first institution. In 1828 he returned to Italy. In 1833 he paid a second visit to England, and then settled finally in Italy. In 1840 he succeeded Mercadante as maestro di cappella at Novara, and was appointed Inspector of Singing at the Philharmonic Academy of Turin. His last opera, 'Il Lago delle Fate' (Turin, 1844), was unsuccessful. Coccia wrote with extreme rapidity, the entire opera of 'Donna Caritea' (Turin, 1818) being completed in six days. 'Clotilde' (Venice, 1815) was the most esteemed of all his works in Italy. He was highly thought of in his day, but his science was not sufficient to give durability to his compositions. (For list see Fétis.) M. C. C.

COCCIA, Maria Rosa, born Jan. 4, 1759, in Rome, a composer who won a remarkable degree of contemporary renown, although very few of her works are still in existence. A Magnificat for four voices and organ (Fitzwilliam Museum, Cambridge) is dated Oct. 2, 1774, and soon after that date she underwent an examination by four professors of the Academy of Saint Cecilia, with such credit that an account of the examination was printed at Rome in 1775, with her portrait and a specimen of her work. In this latter year she seems to have been given the title of maestra di cappella by the Accademia Filarmonica of Bologna, and the Cambridge collection already mentioned contains an eight-part 'Dixit Dominus' by her, in which is her portrait and some biographical information. In 1780 was published an *Elogio storico della signora Maria Rosa Coccia Romana*, with letters addressed to her by Metastasio, Padre Martini, and Farinelli. A cantata for four voices is in the Dresden

Museum, and is dated 1783. Nothing is known as to her death. M.

COCKS & CO., Robert. The business was established in 1823 by Robert Cocks at No. 20 Princes Street, Hanover Square, until the end of 1845, when it was removed to No. 6 New Burlington Street. In 1868 Robert Cocks took into partnership with him his two sons, Arthur Lincoln Cocks and Stroud Lincoln Cocks. During the 75 years of its existence upwards of 16,000 publications have issued from the house, including many works of solid and permanent worth, such as Czerny's Schools of Practical Composition and of the Pianoforte; Spohr's and Campagnoli's Violin Schools; Albrechtsberger's and Cherubini's Treatises on Counterpoint; Bertini's Method; J. S. Bach's Pianoforte Works, etc. etc. A periodical, the *Monthly Miscellany*, contained original notices of Beethoven by Czerny. W. H. H. [Robert Cocks, the original founder, died April 7, 1887, in his ninetieth year, and was buried at Kensal Green. At his death Mr. Robert M. Cocks became proprietor and carried on the business until Dec. 1898, when he retired and transferred the concern to Messrs. Augener, who purchased the leases and goodwill for this branch, retaining the old name. F. K.]

CODA. *Coda* is the Italian for a tail, and that which goes by the name in music is very fairly expressed by it. For it is that part which comes at the end of a movement or piece of any kind, and has to a certain extent an independent existence and object, and though not always absolutely necessary cannot often be easily dispensed with. The earliest idea of a musical coda was probably a few simple chords with a cadence which served to give a decent finish to the mechanical puzzles over which so much ingenuity was wont to be expended in old days. For instance when a number of parts or voices were made to imitate or follow one another according to rigorous rules it would often occur that as long as the rules were observed a musical conclusion could not be arrived at. Indeed sometimes such things were constructed in a manner which enabled the piece to go on for ever if the singers were so minded, each following the other in a circle. In order to come to a conclusion a few chords would be constructed apart from these rigorous rules, and so the coda was arrived at. Applied to modern instrumental music this came to be a passage of optional dimensions which was introduced after the regular set order of a movement was concluded. For instance, in a series of variations, each several variation would only offer the same kind of conclusion as that in the first theme, though in a different form; and in the very nature of things it would not be æsthetically advisable for such conclusion to be very strongly marked, because in that case each several variation would have too much the character of a complete set piece to admit of their together forming a satisfactorily continuous piece of music. Therefore it is reasonable when all the variations are over to add a passage of sufficient importance to represent the conclusion of the whole set instead of one of the separate component parts. So it is common to find a fugue, or a finale or other passage at the end which, though generally having some connection in materials with what goes before, is not of such rigorous dependence on the theme as the variations themselves.

Similarly in the other forms of instrumental composition there is a certain set order of subjects which must be gone through for the movement to be complete, and after that is over it is at the option of the composer to enlarge the conclusion independently into a coda. When the sections of a complete movement are very strongly marked by double bars the word is frequently written, as in the case of Minuet and Trio, and the corresponding form of Scherzos, which are mostly constructed of a part which may be called A, followed by a part which may be called B, which in its turn is followed by a repetition of the part A; and this is all that is absolutely necessary. But beyond this it is common to add an independent part which is called the coda, which serves to make the whole more complete. In instrumental forms which are less obviously definite in their construction, the coda is not distinguished by name, though easy to be distinguished in fact. For instance, in a rondo, which is constructed of the frequent repetition of a theme interspersed with episodes, when the theme has been reproduced as many times as the composer desires, the coda naturally follows and completes the whole. The form of a first movement is more involved, but here again the necessary end according to rule may be distinguished when the materials of the first part have been repeated in the latter part of the second, generally coming to a close; and here again the coda follows according to the option of the composer.

In modern music the coda has been developed into a matter of very considerable interest and importance. Till Beethoven's time it was generally rather unmeaning and frivolous. Mozart occasionally refers to his subjects, and does sometimes write a great coda, as in the last movement of his Symphony in C, known as the 'Jupiter,' but most often merely runs about with no other ostensible object than to make the conclusion effectively brilliant. The independent and original mind of Beethoven seems to have seized upon this last part of a movement as most suitable to display the marvellous fertility of his fancy, and not unfrequently the coda became in his hands one of the most important and interesting parts of the whole movement, as in the first movement of the 'Adieux' Sonata, op. 81, the last movement of the quartet in E♭, op. 127, and the first movement of the Eroica Symphony. Occasionally he goes so far as to introduce a new feature into the coda, as in the last movement of the violin and pianoforte sonata in F major, but it is especially noticeable in him that the coda ceases to be merely 'business' and becomes part of the æsthetical plan and intention of the whole movement, with a definite purpose and a relevancy to all that has gone before. Modern composers have followed in his steps, and it is rare now to hear a movement in which the coda does not introduce some points of independent interest, variety of modulation and new treatment of the themes of the movement being alike resorted to, to keep up the interest till the last. C. H. H. P.

CODETTA is the diminutive of Coda, from which it offers no material differences except in dimensions. It is a passage which occurs independently after the set order of a piece is concluded, as for instance in the combination of the minuet and trio, or march and trio; after the minuet or march has been repeated a short passage is frequently added to give the end more completeness. [See CODA; and for the special meaning of Codetta in fugal composition, see FUGUE.] C. H. H. P.

COENEN, the name of two brothers, sons of an organist at Rotterdam. The elder, FRANZ, born there Dec. 26, 1826, was a pupil of Vieuxtemps and Molique, and became famous as a violin player; he toured in America with Herz, Lübeck, and others, and settled in Amsterdam, where he was appointed director of the Conservatorium, a post he relinquished in 1895. Among his compositions are a setting of Psalm xxxii., a symphony, cantatas, and quartets. His brother, WILLEM, was born Nov. 17, 1837, and attained some distinction as a pianist in America and elsewhere. He settled in London in 1862, and has frequently played in public. His compositions include an oratorio, 'Lazarus' (1878), pianoforte music, and songs. Two more musicians of the same name may be mentioned: CORNELIUS, born at the Hague 1838, is a successful violinist, who became conductor of the orchestra at Amsterdam in 1859, and bandmaster of the Garde Nationale at Utrecht in 1860; JOHANNES MEINARDUS, born at the Hague, Jan. 28, 1824, died at Amsterdam, Jan. 9, 1899, was educated at the Conservatorium of the Hague, became a bassoon player in the royal orchestra, was conductor at the Dutch theatre of Van Lier, Amsterdam, from 1851, succeeded Van Bree as director of the Felix Meritis Society in 1857, and gave up the post in 1865 in order to devote himself to the direction of the music at the Palais voor Volksvlyt. He was virtually the creator of the orchestra which became renowned as the 'Palais-Orchester'; he retired in 1896. He wrote many cantatas, incidental music to Dutch plays, ballet-music, overtures, an opera, 'Bertha en Siegfried,' two symphonies, concertos for clarinet and flute respectively, a quintet for piano and wind instruments, a sonata for bassoon (or violoncello), clarinet, and piano, etc. (Riemann's *Lexikon*, and Baker's *Biog. Dict.*)

COGAN, PHILIP, Mus.D., was born in Cork in 1750, and became a chorister and afterwards a member of the choir of St. Finbar's Cathedral in that city. In 1772 he was appointed a stipendiary in the choir of Christ Church Cathedral, Dublin, but soon resigned his post. In 1780 he became organist of St. Patrick's Cathedral, and about the same time obtained the degree of Mus.D. from the University of Dublin. He resigned the organistship of St. Patrick's in 1806, and resided in Dublin as a teacher of music, dying there in 1834. He was distinguished as a player on the organ and the harpsichord, as well as for his powers of fugue extemporisation. He published a pianoforte concerto in 1793 in Edinburgh, and several sonatas of merit in London, written somewhat in the manner of Mozart. Michael Kelly, who took lessons from Cogan about 1777, describes his execution as 'astounding.' G. A. C.

COHEN, JULES ÉMILE DAVID, born at Marseilles, Nov. 2, 1835, was a pupil of the Paris Conservatoire, where he took first prizes for piano (1850), organ (1852), counterpoint and fugue (1854). Besides holding the office of inspector of music under Napoleon III. he was professor in the Conservatoire for thirty-five years, and chorus master at the Opéra for twenty years. He wrote many opéras-comiques, such as 'Maître Claude' (1861), 'José Maria' (1866), and 'Les Bleuets,' a four-act opera (produced at the Théâtre Lyrique, 1867), etc., and composed choruses for 'Athalie,' 'Esther,' and 'Psyché,' for revivals at the Comédie Française. He left, moreover, a great number of choral works, pianoforte pieces, symphonies, masses, etc. He died in Paris, Jan. 13, 1901. G. F.

COLASSE, PASCAL, born at Rheims, Jan. 22, 1649, was a pupil of Lully's, who procured him a place as 'batteur de mesure' at the Paris opera in or about 1677. In 1683 the office of 'surintendant de la chapelle royale' was divided into four, each official being only required to direct the music for three months of each year; through Lully's influence Colasse obtained the second of these posts, and in 1696 was made 'maître de musique de chambre.' This post he resigned in order to manage an operatic undertaking at Lille, for which Louis XIV. granted a privilege; but on the destruction of the theatre by fire, he was allowed to resume his office at court. He finally ruined himself in the search for the philosopher's stone. He wrote numerous motets, 'cantiques spirituels,' etc.; but his energies were chiefly devoted to operatic composition. Of the nine operas mentioned in the *Quellen-Lexikon*, the following were published by Ballard: 'Achille et Polyxène,' 1687 (performed also at Hamburg in the early days of opera there, 1692); 'Thétis et Pélée' (1689), his most popular work; 'Énée et Lavinie,' (1690); 'Jason' and 'La naissance de Vénus' (1696); and 'Polyxène et Pyrrhus' (1706). He collaborated with Lully in the 'Ballet des Saisons' (1695). He died at Versailles, July 17, 1709. M.

COLBRAN, **Isabella Angela**, born at Madrid, Feb. 2, 1785. Her father was Gianni Colbran, court-musician to the King of Spain. At the age of six she received her first lessons in music from F. Pareja, of Madrid. Three years later, she passed under the care of Marinelli, by whom she was taught until Crescentini undertook to form her voice and style. From 1806 to 1815 she enjoyed the reputation of being one of the best singers in Europe. In 1809 she was *prima donna seria* at Milan, and sang the year after at the Fenice at Venice. Thence she went to Rome, and so on to Naples, where she sang at the San Carlo till 1821. Her voice remained true and pure as late as 1815, but after that time she began to sing excruciatingly out of tune, sometimes flat and sometimes sharp. The poor Neapolitans, who knew her influence with Barbaja, the manager, were forced to bear this in silence. She was a great favourite with the King of Naples; her name became a party-word, and the royalists showed their loyalty by applauding the singer. An Englishman asked a friend one night at the San Carlo how he liked Mlle. Colbran: 'Like her? I am a royalist!' he replied. On March 15, 1822, at Castenaso near Bologna, she was married to Rossini, with whom she went to Vienna. In 1824 she came with her husband to London, and sang the principal part in his 'Zelmira.' She was then entirely *passée*, and unable to produce any effect on the stage; but her taste was excellent, and she was much admired in private concerts. On leaving England, she quitted the stage, and resided at Paris and Bologna. She was herself a composer, and has left a few collections of songs. She died at Bologna, Oct. 7, 1845. J. M.

COLE, **Blanche**, a distinguished English operatic soprano, was born in 1851 at Portsmouth. Her début as an opera singer took place in the part of Amina ('La Sonnambula') at the Crystal Palace, May 31, 1869, and thenceforward she established herself as a favourite in English opera. In 1879 she toured with a company of her own, and at various times was a member of the Carl Rosa Company. She married the pianist, Sidney Naylor, in 1868, and died in London, August 31, 1888. M.

COLEMAN (or COLMAN), **Charles**, Mus.D., was chamber musician to Charles I. [He wrote the music for 'The King and Queen's Entertainment at Richmond,' a masque presented by Prince Charles, Sept. 12, 1636.] After the breaking out of the civil war he betook himself to the teaching of music in London, and was one of those who taught the viol lyra-way. [He was recommended for the degree of Mus.D. at Cambridge by the committee appointed for the reformation of the university in 1651, and took the degree on July 2 of that year.] He was appointed composer to the king in Nov. 1662, with a salary of £40 per annum. He contributed the musical definitions to Phillips's *New World of Words* (1658). Some of his songs are contained in the several editions of 'Select Musicall Ayres and Dialogues,' 1652, 1653, and 1659, and some of his instrumental compositions are to be found in 'Courtly Masquing Ayres,' 1662. He was associated with Henry Lawes, Capt. Cooke, and George Hudson in the composition of the music for Sir William Davenant's 'First Day's Entertainment at Rutland House by Declamations and Musick,' 1656. He died in Fetter Lane before July 9, 1664. [He had a son named Charles, a member of the Royal Band, who died about 1694. Information as to his existence was advertised for in the *London Gazette* of April 12-15, 1697.] W. H. H.

COLEMAN, **Edward**, son of Dr. Charles Coleman, was a singing master and teacher of the lute and viol. He composed the music in Shirley's 'Contention of Ajax and Achilles' in 1653. In 1656 he and his wife took part in the performance of the first part of Sir William Davenant's 'Siege of Rhodes,' at Rutland House, she playing Ianthe, and the little they had to say being spoken in recitative. Upon the re-establishment of the Chapel Royal in 1660 Coleman was appointed one of the gentlemen. On Jan. 21, 1662, he succeeded Nicolas Laniere in the Royal Band. Of Mrs. Coleman, who was one of the first females who appeared on the English stage, Pepys, who was well acquainted with both her and her husband, writes, under date of Oct. 31, 1665, 'She sung very finely, though her voice is decayed as to strength, but mighty sweet, though soft.' Coleman died at Greenwich on Sunday, August 29, 1669. Some of his songs are printed in 'Select Musicall Ayres and Dialogues,' 1653, and other of his compositions in Playford's 'Musical Companion,' 1672. W. H. H.

COLLA, **Giuseppe**, born about 1730 at Parma, was maestro di cappella to the duke of that place. He wrote the following operas: 'Adriano in Siria' (Milan, 1763), 'Licida e Mopso' (1769), 'Enea in Cartagine' (Turin, 1770), 'Andromeda' (*ib.* 1772), 'Didone' (*ib.* 1773), 'Tolomeo' (Milan, 1774). In the last of these the soprano Agujari appeared with great success; Colla married her in 1780, and accompanied her to England and elsewhere. He died at Parma, March 16, 1806. (*Quellen-Lexikon*, etc.)

COLLA PARTE or COLLA VOCE, 'with the part,' denoting that the tempo of the accompaniment is to be accommodated to that of the solo instrument or voice.

COLLARD. This firm of pianoforte-makers in Grosvenor Street and Cheapside, London, is in direct succession, through Muzio Clementi, to Longman & Broderip, music publishers located at No. 26 Cheapside, as the parish books of St. Vedast show, as long ago as 1767. (See CLEMENTI & Co.) Becoming afterwards pianoforte-makers, their instruments were in good repute here and abroad, and it is a tradition that Geib's invention of the square hopper or grasshopper was first applied by them. Their business operations were facilitated by money advances from Clementi, whose position as a composer and pianist was the highest in England. The fortunes of Longman & Broderip do not appear to have been commensurate with their enterprise: Clementi, about 1798-1800, had to assume and remodel the business, and we find him in the early years of the 19th century associated with F. W. Collard (d. 1879) and others, presumably out of the old Longman & Broderip concern, pianoforte-makers in Cheapside. There can be no doubt that the genius of this eminent musician applied in a new direction bore good fruit, but it was F. W. Collard, whose name appears in the Patent Office in connection with improvements in pianofortes as early as 1811, who impressed the stamp upon that make of pianofortes which has successively borne the names of 'Clementi' and of 'Collard & Collard.' The present head of the firm (1903) is Mr. John Clementi Collard. A. J. H.

COLLECTIONS OF MUSIC. Lists of contents of the following collections of music will be found in this Dictionary under the headings printed in capital letters:—

ALFIERI. Raccolta di Musica Sacra.
Alte Klaviermusik. See KLAVIERMUSIK.
Alte Meister. See MEISTER.
ARION.
Arkwright's OLD ENGLISH EDITION.
ARNOLD'S Cathedral Music
ARTE MUSICALE IN ITALIA.
AUSGEWÄHLTE MADRIGALE.
AUSWAHL vorzüglicher Musikwerke.
BACH-GESELLSCHAFT. Edition of.
BARNARD. Church Music.
BERG. Patrocinium Musices.
Berlin. See AUSWAHL.
BODENSCHATZ. Florilegium Portense.
BOYCE. Cathedral Music.
BURNEY'S 'History,' Examples in.
Cathedral Music. See ARNOLD, BARNARD, BOYCE, TUDWAY.
Clementi, PRACTICAL HARMONY.
Crotch's SPECIMENS.
DENKMÄLER DEUTSCHER TONKUNST.
ECCLESIASTICON.
ESLAVA'S 'Lira sacro-hispana.'
Farrenc's TRÉSOR DES PIANISTES.
FITZWILLIAM MUSIC.
Florilegium Portense. See BODENSCHATZ.
Harmonia Sacra. PAGE.
HAWKINS'S 'History,' Examples in.
Hullah. See PART MUSIC and VOCAL SCORES.
KLAVIERMUSIK, ALTE.
LATROBE. Selection of Sacred Music.
Lira sacro-hispana. See ESLAVA.
MAATSCHAPPIJ TOT BEVORDERING DER TOONKUNST.
MEISTER, ALTE.
MOSKOWA, PRINCE DE LA. Recueil, etc.
MOTET SOCIETY.
MUSICA ANTIQUA.
MUSICA DIVINA.
MUSICAL ANTIQUARIAN SOCIETY.
Novello. See FITZWILLIAM MUSIC.
OLD ENGLISH EDITION.
ORPHEUS.
PAGE'S 'Harmonia Sacra.'
PARTHENIA.
PART MUSIC.
Patrocinium Musices. See BERG.
Pianoforte Music, old. See KLAVIERMUSIK, MEISTER, PARTHENIA, VIRGINAL MUSIC.
PRACTICAL HARMONY.
Prince de la Moskowa. See MOSKOWA, PRINCE DE LA.
Proske's MUSICA DIVINA.
Raccolta di Musica Sacra (ALFIERI).
Recueil des morceaux de musique ancienne. See MOSKOWA.
ROCHLITZ'S 'Sammlung,' etc.
Sammlung vorzüglicher Gesangstücke. See ROCHLITZ.
Scottish Music, ancient. See SKENE MS.
Selection of Sacred Music. See LATROBE.
SKENE MS.
Smith, J. Stafford. See MUSICA ANTIQUA.
SPECIMENS, Crotch's.
Torchi. See ARTE MUSICALE.
TRÉSOR DES PIANISTES.
TUDWAY. Collection of Church Music.
Vereeniging voor Noord-Nederlands Muziekgeschiedenis. See MAATSCHAPPIJ.
VIRGINAL MUSIC.
VOCAL SCORES.

COLLEGE YOUTHS, ANCIENT SOCIETY OF. This is the chief of the change-ringing societies of England. It dates back to the early part of the 17th century, and derives its name from the fact that the students at the college founded by the renowned Sir Richard Whittington about that date, having six bells in their college chapel, used to amuse themselves by ringing them; and the annals of the society show that, being joined by various gentlemen in the neighbourhood, the society was definitely started under the name 'College Youths' by the then Lord Salisbury, Lord Brereton, Lord Dacre, Sir Cliff Clifton, and many other noblemen and gentlemen connected with the city of London, on Nov. 5, 1637. There are books in possession of the society (which has gone through many vicissitudes) in which are recorded the performances of its members for the last 170 years. Of late years the society has been in a most flourishing condition; its books contain the names of many noblemen and gentlemen, not only as patrons but as actual performers, and there are few counties in England in which it has not members. It flourishes also in the ringing line, for there is no society of ringers in England who can equal some of its later performances, amongst the most important of which should be mentioned a peal of 15,840 changes of Treble Bob Major rung by eight of its members in 1868 at St. Matthew's, Bethnal Green, lasting without any pause for nine hours and twelve minutes. C. A. W. T.

COL LEGNO, 'with the wood,' a term indicating that a passage is to be played by striking the strings of the violin with the stick of the bow instead of with the hair. Amongst others Spohr has employed it in the Finale all' Espagnola of his sixth violin-concerto, and Auber in Carlo Broschi's air in 'La part du diable.' P. D. [An effective example of Col Legno bowing will be found in study No. 14 of Woldemar's *Nouvel Art de l'Archet*. It is entitled 'Imitation du Psalterium, par Michel Esser,' the latter a violinist who may be assumed to have brought this grotesque trick into use. Three strings are directed to be struck at once, the effect resembling that produced by the dulcimer, or the Hungarian cimbalom. E. J. P.]

COLOGNE CHORAL UNION, the English title of a singing society of men's voices only, which visited London in 1853 and 1854. [See LIEDERTAFEL, and MÄNNERGESANGVEREIN.]

COLOMBA. Opera in four acts; the words, founded on Prosper Mérimée's story with the same title, by Francis Hueffer; music by A. C. Mackenzie (op. 28). Written for, and produced by the Carl Rosa Company, Drury Lane, April 5, 1883. Given at Hamburg (in German), Jan. 27, 1884, and at Darmstadt, April 29 of the same year. M.

COLOMBANI or COLUMBANI, ORAZIO, born at Verona in the 16th century, eminent contrapuntist, a pupil of Costanzo Porta, a

Cordelier monk, and maestro di cappella at the cathedral of Vercelli, from about 1584 filled the same office in the convent of San Francesco at Milan. In 1587 he was in Venice, and in 1593 at the Santo of Padua, and for a time at Urbino. Besides five collections of Psalms for five, six, and nine voices, and two of madrigals, published in Italy (1576-92), [see the *Quellen-Lexikon*], there is a Te Deum of his in Lindner's *Corollario cantionum sacrarum*, and two Magnificats and some madrigals in the King of Portugal's Library at Lisbon. One of the Magnificats is in fourteen parts. Colombani united with other musicians in dedicating a collection of Psalms to Palestrina (1592). M. C. C.

COLOMBE, LA. A comic opera in two acts, words by Barbier and Carré, music by Gounod; produced at the Opéra Comique, June 7, 1866. The libretto was translated by Farnie as 'The Pet Dove,' and produced at the Crystal Palace on Sept. 20, 1870. G.

COLOMBI, VINCENZO, an Italian, built the magnificent organ in the church of St. John Lateran at Rome, in 1549. V. DE P.

COLONNA, GIOVANNI PAOLO, was born about 1637, at Brescia, according to Cozzando, but at Bologna according to other authorities. He was the son of Antonio Colonna, a maker of organs, who must not be confounded with the Fabio Colonna who constructed the 'Penteconta chordon.' The subject of this notice studied music at Rome under Carissimi, Abbatini, and Benevoli. [He was for some time organist at San Apollinare at Rome, and had become famous as a composer as early as 1659, in which year he was elected organist of San Petronio, Bologna, becoming maestro di cappella there in 1674.] He was four times elected Principal of the Accademia Filarmonica. Among many pupils of note he numbered the famous Bononcini. Nearly all his compositions were for the church, but he condescended to write one opera, 'Amilcare,' which was performed at Bologna in 1693. He is certainly entitled to take rank among the most distinguished Italians of his century. He died on Nov. 28, 1695. [Among his printed works (for list of these and his MSS. see the *Quellen-Lexikon*) are three books of masses, opp. 5, 6, and 10 (Bologna, 1684, 1685, and 1691), four books of 'Salmi brevi,' opp. 1, 7, 11, 12 (Bologna, 1681, 1683, 1694), two books of motets, opp. 2 and 3 (*ib.* 1681), litanies, op. 4 (1682), and other sacred works, op. 8 (1687 and 1689). Six oratorios in MS. and many sacred compositions are referred to in the same list.] A Magnificat and Nunc Dimittis of his for two choirs are printed in the collection of the Motet Society, and four other pieces in the Fitzwilliam Music. E. H. P.

COLONNE, JUDAS (called ÉDOUARD), violinist and conductor, born at Bordeaux, July 24, 1838, studied music at the Paris Conservatoire, where he gained the first prize for harmony in 1858, and the same for violin in 1863. He became first violin in the Opéra orchestra, but left it in 1873 to establish, with the music-publisher Hartmann, the 'Concert National.' These concerts lasted two seasons, and were first held at the Odéon theatre, where Franck's 'Rédemption' and Massenet's 'Marie Magdeleine' were performed for the first time; the concerts were subsequently held at the Châtelet. In 1874, Hartmann having retired, Colonne endeavoured to form an association among artists which should be patronised by amateurs and the public. In this way were founded the Concerts du Châtelet, which, though at first unsuccessful, have since gained so wide a reputation. It was not easy to struggle against the established popularity of the Concerts Populaires, conducted by Pasdeloup, but Colonne had the excellent idea of giving more prominence to the works of the younger French composers; he produced several orchestral suites by Massenet, the first and second of which had previously been given at the Concerts Populaires, and various orchestral compositions by Lalo, Dubois, Franck, etc.; but the success of the concerts was not fully assured until Colonne, foreseeing a reaction in favour of Berlioz, and incited by the example of Pasdeloup, in a manner devoted his concerts to the great French composer by producing with great care, and in their entirety, all his works for chorus and orchestra; 'L'Enfance du Christ,' 'Roméo et Juliette,' and particularly 'La damnation de Faust,' the success of which crowned the popularity of his undertaking. The enterprise, having quite replaced the Concerts Populaires in public favour, became most profitable to all concerned in it, and to its director, who in 1880 was decorated with the Légion d'Honneur; he had before, in 1878, been chosen to conduct the concerts at the Trocadéro during the Exhibition. He conducted at the Grand Opéra in 1892, and visited London in 1896. He is an extremely careful conductor, he rehearses with the most scrupulous care, and succeeds in giving a correct and vigorous interpretation of the works he performs. In his anxiety for clearness he had at one time a tendency to slacken the *tempi*, and was sometimes lacking in fire and energy; but in this respect he has corrected his deficiencies, and now infuses more warmth into the members of his orchestra. [Mme. Colonne, *née* Eugénie Élise Vergin, born at Lille in March 1854, was a pupil of the Paris Conservatoire, and made a successful début as Zerlina ('Don Juan') at the Opéra in 1876, appearing afterwards at the Opéra Comique and the Théâtre Lyrique. She has lately devoted herself to teaching, and has brought out some excellent pupils. G. F.] A. J.

COLOPHANE, COLOPHONIUM, the French and German names, respectively, for the rosin used for fiddle bows, from κολοφωνία, so called because the best rosin came from Colophon, in Asia Minor, the same place which gave its name to the imprints of early books, and has thus left a double mark on modern times. (See Rosin.) G.

COLORATUR. Vocal music *coloured*, that is, ornamented, by runs and rapid passages or divisions, where each syllable of the words has two or more notes to it. It is what the old school called 'figurato'—figured. Coloratur may be employed in slow or fast airs, plaintive or passionate. Almost all the great airs contain examples of it. The air 'Rejoice greatly' from the 'Messiah' contains both plain and coloratur passages. G.

COLPORTEUR, LE, ou L'ENFANT DU BÛCHERON, lyric drama in three acts; words by Planard, music by Onslow; produced in Paris, Nov. 22, 1827. Given at Drury Lane as 'The Emissary; or, the Revolt of Moscow,' May 13, 1831. The overture was formerly a favourite at classical concerts. G.

COLTELLINI, Celeste, born at Leghorn, 1764, daughter of a poet and a celebrated singer, made her first appearance at Naples in 1781. The Emperor Joseph II. engaged her for the Opera at Vienna in 1783, and she did not return to Naples till 1790. She married a French merchant named Méricofre, and retired from the stage in 1795. Her voice was a mezzo-soprano, and she excelled in the expression of sentiment. Paisiello wrote his 'Nina' for her, and on one occasion as she was singing the air 'Il mio ben quando verrà?' a lady among the audience burst into tears, crying aloud, 'Si, si, lo rivedrai il tuo Lindoro.' She died in 1817. M. C. C.

COLYNS, Jean-Baptiste, a distinguished violinist, was born at Brussels, Nov. 25, 1834. He was admitted to the Brussels Conservatoire at the age of eight, where he gained prizes for violin-playing, harmony, etc. He became solo violinist at the Théâtre de la Monnaie at a very early age, and soon afterwards was appointed professor of his instrument at the Conservatoire. In 1888 he was given a similar post at Antwerp. He made many professional tours in Europe with great success, and at various times received advantageous offers to leave his native city. Among others he was in 1876 invited by the King of Saxony to migrate to Dresden as Concertmeister and Professor at the Conservatorium there. He visited England in 1873, and played at the Crystal Palace, April 12, and at the Philharmonic, July 7. Colyns occupied himself with composition for his special instrument, and also produced several dramatic works—for example, an opera in one act, 'Sir William' (1877); opera in three acts, 'Capitaine Raymond' (1881). He died at Brussels, Oct. 31, 1902. T. P. H.

COMBARIEU, Jules Léon Jean, French writer on music, was born at Cahors, Feb. 3, 1859; after studying music in France, went to Berlin, where he received instruction from Philipp Spitta. Among his numerous works the following are the most important; *Les rapports de la musique et de la poésie* (Paris, 1893, a thesis for the doctorate); *De parabaseos partibus et origine* (1893); published together as *Études de philosophie musicale; Théorie du rythme dans la composition moderne d'après la doctrine antique*, with an *Essai sur la critique musicale au XIXme. siècle* and *Le problème de l'origine des neumes* (Paris, 1897, a work which received the prix Kastner-Boursault, from the Institut); *Fragments de l'Énéide en musique d'après un manuscrit inédit* (1898, from a MS. in neumes in the Laurentian Library at Florence). Combarieu has also contributed important articles to magazines, such as *La musique d'après Spencer, La pensée musicale*, and *L'influence de la musique allemande sur la musique française, etc.* He is professor at the Lycée Grand, in Paris. G. F.

COMBINATION PEDALS (*Pédales de combinaison*) are an ingenious modern French invention originating with the eminent firm of Cavaillé-Col. Instead of operating upon the draw-stops they act upon the wind-supply, and in the following manner. A great organ contains, say, twelve stops. The first four (1–4) will be placed on one sound-board; the next four (5–8) on a second; and the remaining four (9–12) on a third sound-board. Each sound-board receives its wind-supply through its own separate wind-trunk, and in that wind-trunk is a ventil which when open allows the wind to reach the sound-board, and when closed intercepts it; which ventil the organist controls by means of a pedal. The advantages of the ventil system are, first, that instead of the stops coming into use in certain fixed and invariable groups, any special combination can be first prepared on the three sound-boards, and then be brought into use or silenced at the right moment by simply the admission or exclusion of the wind. Moreover their action is absolutely noiseless, as it consists in merely opening or closing a valve, instead of shifting a number of long wooden sliders to and fro. The objection has been raised, that in the ventil system the stops no longer 'register' what is about to be heard; and the extreme case is cited that every stop in the organ may be drawn, and yet no sound respond to the touch if the ventils be closed. [See Composition Pedals, Organ, and Ventil System.] E. J. H.

COME SOPRA, 'as above'; when a passage or section is repeated, to save the trouble of recomposing, reprinting, or recopying.

COMES. See Answer, Dux, and Fugue.

COMES, Juan Bautista, born in the province of Valencia about 1560; maestro de capilla of the Cathedral and of the Church del Patriarca at Valencia. His compositions, said to be excellent, are to be found mainly at Valencia and in the Escurial. Eslava in his 'Lira Sacro-hispana' publishes a set of Christmas Day responses for three choirs in twelve parts, which amply justify Comes's reputation in Spain. [According to Pedrell, Comes lived from 1568 to 1643, and held the post in the cathedral of Valencia, 1632-38.] M. C. C.

COMETTANT, JEAN PIERRE OSCAR, born at Bordeaux, April 18, 1819, entered the Paris Conservatoire in Nov. 1839, where he studied under Elwart and Carafa till the end of 1843. He first became known as a pianist, and as the author of a number of pieces for that instrument, duets for piano and violin, as well as songs and choruses. [He lived in America, 1852-55.] He also came forward as a writer, and soon obtained reputation as the musical critic of the *Siècle*, with which he was connected for many years. Comettant had an easy, humorous, brilliant style; he was a great traveller, and published a large number of books on various subjects which are both instructive and pleasant reading. Of his musical works, the following are among the most important: *Trois ans aux États-Unis* (Paris, 1858); *La propriété intellectuelle*, etc. (Paris, 1858); *Histoire d'un inventeur au 19ème siècle* (Paris, 1860)—a life of Adolphe Sax, and defence of his claims; *Musique et musiciens* (Paris, 1862)—a collection of articles originally published in the *Siècle; Le Danemark tel qu'il est* (Paris, 1865); *La musique, les musiciens, et les instruments de musique chez les différents peuples du monde* (Paris, 1869)—an important work, written on the occasion of the Exhibition of 1867; *Les musiciens, les philosophes, et les gaîtés de la musique en chiffres* (Paris, 1870)—a polemical treatise; *François Planté* (1874). [He wrote a considerable amount of music, and died Jan. 24, 1898.] G. C.

COMIC OPERA. Opera has in recent times been cultivated more or less successfully by every people having any claim to be called musical. The particular branch of it which is the subject of this article, as it originated, so it has attained its highest development, among the French. In the dramas with music of the Trouvères of the 13th century we find at least the germ of 'opéra-comique'; and in one of them, 'Li Gieus de Robin et de Marion,' of Adam de la Hale, which has reached us intact, an example of its class of great interest, whether regarded from a literary or a musical point of view. The renascence of 'opéra-comique' in France dates from the latter part of the 17th century, and is attributable in great part to the decline in popularity of the style of Lully and his imitators. In his *Parallèle des Italiens et des Français, en ce qui regarde la musique et les opéras*,—the result of a visit to Naples, the school of which under Alessandro Scarlatti had already given earnest of its future supremacy—the Abbé François Raguenet first gave utterance to the extent of this decline in the year 1702. Some years prior to this publication d'Allard and Vanderberg, proprietors of 'marionette' or puppet theatres, had introduced music into their performances at the 'Foire St. Germain' with such success as to excite the jealousy of Lully, who obtained an order forbidding the performance of vocal music in the marionette theatre, and reducing the orchestra to four stringed instruments and an oboe. Moreover the entrepreneurs of the 'Comédie Française,' on whose domain the marionettes would seem considerably to have encroached, obtained another order forbidding even speech in their representations. At the instigation of two ingenious playwrights, Chaillot and Remy, the difficulty created by these orders was in some sort met by furnishing each performer with a placard on which were inscribed the words he would or should have uttered under other circumstances. These placards, of necessity large, being found to impede the action and even sight of the performers, their 'parts' were subsequently appended to the scene. The utterance, musical or other, of the songs of which these were largely made up, though forbidden to the actors were not unallowable for the audience, who, perfectly familiar with the airs to which (vaudeville-wise) they had been written, took on themselves this portion of the dumb actors' duties—doubtless with sufficient spirit and intensity. The popularity of these performances, which, in spite (or because) of the restrictions upon them, increased day by day, eventually brought about a treaty of peace between the would-be monopolists of speech and song and the 'marionettes.' In 1716 Catherine Vanderberg, then directress, obtained a licence for the presentation of dramatic pieces interspersed with singing and dancing, and accompanied by instruments, to which the name 'opéra-comique'[1] was given, and has since in France always been applied.

Meanwhile the numerous alumni of the Neapolitan school, of whose existence the Abbé Raguenet had first made his countrymen aware, had been continuing the important work, initiated by the Florentine Academy a century earlier, of cultivating and refining musical expression—the widest sphere for whose exercise is unquestionably the musical drama. As among the French 'opéra-comique,' so among the Italians 'opera buffa,' took root and flourished, though restricted for a long time to short pieces of one act only, which were given (as 'divertissements' continued to be till our own time) between the acts of 'opere serie.' One of the most successful of these (it still keeps the stage), the 'Serva Padrona' of Pergolesi, was produced in Paris by French performers in 1746—ten years after the untimely death of its composer—with favour but without any perceptible effect on the French taste. But its second production, in 1752, resulted in bringing the new Italian and the old French tastes into direct and fierce antagonism. Among the leaders in this war, of which that of the Gluckists and Piccinnists was but a continuation, one of the most distinguished was Jean Jacques Rousseau, who indulged his love of paradox to the extent of endeavouring to prove that, the French language being incapable of association with music, French music was and always must be non-existent. Rousseau's practical commentary on this thesis was the subsequent and very successful production of 'Le Devin du Village.'

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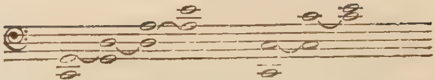
[1] Comic opera is the opera of comedy, not 'comic' in the vulgar English sense.

Since the beginning of the 18th century comic opera has everywhere divided with serious the attention and affection alike of composers and audiences. Among every people cultivating musical drama it has had its creators and admirers. The conditions of comic opera in Italy and France, where it has as yet taken the deepest root and branched out most luxuriantly, have remained unchanged since its first growth in either country. In the former the dialogue of opera is still uttered musically; in the latter it is for the most part spoken. A class of comedian has consequently been formed, and indeed brought to perfection, in France, which has no existence in Italy—a class formed of actors, and therefore on the French stage speakers, who are also not unfrequently singers of considerable, and indeed, very considerable, skill. On the Italian stage the singing actor never speaks. The progress, therefore, of comic opera in the direction it has taken in France has in Italy been impossible; and whether from this or some other cause productiveness in this delightful form of art on the part of Italian composers may be said to have come to an end. Some of the best modern works of this class, whether by Italian or other composers, have been formed on the French model and first produced on the French stage. 'Le Comte Ory' of Rossini, and 'La Fille du Régiment' of Donizetti, are to all intents and purposes French operas. J. H.

[Without referring to the all-important influence of French opéra-comique on the music of the nation, and with a passing mention of the brilliant 'Falstaff' of Verdi, it may be permitted to point out the influence of the comic operas of Gilbert and Sullivan on English art. They transformed the style of speech on the musical stage, assimilating it to that of the non-musical theatres; they encouraged a taste for refined music of a kind which all could understand; but the *genre* which was associated so long with the Savoy Theatre seems now to have given place to humour of a more boisterous type and in many cases untrammelled by any particular plot.]

COMMA. A comma is a very minute interval of sound, the difference resulting from the process of tuning up by several steps from one note to another in two different ways. There are two commas:—

1. The common comma is found by tuning up four perfect fifths from a fixed note, on the one hand, and two octaves and a major third on the other, which ostensibly produce the same note, thus—



or by multiplying the number of the vibrations of the lowest note by $\frac{3}{2}$ for each fifth, by 2 for each octave, and by $\frac{5}{4}$ for the perfect third. The result in each case will be found to be different, and the vibrations of the two sounds are found by the latter process to be in the ratio of 80 : 81. The difference between the two is a comma.

2. The comma maxima, or Pythagorean comma, is the difference resulting from the process of tuning up twelve perfect fifths on the one hand, and the corresponding number of octaves on the other; or, by multiplying the number of vibrations of the lowest note by $\frac{3}{2}$ for every fifth, and by 2 for every octave. The difference will appear in the vibration of the two notes thus obtained in the ratio of 524,288 : 531,441, or nearly 80 : 81·0915.

Other commas may be found by analogous processes, but the above two are the only ones usually taken account of. C. H. H. P.

COMMER, FRANZ, born Jan. 23, 1813, at Cologne, a pupil of Joseph and Bernhard Klein, and Leibl; organist in the Carmelite Church at Cologne in 1828, and a member of the Cathedral choir; in 1832 he went to Berlin, where he became a pupil of Rungenhagen, A. W. Bach, and A. B. Marx; librarian to the Königliche Musik-Institut, choirmaster at the Catholic church of St. Hedwig in Berlin (1846), member of the Akademie der Künste from 1845, and joint-founder in 1844 with Theodor Kullak of the Berlin Tonkünstlerverein. He took a prominent part in the foundation of the Gesellschaft für Musikforschung (1868). He is best known as the editor of the following important works:—*Collectio operum musicorum Batavorum sæculi XVI*, twelve vols.; *Musica sacra XVI, XVII, sæculorum*, twenty-six vols. (the earlier of which were edited by Commer), containing organ-pieces, masses, and motets for men's voices and full choir; *Collection de compositions pour l'orgue des XVI, XVII, XVIII siècles*, six parts; *Cantica sacra . . . aus den XVI–XVIII Jahr.*, two vols. Commer also composed some church music, Lieder, and dances for pianoforte, as well as music to 'The Frogs' of Aristophanes, and 'Electra' of Sophocles. He died August 17, 1887. A. M.

COMMODO, 'easily,' 'at a convenient pace'; a direction of rare occurrence by itself, but generally used with Allegro, as in the Rondo of Beethoven's pianoforte sonata in E, op. 14, No. 1. M.

COMMON TIME. The rhythm of two or four beats in a bar, also called Equal time. According to the method of teaching usually observed in England, common time is divided into two kinds, Simple and Compound, Simple common time including all rhythms of two or four in a bar, except those in which the 'measure note,' or equivalent of a beat, is dotted ; while a rhythm of two or four beats, each of which is dotted and therefore divisible into three, is called Compound common time. Thus 4–4 time or four crotchets in a bar, and 2–4 or two crotchets, are simple common times ; while 6–4 or six crotchets, 6–8 or six quavers, and 12–8 or twelve quavers, are compound common, because though the number of beats in a bar is even, each beat is of the value of three crotchets or quavers respectively, and may be expressed by a dotted note. A better and more logical method is that taught in Germany, by which all rhythms are divided into Equal or Unequal, that is having two or three beats as a foundation, and each of these again into Simple and Compound ; simple rhythms being such as have either two or three beats in a bar, the first alone accented, and compound rhythms those in which each bar is made up of two or more bars of simple time, and which have therefore two or more accents, the first being the strongest. It will be seen that according to this system, 4–4 time, which we call simple common time, will be considered as compound common, being made up of two bars of 2–4 time, just as 6–8 is compound common, being made up of two bars of 3–8 time. And this plan has the advantage that it allows for the secondary accent which properly belongs to the third beat of a bar of 4–4 time, but which is not accounted for by the theory that the time is simple.

Although the term common time is generally applied to all equal rhythms, it properly belongs only to that of four crotchets in a bar, the *tempo ordinario* of the Italians, denoted by the sign C, which is a modernised form of the semicircle Ϲ of the ancient 'measured music,' in which it signified the so-called 'tempus imperfectum' or division of a breve into two semibreves, in contradistinction to 'tempus perfectum,' in which the breve was worth three. Another relic of the ancient time-signatures which is of importance in modern music is the sign of the 'diminutio simplex,' which was a semicircle crossed by a vertical line Ȼ, and indicated a double rate of speed, breves being sung as semibreves, semibreves as minims, and so on. The modern form of this sign, ₵, has much the same signification, and indicates the time called 'alla breve,' or two minims in a bar in quick tempo. [See Breve, Compound Time.] F. T.

COMMUNION SERVICE. The ancient counterpart of the English Communion Service, the Mass, has always been looked upon by those who have held music to be an important part of worship as a fit opportunity for displaying the grandest resources of musical effect. The magnificent works which have been produced by great masters for the use of the Roman Church are well known to musicians, but for a variety of reasons which this is not the place to discuss, the English Communion Service has not been so fortunate, though the words available for musical purposes are almost the same. [With the tendency towards a more ornate ritual, shown in the latter part of the 19th century, the practice of giving the Communion Service more musical prominence has increased in late years ; happily the adaptations from foreign masses, formerly introduced, and entirely incongruous in style, have been superseded in most cases by original music of a more or less elaborate kind.] Most of those remarkable composers who wrote the music for the English services in the early days of the Reformation have been far less liberal of their attention to this than to the ordinary Morning and Evening Services, having been content to write music merely for the Creed and the Kyrie, and sometimes the Sanctus. This was evidently not the intention of the compilers of the service, nor was it the idea of Marbeck, who adapted the first music for it. In the first Prayer-Book of Edward VI. the Communion Service was ordered to be introduced by an 'Introit,' according to an ancient custom of the Western Church, which was sung to a chant. This injunction was omitted in later editions, but the custom of singing while the priest goes up to the altar still continues, though there is no rubrical direction for it. At one time it was customary to sing a Sanctus.

The Offertory sentences were ordered to be said or sung, and for them also there is music in Marbeck, but none in later composers of the early period, probably because the word 'sung' was afterwards struck out of the rubric, and the sentences ordered to be read by the priest—an order which does not now prevent their being sung by the choir in many churches after the manner of an anthem. The Kyrie which follows each commandment is almost universally sung wherever there is any music in the service at all, and the settings of it are fairly innumerable. Many attempts have been made to vary the monotony of the repetitions by setting each to different music, by varying the harmonies of a common melody, or by alternating harmony and unison of the voices. The latter probably best hits the desired mean between musical effect and comprehensibility.

The Creed has invited most composers who have written for the service at all. Marbeck's setting of it with the 'Gloria in excelsis' is the freest and most musical part of all his arrangement. [Creed.] With the Creed most frequently ends the musical part of the service, probably because there has been a very general prejudice against unconfirmed choir-boys being present at the celebration. Hence also there is not much music written for the latter part, though Marbeck's and Tallis's settings go throughout the service to the end. Marbeck's work embraces a good deal which is not sung now, such as the versicles with which the Post-Communion used to begin, and the Lord's Prayer which used to follow them, and now begins the Post-Communion, the versicles having been removed. But though the Lord's Prayer is still retained, it is not customary to sing it as used to be done in the Roman and in the early days of the English Church. Marbeck's setting of it is to what is called a varied descant, and the chants for the versicles are most of them drawn from old Roman antiphonaria. The Sanctus has been more frequently set than the Gloria in excelsis, probably because it was, as before mentioned, used out of its proper place while the choir-boys were still in church.

In the primitive church it was customary to sing a psalm while the people were communicating. It was called 'communio.' The psalm 'O taste and see' was so sung in the churches of Jerusalem and Antioch in the 4th century. In the first edition of the English Prayer-Book this custom was ordered to be preserved, but the injunction was afterwards removed. C. H. H. P.

COMPASS, from the Latin *compassus*, 'a circle,' designates the range of notes of any voice or instrument as lying within the limits of the extreme sounds it is capable of producing.

The compass of the various instruments which are in use in modern music will be found under their respective names; but it may be said generally that it is limited in the direction of the bass, but often varies in the direction of the treble according to the skill of the player, except in instruments of fixed intonation.

The compass of a modern orchestra is generally from about the lowest note of the double basses to about E in altissimo (EE to e'''') which can be taken by the violin if properly led up to.

The compass of voices for chorus purposes is from E or F below the bass stave to a''. Solos are not often written above c''', except for special singers; as the part of Astrifiammante in 'Die Zauberflöte,' which was written for Josepha Hofer, Mozart's sister-in-law, and goes up to f'''. [See AGUJARI.]

The compass of voices varies much in different climates. In Russia there are basses of extraordinary depth, capable of taking the FF, an octave below the bass stave. Basses are not often heard in England who can go below C, which is a fifth above that. [See BASS, C.]
C. H. H. P.

COMPÈRE, LOYSET, eminent contrapuntist of the 15th century, chorister, canon, and chancellor of the Cathedral of St. Quentin, where he died August 16, 1518. In Crespel's lament on the death of Okeghem he is mentioned among the distinguished pupils of the latter—

> Agricola, Verbonnet, Prioris,
> Josquin des Près, Gaspard, Brumel, Compère,
> Ne parlez plus de joyeulx chants, ne ris,
> Mais composez un *ne ricorderis*,
> Pour lamenter nostre Maistre et bon père.

His reputation stood high with the contrapuntists of his own and the succeeding age, and it is amply sustained by the few compositions which are known to be his. These are, two motets in Petruccio di Fossombrone's 'Motetti XXXIII'; twenty-one compositions in Petruccio's 'Harmonice Musices Odhecaton'; two songs in Petruccio's collection of 'Frottole'; an 'Asperges' and a 'Credo,' both *a* 4, in Petruccio's 'Fragmenta Missarum'; a motet 'O bone Jesu,' signed simply Loyset, in Petruccio's 'Motetti della Corona'; some motets in the collection 'Trium vocum Cantiones' (Nuremberg, 1541), and, finally, a Magnificat *a* 4, six motets, and a curious five-part motet, in the Pope's Chapel, in which the tenor and second alto sing 'Fera pessima devoravit filium meum Joseph,' while the treble, first alto, and bass are recounting the injuries received by Pope Julius II. from Louis XII. of France. [See also the *Quellen-Lexikon.*] Compère has been confounded with Piéton, who had the same Christian name—Loyset, a diminutive of Louis. The confusion arises from the practice of the early masters, of signing their compositions with the Christian name alone. M. C. C.

COMPLINE (Lat. *Completorium*). The last of the 'Horæ Diurnæ,' or 'Day Hours,' of the Roman Ritual.

Compline is sung after Vespers, either with or without a pause between the two Offices. It begins with the Versicle, 'Jube domine benedicere'; the Benediction, 'Noctem quietam, etc.'; and the Lectio, 'Fratres, sobrii estote.' These are followed by the 'Confiteor,' and 'Absolutio,' with the usual alternations between the Officiant and the Choir; the Versicles and Responses, 'Converte nos, etc.'; and Psalms iv., xxx., xc., and cxxxiii. (Vulg. vers.) sung under the Antiphon 'Miserere mihi.' These Psalms never change; nor, except in the last verse, does the Hymn, 'Te lucis ante terminum,' which immediately succeeds them. The Officiant next sings the Capitulum, 'Tu autem'; followed by the Responsorium breve, 'In manus tuas'; the 'Gloria Patri,' and the Versicle and Response, 'Custode nos.' This part of the Office, which changes with the season, is followed by the Canticle, 'Nunc dimittis,' sung with the Antiphon, 'Salva nos.' On certain days, the Canticle is followed by the Preces, 'Kyrie eleison, etc.' sung kneeling. When these are omitted, the Officiant proceeds at once with the unchanging Prayer, 'Visita, quæsumus, Domine.' Then follows the Benediction, 'Benedicat et custodiat'; and the Office concludes with one of the four Antiphons, 'Alma Redemptoris Mater,' 'Ave, Regina,' 'Regina cœli,' or 'Salve, Regina,' which change with the season. W. S. R.

COMPOSITION means literally 'putting together,' and is now almost exclusively applied to the invention of music—a novelist or a poet being never spoken of as a composer except by way of analogy, but a producer of music being almost invariably designated by that title. 'Gedichtet,' says Beethoven, 'oder wie man sagt, componirt' (*Briefe*, Nohl, No. 200). As far as the construction of a whole movement from the original ideas is concerned the word is perhaps not ill adapted, but for the ideas themselves nothing could be more inappropriate. For the mysterious process of originating them the word 'invention' seems more suitable, but even that does not at all describe it with certainty. It is the fruit sometimes of concentration and sometimes of accident; it can hardly be forced with success, though very ingenious imitations of other people's ideas to be made to look like new may be arrived at by practice and the habitual study of existing music. Nevertheless the title of composer, though only half applicable, is an honourable one, and those who do put together other people's ideas in the manner which should best justify the title are generally those who are most seldom called by it. C. H. H. P.

COMPOSITION PEDALS. As up to within the 18th century English organs were quite unprovided with pedals, the notes required to be played had to be lowered exclusively by the fingers of the two hands; and as a hand could rarely be spared for changing the combination of stops during the performance of a piece of music, the same stops that were prepared previously to its commencement had generally to be adhered to throughout. When the instrument had two manuals of full compass, as was the case with all the most complete examples, a change from *forte* to *piano*, and back, was practicable, and represented almost the full amount of contrast then available; and the departments which are now called the 'great' and 'choir' organs were then not unfrequently named from this circumstance the 'loud' and the 'soft' organs. When the organ possessed but one complete manual, the means for even this relief, either by change of row of keys or shifting of stops by the *hands*, were not readily presented; and this difficulty pointed to the necessity for some contrivance for obtaining it by the *foot;* and the invention of the 'shifting movement,' as it was called, was the result.

Father Smith's smaller organs, generally consisting of a Great manual of full compass and an echo to middle C, were usually supplied with an appliance of this kind. On depressing the controlling pedal all the stops smaller than the principal, including the reed, were silenced; and on letting it rise they again sounded, or at least so many of them as had in the first instance been drawn. The pedal was hitched down when in use, and when released the sliders were drawn back into position by strong springs.

Shifting movements remained in use for small organs up to the commencement of the 19th century, about which time they were superseded by Bishop's invention called 'Composition Pedals,' in which the contending springs were done away with, and the stops were left to remain as the pedal arranged them until another pedal, or a hand, made a readjustment. We can now say a 'hand,' because a few years before the invention of Bishop's appliances pedals for drawing down the lower notes of the manuals had been added to English organs, so that a hand could be spared for the above purpose.

Composition pedals were of two kinds—single-action and double action; but the latter only are now made. A 'single-action' would either throw out or draw in given stops, but would not do both. A 'double-action' composition pedal will not only draw out a given number of stops—we will suppose the first four—but will draw in all but the same four. [See ORGAN.] E. J. H.

COMPOUND TIME. A rhythm formed by the combination of two, three, or four bars of simple time. The compound times most used are as follows:—

Compound Common Times.

6–8 formed of two bars of 3–8 time.
6–4 ,, ,, 3–4 ,,
12–8 ,, four ,, 3–8 ,,

Compound Triple Times.

9–8 formed of three bars of 3–8 time.
9–4 ,, ,, 3–4 ,,

To these may be added 4–4 time, which is made up of two bars of 2–4 time, and in Germany is always classed with the compound times. [See COMMON TIME.] F. T.

COMTE ORY, LE, an opera in two acts; libretto in French by Scribe and Delestre-Poirson, music by Rossini; produced at the Académie Royale, August 20, 1828. Neither libretto nor music was new; the former was an adaptation of a piece produced by the same authors twelve years before, and the greater part of the music had been written for 'Il viaggio à Reims,' an opera composed for the coronation of Charles X. 'Le Comte Ory' was first performed in England at the King's Theatre (in Italian), Feb. 28, 1829; and in the original French at the St. James's Theatre, June 20, 1849. G.

CONACHER & CO. established an organ factory at Huddersfield in 1854. Out of a list of upwards of 400 organs built or enlarged by them, we may quote those of the parish church, Huddersfield; St. Michael's, Hulme, near Manchester; Glasgow University; and the Catholic Cathedral, St. John's, New Brunswick. V. DE P.

CON ANIMA. See ANIMATO.

CON BRIO, 'With life and fire.' Allegro con brio was a favourite tempo with Beethoven; hardly one of his earlier works but has an example or two of it, and it is found in the overture op. 124, and in the last piano sonata. The most notable instances are the first movements of the Eroica and the C minor, and the Finale of the No. 7 symphonies. Mendelssohn, on the other hand, rarely if ever employs it. His favourite quick tempo is Allegro molto or di molto. G.

CON SPIRITO. See SPIRITOSO.

CONCENTO, the sounding together of all the notes in a chord, and thus the exact opposite of Arpeggio. M.

CONCENTORES SODALES, established in June 1798, and to some extent the revival of an association (the 'Society of Musical Graduates') formed in 1790 by Dr. Callcott, Dr. Cooke, and others. [See *Musical Times*, 1892, p. 713.] For that society Dr. Callcott wrote his glee, 'Peace to the souls of the heroes,' and Robert Cooke, 'No riches from his scanty store.' After its dissolution the want of such an association was greatly felt, and in 1798 Mr. Horsley proposed to Dr. Callcott the formation of the 'Concentores Sodales.' The first meeting was held on June 9 at the Buffalo Tavern, Bloomsbury, and was attended by Dr. Callcott, R. Cooke, J. Pring, J. Horsfall, W. Horsley, and S. Webbe, jun. Among the early members were S. Webbe, sen., Linley, and Bartleman, Harrison, Greatorex, Spofforth, etc. Each member who was a composer contributed a new canon on the day of his presidency. In the British Museum, Add. MS. 27,693, is the programme of Thursday, Nov. 18, 1802. The society began to decline about 1812, and it was decided to dissolve it. In May 1817, at a meeting at the Freemasons' Tavern, at which Attwood, Elliott, Horsley, Linley, and Spofforth were present, it was resolved to re-establish it, with this difference—that no one should be a member who was not practising composition and did not, previous to his ballot, produce a work in at least four parts. The original members were soon joined by Evans, W. Hawes, T. F. Walmisley, and Smart, and later by Bishop, Goss, Jolly, and Attwood. The associates included King, Leete, Terrail, and Sale. The members took the chair by turns, and the chairman for the evening usually produced a new canon, which was followed by glees of his own composition, and a madrigal or some vocal work. As an illustration of the programmes may be cited that of Feb. 13, 1824, when Goss presided:—new canon, 4 in 2, 'Cantate Domino'; new glees, 'While the shepherds,' 'My days have been,' 'When happy love,' 'There is beauty on the mountain,' 'Kitty Fell,' 'Calm as yon stream,' 'List! for the breeze'; glee by Spofforth, 'Hail, smiling morn.' The society was dissolved in 1847, when it was resolved to present the books belonging to it to Gresham College, and the wine to the secretary, T. F. Walmisley; the money in hand was spent on a piece of plate for Horsley, the father of the society. C. M.

CONCERT. The word was originally 'consort'—as in Ecclus. xxxii. 5, or in Milton's lines, 'At a Solemn Musick'—and meant the union or *symphony* of various instruments playing in concert to one tune. A 'consort of viols' in the 15th and 16th centuries was a quartet, sestet, or other number of stringed instruments performing in concert—concerted music. From this to the accepted modern meaning of the term, a musical performance of a varied and miscellaneous programme—for an oratorio can hardly be accurately called a concert—the transition is easy. In German and French the word 'Concert' has two meanings—a concert and a concerto.

The first concerts in London at which there was a regular audience admitted by payment seem to have been those of John Banister, between 1672 and 1678. They were held at his house in Whitefriars, Fleet Street, daily at four in the afternoon, and the admission was 1s. After Banister's death, concerts were given by Thos. Britton, 'the small-coal man,' at his house in Clerkenwell, on Thursdays, subscription, 10s. per annum, and continued till his death in 1714.

By the latter part of the 18th century the concerts of London had greatly multiplied, and were given periodically during the season by the Academy of Antient Music (founded 1710), the Castle Society (1724), the Concert of Antient Music (1776), The Professional Concerts (1785), besides occasional concerts of individual artists, amongst which those of Salomon and Haydn were pre-eminent from 1791 to 1795. In 1813 the Philharmonic Society was founded, to give eight concerts a year, and has been followed in later times by many other enterprises, of which the Musical Society, the New Philharmonic Society, the Crystal Palace Saturday Concerts, and the British Orchestral Society, for orchestral music; the Musical Union, the Monday and Saturday Popular Concerts, and (Sir) Charles Hallé's Recitals, for chamber music; the Sacred Harmonic Society, Leslie's, Barnby's, and the Bach Choir for vocal music, have been most prominent in the metropolis. Hullah's four historical concerts (1847) must not be forgotten.

[Since the above was written all the concerts enumerated, except the Philharmonic, have been reorganised, and the majority given up. Their place has been taken by various enterprises, of which the Queen's Hall Orchestral Concerts (Symphony and Promenade Concerts) and the Richter Concerts are the most permanent among orchestral undertakings; and for chamber concerts, the Broadwood Concerts (started in 1902) seem the most important addition to concerts in regular series. For many years together the sets of concerts given by Mr. and Mrs. Henschel, and Messrs. Borwick and Plunket Greene, had great influence. To enumerate the various undertakings of English and foreign performers, whether in single concerts or in sets, would be impossible. During the last three years of the

19th century (1898-1900), the concerts given in the London 'season,' from March 1 to June 30, reached an average of 223, or considerably over 50 in a month.

In Manchester there are the Gentlemen's Concerts and those of the Manchester Orchestra, founded by Sir Charles Hallé, and now conducted by Dr. Richter. In Liverpool, the Philharmonic. In Edinburgh, the Reid Concert and the Choral Union; in Glasgow the Choral Union.

In New York the Philharmonic is on the model of our own; Mr. Thomas's orchestra gives periodical concerts of deserved reputation. In Boston the Handel and Haydn Society for Oratorios, and the Harvard Institute for chamber music, are the chief musical bodies. [See BOSTON, and SYMPHONY CONCERTS.]

In Vienna the concerts of the Tonkünstler-Societät appear to have been the earliest institution for periodical performances. They were founded in 1772, just a century after the first English concerts. The history of Concerts in Vienna has been thoroughly examined in Hanslick's *Concertwesen in Wien* (Vienna, 1869).

The first of the famous Gewandhaus Concerts of Leipzig, which through Mendelssohn's exertions reached so high a rank in the music of Europe, was held on Nov. 25, 1781. [They were the descendants of the 'Grand Concert,' founded in 1743, and conducted by J. F. Doles.]

In France (see next article) the Concerts Spirituels began as far back as 1725, and the concerts of the Conservatoire (Société des Concerts) in 1828; the Concerts Populaires (Pasdeloup), 1861, etc.

In Amsterdam the 'Felix Meritis' Concerts (1777) are celebrated all over the continent.

The programme of a miscellaneous concert is not less important than the execution of it. For fifty-nine seasons the programme of the Philharmonic Society included two symphonies and two overtures, besides a concerto, and often another piece of full sonata-form, with several vocal pieces and smaller instrumental compositions. In 1872, however, after the removal of the concerts to St. James's Hall, this rule was broken through, and the programmes are now of somewhat more reasonable length. A symphony, a concerto and two overtures, besides less important items, are surely as much as any musical appetite can properly digest. Mendelssohn somewhere proposes to compose an entire programme, in which all the pieces should have due relation to each other, but he never carried out his intention. G.

CONCERT INSTITUTIONS in Paris.

CONCERT SPIRITUEL. A great musical institution of France, dating from the reign of Louis XV. The Académie Royale de Musique (the Opera House) being closed on the great religious festivals, it occurred to Anne Danican Philidor to give concerts on these occasions in place of the prohibited performances. Having obtained the necessary permission, Philidor entered into an agreement with Francine, the Impresario of the Opera, by which he pledged himself to pay 1000 francs a year, and to perform neither French nor opera music. The first Concert Spirituel accordingly took place between 6 and 8 P.M. on Sunday in Passion Week, March 18, 1725. The programme included a Suite for violin and a Capriccio by Lalande, Corelli's 'Nuit de Noël' (Concerto 8, op. 6), and a 'Confitebor' and 'Cantate Domino' of Lalande, and the concert was most successful. The number of concerts in the year never exceeded twenty-four. They were held in the Salle des Suisses of the Tuileries, on Purification Day, Feb. 2; Lady Day, March 25; on certain days between Palm Sunday and Low Sunday (first Sunday after Easter); Whitsunday; Corpus Christi Sunday; on August 15, Sept. 8, Nov. 1, 8; Dec. 24, 25—those being the days on which the Opera was closed.

In 1728 Philidor, having previously acquired the right of introducing French and opera music into the programmes, transferred his privilege to Simard, on an annual payment of 3000 francs, and the musical direction of the concerts was confided to Mouret. On Dec. 25, 1734, Thuret, the then Impresario of the Opera, took the concerts into his own hands, and appointed Rebel leader of the orchestra. In 1741 he resigned it to Royer for six years, at an annual rent of 6000 francs; in 1749 Royer renewed the contract on the same terms, in partnership with Caperan. In 1752 the rent was raised to 7500 francs, and in 1755 to 9000 francs, at which it remained for eight years. On Royer's death in 1755, Mondonville took the direction of the concerts until 1762, when he was succeeded by D'Auvergne, who retained it for nine years in combination with Joliveau and Caperan. In 1771 D'Auvergne and Berton renewed the agreement; but the concerts had for some time been failing, and D'Auvergne—as we learn from a remark by Burney (*Present State*, etc., p. 23)—becoming very poor, cancelled the agreement after a short trial. Gaviniés, in 1773, took the direction with Le Duc and Gossec, and was more successful. Le Gros succeeded him in 1777, with Berthaume as his partner in 1789; but political events gave a fatal blow to the undertaking, and in 1791 the Concerts Spirituels ceased to exist.

We have given the names of the successive Impresarios because many among them are worthy of mention, not as mere speculators, but as true artists. Mouret, Rebel, D'Auvergne, and Berton are among the best composers and leaders of the orchestra that the Académie can show in the 18th century; while Gaviniés, Simon Leduc, Lahoussaye, Guénin, and Berthaume, who conducted the concerts during the last eighteen years of their existence, were all violin players of very great merit.

Whatever may be said of the vocal music and the French singers at the Concerts Spirituels, it must be admitted that foreign artists always met with the most courteous reception, and also that the concerts greatly assisted the progress of music in France, especially by developing a taste for the highest orchestral music. Among the celebrated artists who appeared, it will be sufficient to mention the famous brothers Besozzi, whose duets for oboe and bassoon made furore in 1735; the violinists Traversa, Jarnowick, François Lamotte, Viotti, and Frederic Eck; the horn players Punto and Rodolphe; Jérome Besozzi and Louis Lebrun (oboe); Etienne Ozi (bassoon); Michel Yost (clarinet), and many others of less repute. Among many illustrious singers we must content ourselves with mentioning Farinelli, Raff, Caffarelli, Davide, Mmes. Agujari, Danzi, Todi, and Mara.

Up to 1878 no history of the Concerts Spirituels had appeared, though ample materials exist in the monthly *Mercure de France*, which plainly testifies to the importance of the concert movement and the influence it exercised on musical art in France. To the brilliant success of the Concerts Spirituels must be attributed the creation of many rival societies which served the cause of good music in France, and also encouraged it abroad. [In 1900 was published *Le Concert Spirituel, 1725-1790, précédé d'un historique des Concerts publics à Paris*, par Constant Pierre.]

Thus in 1770 the important enterprise of the Concert des Amateurs was founded by d'Ogni and Delahaye at the Hôtel Soubise. It was conducted by Gossec, and its solo violin was the famous Chevalier de St. Georges. At these concerts the symphonies of J. B. Toeschi, Van Maldere, Vanhall, Stamitz, and Gossec, for wind instruments, were first produced. When the Amateurs removed to the Galerie de Henri III., in the Rue Coq Héron, they adopted the title of Concert de la Loge Olympique, and their orchestra contained the best players of the day. The change took place in 1780, a year after the introduction of Haydn's symphonies into France by the violinist Fonteski. So great was the success of these admirable compositions as to induce the directors to engage the great composer to write six symphonies specially for the society. They date from 1784 to 1789; are in C, G minor, E♭, B♭, D, and A; and were afterwards published in Paris as op. 51, under the special title of 'Répertoire de la Loge Olympique.'

Two similar institutions, the Concert de la Rue de Cléry (1789), and the Concert Feydeau (1794), may be considered as feeble imitations of the Loge Olympique. They had, however, their periods of success—according to Fétis in 1796 and 1802. Among the artists who chiefly contributed to the éclat of the performances we can only name the violinists R. Kreutzer and Rode, Fred. Duvernoy the horn player, and the singers Garat and Mme. Barbier-Valbonne.

[The Concerts Français, the first of which took place in 1786, had their origin in the public exercises of the pupils of the École Royale de Musique et de Déclamation; the 'exercices' were in danger of suppression, when the old pupils of the Conservatoire formed themselves into a society quite independent of the school. The first concert took place in the foyer of the Théâtre Olympique, Nov. 21, 1801, and from 1802 the series was continued in the hall of the Conservatoire, Rue Bergère. The concerts were directed successively by Marcel Duret, F. Habeneck (then aged twenty-two years, but already a conductor of remarkable ability), and by Gasse, all of whom had been violin pupils. Besides songs and instrumental solos a symphony of Haydn, Mozart, or Méhul, etc., was always played, as well as an overture. Some of the symphonies of Beethoven (which the professional orchestras had not then attempted) were heard there for the first time in Paris (the C major symphony on Feb. 22, 1807). This orchestra of students, many of them still in a state of pupilage, won general admiration by the excellence of its performances.]

In 1805 the Concerts Spirituels were re-established by the Impresario of the Italian Opera House, and the sacred concerts given during Holy Week in Paris at the Cirque d'Hiver, the Conservatoire, and other places, are still known by that name. In fact, in a historical point of view, the Concerts du Conservatoire must be considered as the successors of the Concerts Spirituels and of the Concerts de la Loge Olympique.

The Concerts du Conservatoire. The creation of the celebrated Société des Concerts du Conservatoire was due to Habeneck, and its first 'Matinée dominicale' took place on Sunday, March 9, 1828, at 2 P.M., in the theatre of the Conservatoire. The programme was as follows:—(1) Beethoven's Eroica Symphony; (2) Duet from 'Semiramide,' sung by Nélia and Caroline Maillard; (3) Solo for Horn, composed and executed by Meifred; (4) an air of Rossini's, sung by Mlle. Nélia Maillard; (5) Concerto by Rode, performed by Conductor Eugène Sauzay; (6) Chorus from 'Blanche de Provence'; (7) Overture to 'Les Abencérages'; and (8) the Kyrie and Gloria from the Coronation Mass—all by Cherubini. The effect of this programme was extraordinary.

The concerts are held on Sundays at 2 P.M. The season originally consisted of six concerts, but by degrees the number has been increased to nine. Since Jan. 7, 1866, the same programme has been always repeated on two consecutive Sundays in consequence of a division of the subscribers into 'old' and 'new.' The seats, which originally ranged from two to five francs, are now five, nine, ten, and twelve francs. The orchestra is composed of eighty-four musicians.

[The constitution of the orchestra is as follows: —(1) Sociétaires; (2) Aspirants; (3) Auxiliaires. The chorus is composed of (1) Sociétaires; (2) Sociétaires adjoints; (3) Externes; (4) Aspirants et Aspirants actifs; (5) Externes; (6) Auxiliaires actifs; (7) Aspirants en cas; (8) Auxiliaires en cas.] The following is the list of conductors:—

Conductor.	Sub-Conductor.	Date.
Habeneck .	Tilmant ainé .	Mar. 9, 1828–Ap. 10, 1848
Narcisse Girard	,, .	Jan 14, 1849–Jan. 1860
Tilmant . .	Deldevez .	1860–1863
G. Hainl . .	,, .	1864-March 17, 1872
Deldevez . .	Lamoureux .	May 25, 1872–1877
,, . .	E. Altès .	1877–1885
Jules Garcin .	Jules Danbé	June 2, 1885–1892
Paul Taffanel .	D. Thibault .	Nov. 27, 1892–1901
Georges Marty	Gasser Ed. Nadaud	June 12, 1901

The choir contains 117 members. M. S. Rousseau leader, M. Alexandre Guilmant, organist.

The répertoire of this society comprises all the symphonies of the classical masters, overtures of every school, oratorios, selections from operas and religious music, choruses with and without accompaniment, pieces for the orchestra alone, ode-symphonies and instrumental solos. For some years the programmes have been more varied than was formerly the case, introducing the works of Schumann, Berlioz, and Wagner, and of the young masters of the modern French school. M. A. Elwart published in 1860 his *Histoire de la Société des Concerts du Conservatoire* [continued by Deldevez in 1885], and the author of this article has collected materials for a *Histoire du Conservatoire National de Musique*, which will contain a sketch of the work of that illustrious institution from its foundation by Habeneck to the present date [1878]. [A complete history of the concerts was published in 1897, *La Société des Concerts du Conservatoire de 1828 à 1897*, by A. Dandelot. During 1897-98 the Société des Concerts du Conservatoire gave its concerts provisionally at the Opéra, as the Commission supérieure des Théâtres ordered the hall in the Rue Bergère to be shut, after the disastrous fire at the charity bazaar. Fourteen concerts were given at the Opéra, for which the orchestra was augmented to ninety-eight performers. From the date of the resumption of the concerts in the original building (Nov. 27, 1898) the former number of performers was restored; and the Commission des Théâtres ordered a certain number of seats to be removed, so that the number of concerts had to be increased to make up for the diminution in the receipts.] G. C., additions by G. F.

L'ATHÉNÉE MUSICAL, was founded by Chelard in the early part of the 19th century, under the patronage of the préfet of the Seine. The concerts were given in the Hôtel de Ville, and were successively directed by Barbereau, Vidal, and Gérard; they ceased in 1832. In this year Fétis organised the CONCERTS HISTORIQUES, the first of which took place in the Conservatoire on April 8, 1832, with a programme in three parts, each of which was preceded by an explanatory discourse delivered by Fétis: it dealt with the history of the opera (i.) 1581-1650, (ii.) 1650-1750, (iii.) 1760-1830. The second concert included church and dance music, the third was confined to works of the 17th century, and the fourth and last was given April 2, 1833, in the old building of the Opéra Comique. Neither these nor another, given by Fétis in April 1855, after an interval of twenty-two years, had a great success. From 1832 onwards may be cited the CONCERTS MUSARD, the CONCERTS BESSELIÈVRE, and L'UNION MUSICALE, the last founded by Manera, a pupil of Habeneck. It was conducted by Félicien David and Berlioz until 1849, when Seghers reorganised the SOCIÉTÉ DE SAINTE-CÉCILE, at which many of the less familiar works of Gounod, Saint-Saëns, Reber, Gouvy, Weber, Mendelssohn, Schumann, and Schubert were brought forward. The GYMNASE MUSICAL, at which the works of Berlioz were frequently to be heard, was founded in 1854 by Tilmant *aîné*. But more important than all these, and the first enterprise worthy to be mentioned beside the Concert du Conservatoire, was that instituted by Pasdeloup, who for some years had made efforts to initiate the Parisian public into the beauties of the musical art, and who founded, in 1851, the SOCIÉTÉ DES JEUNES ARTISTES DU CONSERVATOIRE, at the concerts of which, given in the Salle Herz, were heard many interesting works of French and foreign origin. As the fame of the concert and the size of the audience increased, Pasdeloup migrated to the Cirque d'Hiver, where he established the CONCERTS POPULAIRES DE MUSIQUE CLASSIQUE, which he inaugurated on Oct. 27, 1861, and enjoyed a successful career until April 1884. [See PASDELOUP.] At these concerts the conductor brought forward not only the masterpieces of all countries, but many unpublished compositions of the younger French composers and foreign works of special interest. The enormous influence exercised by these concerts on the musical development of France, and the services Pasdeloup rendered to art for thirty years, can hardly be exaggerated.

In 1873 MM. Colonne and G. Hartmann founded, under the title of CONCERT NATIONAL, an enterprise destined to bring fame to the young French school, although only six concerts were given at the Odéon Theatre. The good work begun here was continued at the Châtelet by M. Colonne, under the title of L'ASSOCIATION ARTISTIQUE, for weekly concerts, beginning in Oct. 1874. The society, after some initial difficulties, won great favour, and the scheme, now widely known as the

Concerts Colonne, has borne much fruit. The orchestra numbers 107, and the chorus 143. In 1897 M. Colonne organised a new series of concerts at the Nouveau Théâtre in order to bring forward symphonies, quartets, concertos, and cantatas by ancient and modern composers. The series runs concurrently with the other scheme. [See Colonne.] In 1873 Lamoureux had organised and directed performances of many oratorios, etc., at the Cirque des Champs-Élysées, and in 1881 he founded the Nouveaux Concerts, afterwards known as the Concerts Lamoureux. They took place successively at the Théâtre du Château d'Eau, the Eden (from 1885), the Cirque d'Été (from 1887 to the present time, when they are directed by M. Chevillard). [See Chevillard and Lamoureux.] The orchestra consists of ninety-five performers. While Lamoureux did no less than Pasdeloup and Colonne for musical education in France, he was the chief populariser there of the music of Wagner. Passing over some unfortunate speculations of MM. Ed. Broustet and Benjamin Godard, who tried to re-establish the Concerts Populaires du Cirque d'Hiver, we come to the Concerts Éclectiques, founded by M. Eug. d'Harcourt in 1892 in a room built especially for them in Rue Rochechouart; they lasted about five years, and in that time brought to a hearing many works of large dimensions in their entirety, or approximately so; 'Fidelio,' 'Euryanthe,' Schumann's 'Genoveva,' and 'Die Meistersinger' were among the works given in concert-form, besides many symphonic works of the usual repertory.

Many attempts were made from time to time to establish concerts in the Opera-house. In Nov. 1869 Litolff gave two such concerts; between Nov. 1870 and March 1871 the artistes of the Opéra, formed into a society, gave some concerts which were not successful. In May 1880 two Concerts Historiques were given by the director, Vaucorbeil; and the last scheme was that of MM. Bertrand and Gailhard, the directors, in 1895, intended to encourage the young composers. The first of these Concerts de l'Opéra, directed by G. Marty and P. Vidal, included works of Berlioz, Gluck, F. David, César Franck, and Vincent d'Indy, and a series of dances of the olden time was exhibited. These interesting concerts lasted, with a short interval, until March 1897, the encouragement of the public not being sufficient to warrant their continuance.

La Société Nationale, founded in 1871 by Romain Bussine, still exists, with the excellent object of presenting the works of both orchestral and chamber music of the younger composers. The 305th concert took place on Jan. 10, 1903; many of the most noteworthy French composers have won their first laurels at these concerts.

The Nouvelle Société Philharmonique de Paris has taken a high place within the last few years among the institutions for chamber music in the widest sense; its first concert took place on Nov. 22, 1901.

For the Schola Cantorum, see Bordes and Schola Cantorum. G. F.

CONCERT-MEISTER, the German term for the leader, *i.e.* the first of the first violins in an orchestra, who sits next the conductor and transmits his wishes to the band. He is, as far as any one player can be, responsible for the attack, the tempo, the nuances of the playing. Ferdinand David, who was the head of the orchestra at the Gewandhaus concerts during Mendelssohn's reign, and till his own death, was the model concert-meister of his time. G.

CONCERT-PITCH. An expression now understood to imply a slightly higher pitch than the standard pitch accepted for an orchestra, due to the higher temperature of the concert-hall or room. For example, the French diapason normal is A = 435 double vibrations per second. An average taken from the leading orchestras in Europe and America shows a performing, or concert-pitch, of A = 439. A. J. H.

CONCERTANTE (Ital.). In the 18th century this name was given to a piece of music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. The fine concerto by Handel in C major, for two violins and violoncello, accompanied by strings and two oboes (published in part 21 of the German Handel Society's edition) is in Arnold's old English edition entitled 'Concertante' (see Concerto Grosso). In the present day the word is chiefly used as an adjective, prominent solo instrumental parts being spoken of as 'concertante parts' and a work being said to be 'in the concertante style' when it affords opportunities for the brilliant display of the powers of the performers. For example, those quartets of Spohr in which especial prominence is given to the part of the first violin are sometimes called 'concertante quartets.' His op. 48 is a 'Sinfonie concertante, pour deux Violons avec Orchestre'; his op. 88 a 'Concertante' for the same. See also his opp. 112-115, etc. E. P.

CONCERTINA, a portable instrument of the Seraphine family, patented by the late Sir Charles Wheatstone, June 19, 1829.

It is hexagonal, and has a keyboard at each end, with expansible bellows between the two. The sound is produced by the pressure of air from the bellows on free metallic reeds. The compass of the treble concertina is four octaves (g to g'''') through which it has a complete chromatic scale. This instrument is double action, and produces the same note both on drawing and pressing the bellows. Much variety of tone can be obtained by a skilful player, and it has the power of being played with great expression and complete sostenuto and staccato.

Violin, flute, and oboe music can be performed on it without alteration; but music written specially for the concertina cannot be played on any other instrument, except the organ or harmonium. Nothing but the last-named instruments can produce at once the extended harmonies, the sostenuto and staccato combined, of which the concertina is capable. There are also tenor, bass, and double bass concertinas, varying in size and shape. These instruments are single-action, producing the sound by pressure only, and are capable of taking tenor, bass, and double bass parts without alteration. The compass of the tenor concertina is from c to c''', that of the bass from C to c''', and that of the double bass from CC to c'', making the total range of the four instruments $6\frac{5}{8}$ octaves. The late Signor Regondi was the first to make the instrument known, and was followed by George Case. Richard Blagrove was subsequently the principal performer and professor. Among the music written specially for the instrument are two Concertos in G and D for solo concertina and orchestra, by Molique; two ditto ditto in D and E♭, by G. Regondi; Sonata for piano and concertina in B♭, by Molique; Quintet for concertina and strings by G. A. Macfarren; Adagio for eight concertinas in E, by E. Silas; Quintet in D for piano, concertina, violin, viola, and cello, by the same; six Trios for piano, concertina, and violin, by the same. Much brilliant *salon* music has also been written for it. Messrs. Wheatstone & Co. are the best makers. G.

CONCERTINO (*i.e.* a little Concert).

I. A term applied to the little band of Solo Instruments employed in a CONCERTO GROSSO—which see. The title of Corelli's Concertos is, *Concerti grossi con duoi Violini e Violoncello di Concertino obligati, e duoi altri Violini, Viola e Basso di Concerto grosso ad arbitrio che si potranno radoppiare.* W. S. R.

II. A piece for one or more solo instruments with orchestral accompaniment, which differs from the CONCERTO in its much greater conciseness. The concertino is less restricted in form than the concerto; it may be in three short movements, which are usually connected; but it more often consists of one rather long movement, in which the time may be changed or a middle part in slower tempo be introduced episodically. As good examples may be cited Weber's 'Concertino' for clarinet, op. 26, and Schumann's 'Introduction and Allegro Appassionato,' op. 92, for piano and orchestra. For some not very obvious reason the form is much less frequently used for the piano than for the violin or other orchestral instruments. E. P.

CONCERTO (Ital.; Ger. and Fr. *Concert*). This name is now given to an instrumental composition designed to show the skill of an executant, and one which is almost invariably accompanied by orchestra—one exception being Liszt's 'Concert Pathétique' for two pianos, and another Schumann's Sonata op. 14, originally published as 'Concert sans orchestre.' The word was, however, at one time used differently. It was first employed by Ludovico Viadana, who in 1602-3 published a series of motets for voices and organ, which he entitled 'Concerti ecclesiastici.' In this sense the word was used as equivalent to the Latin 'concentus,' and such works were called 'Concerti da Chiesa' (Church Concertos). Soon other instruments were added to the organ; and ultimately single instrumental movements in the sacred style were written which also received the name of 'Concerti da Chiesa.' The real inventor of the modern concerto as a concert piece was Giuseppe Torelli, who in 1686 published a 'Concerto da Camera' for two violins and bass. The form was developed by Corelli, Geminiani, and Vivaldi. From the first it resembled that of the sonata; and as the latter grew out of the suite, the movements becoming larger in form and with more internal cohesion, so it was also with the concerto: there is as much difference between a concerto by Bach and one by Beethoven as there is between the 'Suites Anglaises' and the 'Waldstein' sonata. In the time of Bach and Handel the word 'Concerto,' though applied exclusively to instrumental music, had a less restricted signification than is given to it in the present day. Many of the specimens of this form in the works of the masters named more nearly resemble symphonies than concertos in the modern acceptation of the term. For instance, the first of Handel's so-called 'Oboe Concertos' is written for strings, two flutes, two oboes, and two bassoons, and excepting in occasional passages these are treated orchestrally rather than as solo instruments; while of Bach we have a concerto for violino piccolo, three oboes, one bassoon, and two horns, with string quartet, and another for three violins, three violas, three violoncellos, and double bass, neither of which possesses the characteristics of a modern concerto. The form, moreover, of the older concerto was much freer than now. With Bach we find a preference for the three-movement form at present in use. In the whole of his harpsichord concertos, as well as in those for one or two violins, we find an allegro, a slow movement, and a finale in quick time—generally 3-8. The two concertos named above are, exceptionally, the former in four and the latter in only two movements. With Handel, on the other hand, the three-movement form is the exception. As examples of the freedom of which he makes use, may be quoted the movements of two of his 'Twelve Grand Concertos' for two violins and violoncello *soli*, with accompaniment for stringed orchestra. These works are concertos in the modern sense, as regards the treatment of the solo instruments; but their form is as varied as possible. Thus the sixth consists of a Larghetto, Allegro ma non troppo, Musette, and two Allegros, the second of which (though not so entitled) is a minuet; while the eighth contains an Allemande, Grave, Andante allegro, Adagio, Siciliana, and Allegro. It should be mentioned here that Handel was one of the first, if not the first, to introduce opportunities for extempore performance on the part of the soloist, thus anticipating the 'cadenza,' an important feature of the modern concerto, to be spoken of presently. In the second movement of his Organ Concerto in D minor (No. 4 of the second set) are to be found no less than six places marked *organo ad libitum*, and with a pause over the rests in the accompaniments, indicating that the player (that is to say, he himself) was to improvise.

The modern form of the concerto was finally settled by Mozart and though several modifications have been introduced during the last century, the general lines of construction remain the same as those fixed by him. Nearly fifty concertos of his composition for various instruments are in existence, and, while presenting slight differences of detail, closely resemble one another in the more important points. The concerto form is founded upon that of the SONATA (which see); there are however several variations which must be noted. In the first place, a concerto consists of only three movements, the scherzo, for some not very obvious reason, being excluded. For the sake of completeness it should be mentioned that Litolff's so-called Concerto-Symphonie in E flat, for piano and orchestra, has exceptionally a scherzo as the third of four movements.

The first movement in Mozart's concertos always begins with a tutti passage for the orchestra, in which the principal subjects are announced, much as in the first part of the first movement of a sonata. Sometimes the 'second subject' is omitted in this portion of the piece, but it is more frequently introduced. An important difference in form, however, is that this first tutti always ends in the original key, and not in the dominant, or the relative major (if the work be in a minor key), as would be the case in a sonata. The solo instrument then enters, sometimes at once with the principal subject, and sometimes with a brilliant introductory passage. A repetition, with considerable modification, of the first tutti, mostly follows, now divided between the principal instrument and the orchestra; the second subject is regularly introduced, as in a sonata, and the 'first solo' ends with a brilliant passage in the key of the dominant (or relative major, as the case may be). A shorter tutti then leads to the second solo, which corresponds to the 'Durchführungsatz' or 'working out' of a sonata, and which, after various modulations, leads back to the original key. The principal subject is then reintroduced by the orchestra, but in a compressed form, and is continued by the soloist with the 'third solo,' which corresponds in its form to the latter part of a sonata movement. A short final tutti brings the movement to a close. In most older concertos a pause is made, near the end of this last tutti, upon the 6–4 chord on the dominant for the introduction of a cadenza by the player. Though very general, this custom was by no means universal; in several of Dussek's concertos—notably in his fine one in G minor, op. 49—no such pause is indicated. The cadenza, when introduced, could be either improvised by the player, or previously composed, either by himself or by some other person. Mozart has left us thirty-five cadenzas written for various concertos of his own, which, though presenting in general no very great technical difficulties, are models of their kind. Beethoven has also written cadenzas for his own concertos, as well as for that by Mozart in D minor. In the cadenza the player was expected not merely to show off his execution, but to display his skill in dealing with the subjects of the movement in which it was introduced. A cadenza consisting entirely of extraneous matter would be altogether faulty and out of place, no matter what its technical brilliancy. It was the invariable custom to finish the cadenza with a long shake over the chord of the dominant seventh, after which a short passage for the orchestra alone concluded the movement. In older works the soloist was silent during these few bars; but in his concerto in C minor (Köchel's *Catalogue*, No. 491) Mozart for the first time tried the experiment of associating the piano with the orchestra after the cadenza; and his example was followed by Beethoven in his concertos in C minor, G major, and E♭.

Before proceeding to speak of the modifications introduced into the concerto by Beethoven and other more modern composers, it will be well to complete our description of the form as left by Mozart. The second movement, which might be an andante, a larghetto, an adagio, or any other slow tempo, resembled in its form the corresponding portion of a sonata. Sometimes the variation form was used, as in Mozart's two concertos in B♭ (Köchel, Nos. 450 and 456); but more frequently the ordinary andante or larghetto was introduced. Two charming examples of the Romance will be found in the slow movement of Mozart's concertos in D minor and D major (Köchel, Nos. 466 and 537), though the latter is not, like the first, expressly so entitled, but simply bears the inscription *larghetto*. The solo part in the slow movements is frequently of an extremely florid character, abounding in passages of ornamentation. Sometimes a cadenza is also introduced at the close of this movement—*e.g.* in Mozart's Concertos in A major (Köchel, 414), C major (Köchel, 415), and G major (Köchel, 453). In such cases, as is evident from the examples written by Mozart himself for the works mentioned, the cadenza should be much shorter than in the first movement.

The finale of a concerto was mostly in rondo form, though examples are to be found in Mozart of the variation form being employed for this movement also; see concertos in C minor (Köchel, 491), and G major (Köchel, 453). Sometimes this rondo was interrupted by a complete change of tempo. Thus the rondo of the concerto in C major (Köchel, 415), which is in 6–8 time, is twice interrupted by an adagio in C minor, 2–4; in the middle of the rondo of the concerto in E♭ (Köchel, 482) is introduced an andantino cantabile; while another concerto in E♭ (Köchel, 271) has a minuet as the middle portion of the final presto. Short cadenzas were also frequently introduced in the finales; the concerto in E♭, just mentioned, has no less than three, all of which, instead of being left to the discretion of the player, are, exceptionally, written out in full. Similar short cadenzas will be found in the rondo of Beethoven's concerto in C minor, op. 37, while in the finale of the concerto in G, op. 58, a pause is made with the special direction 'La cadenza sia corta'—the cadenza to be short.

The innovations introduced by Beethoven in the form of the concerto were numerous and important. Foremost among these was the greater prominence given to the orchestra. In the concertos of Mozart, except in the tuttis, the orchestra has little to do beyond a simple accompaniment of the soloist, but with Beethoven, especially in his later concertos, the instrumental parts have really symphonic importance. Beethoven was also the first to connect the second and third movements (see concertos in G and E flat), an example which was imitated by Mendelssohn, in whose pianoforte concertos in G minor and D minor all the movements follow continuously. Beethoven, moreover, in his concertos in G and E flat, broke through the custom of beginning the work with a long tutti for the orchestra; in the former the piano begins alone, and in the latter it enters at the second bar. It is worthy of remark that the same experiment had been once, and only once, tried by Mozart, in his little-known concerto in E♭ (Köchel, 271), where the piano is introduced at the second bar. One more innovation of importance remains to be noticed. In his concerto in E♭, op. 73, Beethoven, instead of leaving a pause after the 6–4 chord for the customary cadenza, writes his own in full, with the note 'Non si fà una Cadenza, ma attacca subito il seguente'—'Do not make a cadenza, but go on at once to the following.' His cadenza has the further peculiarity of being accompanied from the nineteenth bar by the orchestra. Another curious example of an accompanied cadenza is to be found in that which Beethoven has written for his pianoforte arrangement of his violin concerto, op. 61, through a considerable part of which the piano is accompanied by the drums, which give the chief subject of the movement.

It is evident that the example of Beethoven in his E♭ concerto led the way to the disuse of the introduced cadenza in the first movement. Neither Mendelssohn nor Brahms has inserted one at all in pianoforte concertos; and where such is intended, composers mostly write out in full what they wish played, as for example Mendelssohn in his violin concerto, op. 64 (where, it may be remarked in passing, the cadenza is the middle of the first movement, and not at the end). Schumann (concerto in A minor, op. 54) and Raff (concerto in C minor, op. 185) have also both written their cadenzas in full.

The concertos written since those of Beethoven have been mostly constructed upon the lines he laid down. The introductory tutti has been shortened (as in Mendelssohn's, Schumann's, and Raff's concertos), though occasionally works are still written in the older form, the most striking example being Brahms's concerto in D minor, in which the piano does not enter till the ninety-first bar. Sometimes also a quickening of the tempo is introduced at the end of the first movement (Schumann, op. 54; Grieg, op. 16). Various other modifications have been made by different composers, of which it is not necessary to speak in detail, as they are merely isolated examples, and have not, at least as yet, become accepted as models of the form. The two concertos for piano and orchestra by Liszt are constructed upon a plan so different from that generally adopted that they should rather be described as fantasias or rhapsodies than as concertos in the ordinary meaning of the term.

Sometimes concertos are written for more than one solo instrument, and are then known as double, triple, etc., concertos as the case may be. The construction of the work is precisely the same as when composed for only one instrument. As examples may be named Bach's concertos for two violins, and for two, three, and four pianos; Mozart's Concerto in E♭ for two pianos, in F for three pianos, and in C for flute and harp; Beethoven's triple concerto, op. 56, for piano, violin, and violoncello; Brahms's concerto in C for violin and violoncello, op. 102; Maurer's for four violins and orchestra. Mendelssohn's autograph MSS., now in the Imperial Library at Berlin, contain two Concertos for two pianos and orchestra, and one for piano and violin, with strings. E. P.

CONCERTO GROSSO. I. An Orchestral Concerto; *i.e.* a succession of movements, played by two or more solo instruments; accompanied by a full, or stringed orchestra.

Handel's so-called 'Concertante' is a composition of this kind, written for two solo violins, and violoncello, accompanied by stringed instruments and hautboys. Eleven out of the twelve well-known Grand Concertos, by the same composer, are written for a similar assemblage of solo instruments, accompanied by stringed instruments and continuo only; but No. VII. of this set is of an exceptional character, and contains no solo passages. Few of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the wind instruments in works of later date, for the purpose of producing variety of instrumentation; but sometimes, and especially in the 'Concertante,' long passages of great constructional importance are assigned to them.

Handel's six 'Hautboy Concertos' are Concerti Grossi, written for a Concertino consisting of two solo violins, two violoncellos, two hautboys, two flutes, and two bassoons, with the addition, in No. I., of two tenors, and, in No. VI., of an obbligato harpsichord; accompanied, throughout the entire set, by the stringed orchestra and continuo. In some of these, the solo passages are much more brilliant than in the Grand Concertos above mentioned.

An exceptional example, of great interest, by the same composer, will be found in the double concerto, performed at the Handel Festival in 1885. Though unfortunately incomplete, the autograph copy of this work, in the Library at Buckingham Palace, contains nine movements, written for two Concertini, each consisting of two hautboys, one bassoon, and two horns in F, the whole accompanied by stringed orchestra, and continuo.

Corelli's Concerti Grossi are written for the same instruments as Handel's 'Grand Concertos.' Sebastian Bach uses instrumental combinations of greater variety, and more in accordance with his own peculiar views of orchestral contrast, as in his Concerto for violin, flute, and clavier, with the usual accompaniments.

In form, all these works bore a close analogy to the ordinary overture, and Suite, peculiar to the middle of the 18th century, the movements consisting of a series of Largos, Allegros, and Andantes, intermixed, occasionally, with Minuets, Gavottes, and even Gigas. After the invention of the Sonata-form, the Concerto Grosso died completely out; for it would be impossible to refer to this class of compositions works like Mozart's Concertone for two violins, his Concerto for flute and harp, or even his serenades.

II. A term applied to the orchestral accompaniments of a Grand Concerto, as distinguished from the Concertino, or assemblage of principal instruments. W. S. R.

CONCERTSTÜCK, *i.e.* Concert-piece. A term familiar to the English reader through Weber's well-known composition in F minor (op. 79), which is to all intents and purposes a concerto for piano and orchestra. Weber's intention was to make it more dramatic than usual, and to have given the movements expressive headings, and hence perhaps the variation in the title. In his biography of Weber, Sir Julius Benedict gives the dramatic interpretation authorised by the composer. (See WEBER.) Schumann has left a 'Concertstück' for four horns and orchestra (op. 82), which also is a concerto under another name.

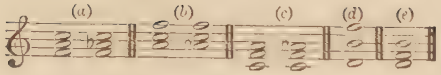
CONCONE, GIUSEPPE, born at Turin in 1810, was a professor of the pianoforte and singing. He lived for about ten years in Paris, where he gave lessons in both branches of music, and brought out several compositions for the piano, notably a set of studies published by Grus. Richault was the publisher of his vocal music, which is melodious and well written for the voice. But it is chiefly by his solfeggi and vocalizzi that Concone has made a world-wide reputation for usefulness, to which the republication of these works by Peters of Leipzig has greatly contributed. Those that are known consist of a book of fifty solfeggi for a medium compass of voice, fifteen vocalizzi for soprano, twenty-five for mezzo-soprano, and a book of twenty-five solfeggi and fifteen vocalizzi, forty in all, for bass or baritone. This coupling together of bass and baritone is as a rule a great mistake, but in the present case the alternative notes given in passages which run low enable baritone voices to make very profitable use of the vocalizzi, and as they do not run very high, ordinary bass voices can sing them with sufficient ease. There is also a set of thirty very good florid exercises for soprano.

The contents of these books are melodious and pleasing, and calculated to promote flexibility of voice. The accompaniments are good, and there is an absence of the monotony so often found in works of the kind. The book of fifty solfeggi has been republished by many houses, and latterly by Curwen, with the Tonic Sol-fa in addition to the ordinary notation.

After the French revolution of 1848, Concone returned to Turin, and became maestro di cappella and organist at the Chapel Royal. He died there, June 1, 1861. H. C. D.

CONCORD is a combination of notes which requires no further combination following it or preceding it to make it satisfactory to the ear. The concords are perfect fifths, perfect fourths, major and minor thirds, and major and minor sixths, and such combinations of them, with the octave and one another, as do not entail other intervals. Thus the combination of perfect fifth with major or minor third constitutes what is known as a common chord, as (*a*). And different dispositions of the same notes, which are called its inversions, give, first a bass note with its third and sixth, as (*b*); and, secondly, a bass note with its fourth and sixth, as (*c*).

Besides these a chord composed of the third and sixth on the second note of any scale is regarded as a concord, though there is a diminished fifth or augmented fourth in it according to the distribution of the notes, as (*d*) or (*e*)—



—since the naturally discordant quality of the diminished fifth and augmented fourth is considered to be modified by placing the concordant note below them, a modification not effected when it is placed above them. This combination was treated as a concord even by the theorists of the old strict diatonic style of counterpoint. [See HARMONY.] C. H. H. P.

CONDELL, HENRY, born 1757, was for many years a violinist in the orchestras at the Opera House and Drury Lane and Covent Garden Theatres. He wrote overtures to 'The House to be sold' (1802), Dimond's 'Hero of the North' (1803), 'Love laughs at Locksmiths'; incidental music to 'Aladdin,' and Reynolds's 'Bridal Ring' (1810). In 1811 he gained a prize at the Catch Club for his glee, 'Loud blowe the wyndes.' He also composed the music for the following dramatic pieces:—'The Enchanted Island,' ballet, 1804; 'Who wins?' musical farce, 1808; and 'Transformation,' musical farce, 1810; and was one of the six contributors to the comic opera, 'The Farmer's Wife,' 1814. He died at Battersea, June 24, 1824. W. H. H.

CONDUCTING. The art of directing the simultaneous performance of several players or singers by the use of gesture.

The conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to 'play on the orchestra'; indeed the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Richard Wagner divides the duties of an orchestral conductor under two heads—(A) that of giving the *true tempo* to the orchestra; (B) that of finding where the melody lies.[1] The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless without an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

A. The technical equipment and duties of the conductor may be summarised as follows:—

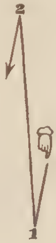
(i.) *Gesture.*—What a good touch is to a pianist, that expressive and alert gesture is to a conductor. Given the right rhythm and feeling in the conductor's mind he must be able to translate it quickly and exactly into gesture. The quicker the response of hand to brain the better thereby will be a man's qualifications as a conductor.

It is hardly necessary here to insist on the tremendous effect that expressive and appropriate gesture can have on orchestral playing, not only from a more ideal point of view, but also in such comparatively mechanical matters as keeping a steady rhythm—starting and finishing accurately. But to make such gestures expressive it is necessary for the conductor, like the instrumentalist, to attain certain qualities of arm and wrist. The wrist must be loose and supple, the baton should be held lightly, somewhat after the manner of a violin bow. The normal position of the baton should not be too low, otherwise it will not be seen, and not too high, otherwise it will be impossible to make that slight preliminary upward motion which is so necessary to secure a good attack on a down-beat. As a general rule no more strokes should be used than are absolutely necessary to mark the time; for instance no bar should be beaten in three strokes that can be beaten in one, no bar should be beaten in four strokes that can be beaten in two. And it is one of the signs of a great conductor that he is able to conduct a piece, for example, in slow 12-8 time, using four strokes only to the bar, without hurrying the tempo. It may almost be said that where there is no movement in the music there should be no movement of the baton. Thus a bar containing nothing but a fermata 𝄐 should never be beaten out, but the beats counted mentally. In the same way, when the orchestra holds on a chord during a recitative, the bars should not be beaten out, and even when beats are necessary they should be only just indicated, otherwise the orchestra will be unnecessarily hurried and excited. Again, when beating, the stroke should be made quickly and firmly, and the stick should then be held firm and motionless; it should not be gradually moved across the space to be traversed.

(ii.) *A knowledge of the code of signals by which the conductor indicates the time of a piece, commonly called 'beating time.'* The chief of these signs are as follows:—

1. *Two beats in a bar*:—

1st stroke down, 2nd stroke up.



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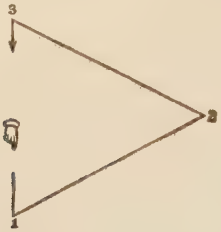
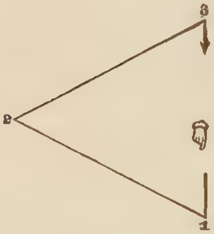
[1] 'The whole duty of a conductor is comprised in his ability to indicate the right tempo.' . . . 'The orchestra had learnt to look for Beethoven's *melody* in every bar . . . and the orchestra *sang* that melody. This was the secret.'—R. Wagner, *Ueber das Dirigiren*, translated by Dannreuther.

2. *Three beats in a bar* :—

1st stroke down, 2nd to right or left. 3rd up.



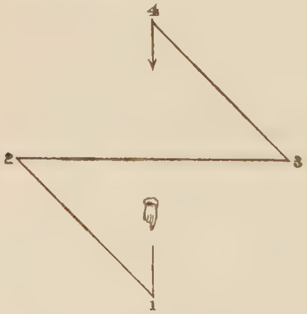
or



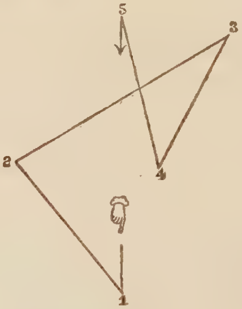
The 2nd stroke may be made to right or left as the conductor pleases, except in theatres and other places where some of the players are behind the conductor. Then it must always be made to the right in triple time, and some operatic conductors also make it to the right in common time. Notice also that the 3rd stroke must be slightly oblique, so as to bring the baton back to its original position. A time of three very quick beats in the bar (as in a valse) is marked by a single down-beat, the stick being rapidly moved back to its original position before the next bar.

3. *Four beats in a bar* :—

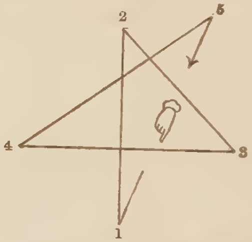
1st stroke down, 2nd stroke left, 3rd stroke right, 4th stroke up.



4. *Five beats in a bar.* For the purposes of conducting, a bar of five beats must always be divided into a bar of three beats followed by a bar of two or *vice versâ*. And the conductor must analyse each bar of a movement in five-time to find out whether it is better to beat it three and two thus :—

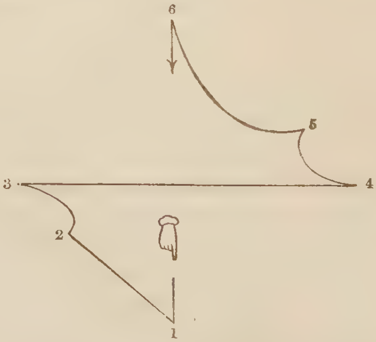


or as two and three, thus :—



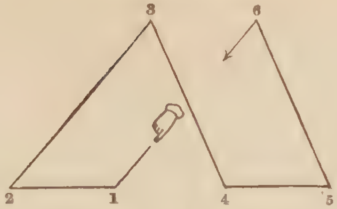
5. *Six beats in a bar.* This may be beaten in two ways for 6–8 or 6–4 time, in addition to the arrangement for slow 3–2 time, in which each of the beats shown in section 2 is duplicated after the manner shown in section 7 below.

(*a*) 1st beat a decided down-stroke. 2nd and 3rd, two slight strokes to the left, 4th beat a decided stroke to the right, 5th and 6th beats two slight strokes to the left, the last curving upward so as to bring the baton to its original position.



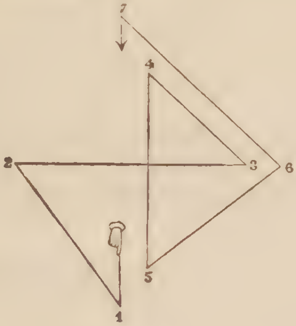
Some conductors prefer to make the fourth beat upwards, and so to make three beats down and three up.

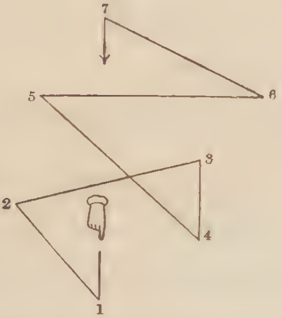
(*b*) For six slow beats or 6–4 time, some conductors adopt the method of beating twice over as if for three-time, the 2nd beat going to the left, and the 5th beat to the right—



Care must be taken that the triangles 1, 2, 3, and 4, 5, 6, are equal to one another.

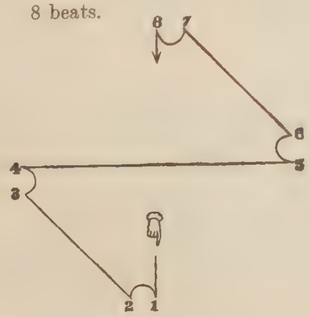
6. *Seven beats in a bar* must be analysed into bars of 4 and 3, as was described in the case of five-time, and may be beaten in either of these two ways.



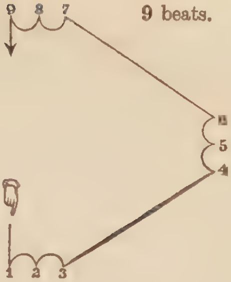


7. *Eight, nine, and twelve beats in the bar* are beaten, as if they were respectively 4, 3, and 4 beats in the bar with short subsidiary strokes for the intermediate beats, thus :—

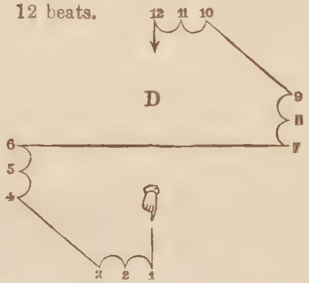
8 beats.



9 beats.



12 beats.



Of course, except in very slow time, it is better to beat 8, 9, and 12 beats as simple 4, 3, and 4 respectively.

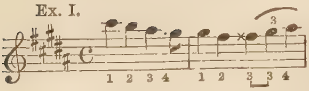
8. Besides these normal times there occur many passages which require special treatment by the conductor. A typical instance is the ballroom scene in Mozart's 'Don Giovanni.' Of this passage Berlioz writes : 'The difficulty of keeping together the three orchestras written for in three different measures is less than might be thought. It is sufficient to mark downwards each beat of the *tempo di minuetto.* The combination once started, the little allegro in $\frac{3}{8}$, of which a whole bar represents · · · · one beat of that of the minuet, and the other allegro, of which a whole bar represents · · · · · · two beats, correspond with each other and with the principal theme.'

A similar passage is the serenade from Spohr's symphony 'Die Weihe der Töne,' in which, according to the late W. S. Rockstro, Mendelssohn used to indicate a single down-beat for each semiquaver of the part written in 9–16 time.

Among more modern works, the following three examples from Wagner's later works present typical problems to the conductor.

(*a*) *An example of a triplet extending over two bars of 4-4 time.* In cases where part of the orchestra has the normal four beats, these must be beaten as usual, the players who have the triplet being previously warned not to be misled by the conductor's accent which goes contrary to theirs. In cases, however, where the triplet is the only moving part in the bar, each note of the triplet should be given a beat, as in the following example from 'Tristan und Isolde' (last page of the full score) :—

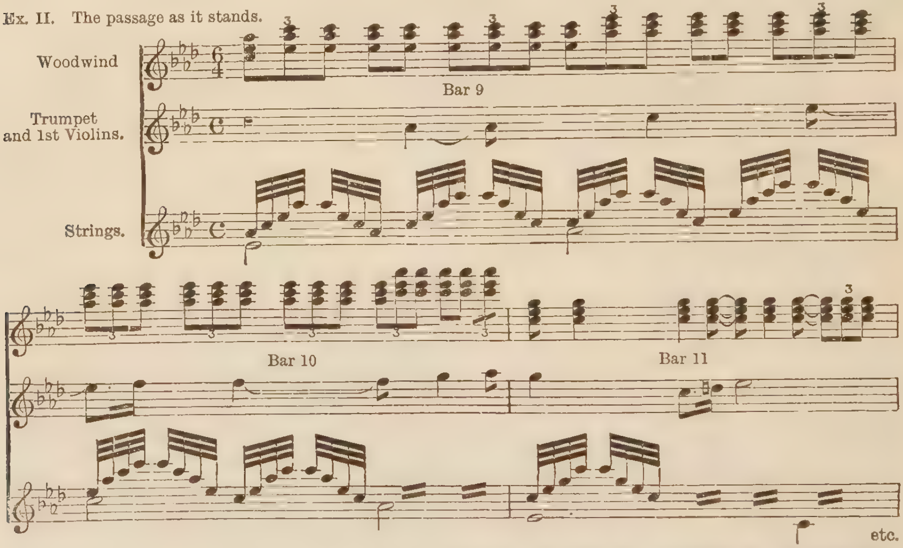
Ex. I.



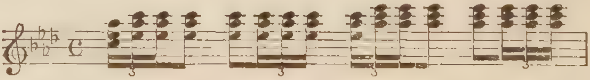
The last stroke of the triplet must not be too perpendicular, otherwise the players will be inclined to hurry on to the next bar.

(*b*) In cases where a rhythm of six beats and of four beats is simultaneous throughout a passage, the difficulty, if the movement is fairly quick, can be got over by beating two beats only in the bar or in rather slower time by beating four beats, the first and third of which will correspond with the first and third of the 6–4 time. But in one well-known instance even this is impossible. In the following example from the prelude to 'Parsifal,' it is absolutely necessary to beat eight beats to the bar, and it is therefore impossible to give any especial indication to the woodwind who are playing in 6–4 time; and without such indication, as players know well, it is nearly impossible to play the passage in time. Some conductors are content with this rhythmless pulsation, but other conductors boldly alter the 6–4 time in the following manner, except in the fifth bar where the two opposing forces are kept together by strongly marking the middle beat of the bar. The following extract from the passage will explain this:—

Ex. II. The passage as it stands.

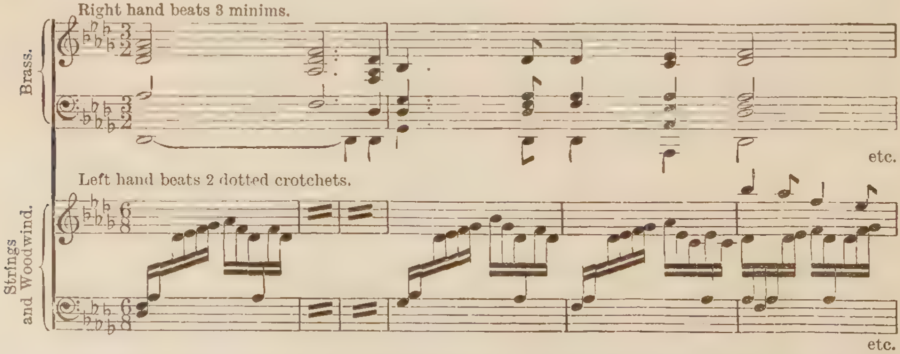


Ex. III. The rhythm of the Woodwind as altered.



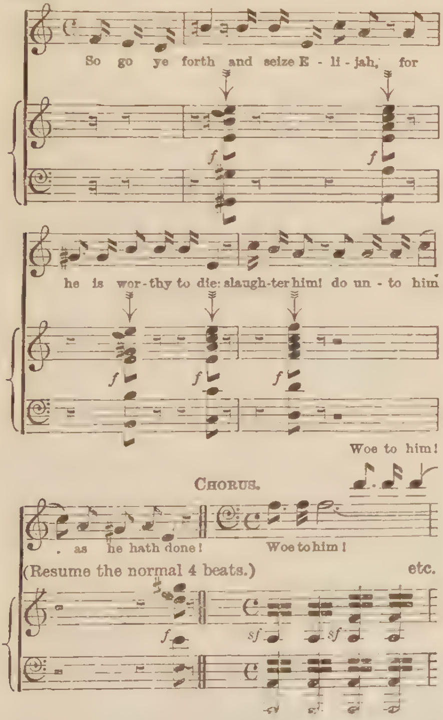
(*c*) In the following passage from the third act of 'Götterdämmerung,' it is necessary to beat slow 3–2 time with the right hand and quick 6–8 time simultaneously with the left hand thus:—

Ex. IV.


Right hand beats 3 minims.
Brass.
etc.
Left hand beats 2 dotted crotchets.
Strings and Woodwind.
etc.

(iii.) *Conducting of recitative.* True recitative should seldom be beaten according to the above rules. When a chord is held on over several bars while the voice recites, or when the voice recites without accompaniment, it is sufficient to indicate the beginning of each bar. If one part moves during the bar then the conductor should indicate the necessary beats to that part only, taking care not to disturb the rest of the players. In the case where the declamation of the voice is interspersed with chords on the orchestra a downward stroke should be given for each chord. A return to measured music must be prepared for by a return to the ordinary method of beating time.[1] The following extract from Mendelssohn's 'Elijah' (full score p. 254) is a good example of this.

Ex. V.


So go ye forth and seize E - li - jah, for
he is wor-thy to die: slaugh-ter him! do un - to him
Woe to him!
Chorus.
as he hath done!
Woe to him!
(Resume the normal 4 beats.)
etc.

(iv.) *The starting and finishing of a piece.* Before attempting to conduct a piece of music the conductor must, of course, have settled what tempi he is going to adopt. He must know by personal experience or tradition what is the usual tempo, and if he chooses to depart from such tradition he must be prepared to justify his innovation by results. Having settled the tempi he must have the opening tempo firmly fixed in his mind before he starts the piece, and he must settle each change of tempo to himself a few bars before it actually takes place. If there is any uncertainty on the part of the conductor there will be more on the part of the players. The actual starting of a piece is brought about by a preliminary up-beat in the exact time of the movement: a good start largely depends on the firmness of this preliminary beat. The ending of a piece, the 'cutting off' of the final pause is as important to a good rendering as a firm start. A pause is held by keeping the baton poised in the air; it is cut off by a slight sideways motion to the right.

(v.) *'Rubato' conducting.* A conductor must have the tempo clearly in his head, and he must *be able* to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo. 'Tempo rubato' is as necessary in orchestral music as in any other. This is a comparatively new idea: Mendelssohn, we are told by W. S. Rockstro, 'held tempo rubato in abhorrence.' It was Wagner who by his practice and his theory contended that 'modifications of tempo' are necessary to a living rendering of orchestral music.[2]

Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubato should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals. In England we cannot expect to approach this ideal, however intelligent our players, and however imaginative our conductors, until we arrive at a system of permanent orchestras and much greater opportunity for rehearsals.

(vi.) Next comes the question of what is known as 'drill sergeant' conducting. Should a conductor absolutely rule his players, or should he allow scope to individual judgment? In passages for full orchestra, or where there are difficult combinations of rhythms, etc., the conductor should probably be quite autocratic. But where one instrument stands out prominently the conductor should usually, for the moment, treat the work as a concerto, and accompany the soloist. For those conductors who esteem a full tone in the orchestra this is essential, even at the expense of clearness in the subordinate parts. Those who have heard the 'Tannhäuser' overture under Herr Mottl will remember the noble sonority of the trombones at the first fortissimo. Herr Mottl having once indicated the tempo, allowed the trombones to play as they pleased, and kept the whole orchestra waiting on them. The trombonists, released from cramping obedience to the conductor's stick, were able to give the passage with tremendous force without sacrificing beauty of tone. It was a splendid piece of orchestral impressionism, though not satisfactory to those who value clearness of detail. This license to individuals must be subordinate to the conductor's conception of the work as a whole. A story of Herr Nikisch rehearsing in London illustrates the proper balance to be maintained. Whenever an instrument had a solo he would sing the passage over to the player, saying, 'That is my idea of it, now play it as you like.'

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[1] Berlioz describes a different method of conducting recitative, but the above is the method adopted by most conductors.

[2] Wagner invented this 'new style' of conducting during his conductorship at Dresden 1843-49, and codified his ideas in the famous *Ueber das Dirigiren* (1869).

(vii.) *Efficient management of a rehearsal.* The conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognise at once what are the difficult parts of a composition; what will require much rehearsal and what little. Orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realise which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important in England where a conductor often has to direct a 'scratch' orchestra collected for the purpose with only one rehearsal to prepare for a long programme. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

(viii.) *Correcting and annotating orchestral parts.* It is a conductor's duty to see that the parts are correct, and that any 'cuts' or other special marks are duly indicated. Some conductors add special bowing and breathing marks to the orchestral parts to produce a more perfect unanimity of rendering, while other conductors prefer to give their players more freedom. Together with this duty goes the responsibility of making certain alterations in the score of well-known works, such as Wagner's famous emendations in the Ninth Symphony, Richter's alteration of two trumpet passages in the Eroica Symphony, the changing of to in the bassoon part near the beginning of the 'Tannhaüser' overture, or the almost universal substitution of a bass clarinet for a bassoon in a certain passage in Tchaikovsky's Sixth Symphony.

It would be out of place to discuss here how far such alterations are justifiable; they are only mentioned here because it is a conductor's duty to know of these alterations, and to settle whether he will adhere to the original score or not.

B. The more ideal qualities of a conductor include the power of grasping a composer's true meaning, that of impressing himself on the members of the orchestra, and that indefinable power of giving life to music which belongs to all great players and conductors. The powers of interpretation in conductors have increased much in modern times; this is doubtless largely owing to the increased virtuosity of orchestral players, but it is chiefly because modern conductors have usually made a special study of the art of 'playing on the orchestra.' Up to the middle of the 19th century a fairly correct performance was all that a conductor expected of his players: now correctness is the minimum from which he starts.

The modern art of orchestral interpretation exhibits itself in two main lines. There are those conductors whose aim is faithfully to represent the composer's intention, and those who mirror themselves in the work they are conducting. A conductor of the first type would wish his audience to say not 'this is wonderful' but 'this is right.' Most of his work is done at rehearsal; during the performance he is merely on the watch to see that his directions are carried out.

The other type of conductor makes his mark by some new and personal light thrown on an old work. To watch such a conductor is like watching a great actor—every action is expressive and every nuance is guided by the inspiration of the moment. This 'personal' method of conducting is liable to great abuses in the hands of an incompetent artist. Every pettifogging band-master must now have his 'reading' of the great master-pieces. This 'reading' usually consists of a strict disregard for the composer's intentions coupled with a gross exaggeration of nuance and a distortion of the true rhythm, which has the same relation to real 'rubato' playing that barn-storming has to good tragic acting. Such a conductor as this last had much better confine himself to merely beating time; then, at all events, the audience will hear the notes and will be able to draw their own conclusions.

History of conducting. We can trace the history of conducting as far back, at least, as the 15th century, by which time it had become customary to beat time to the 'Sistine choir' at Rome with a roll of paper called a sol-fa. Ornithoparcus, writing in 1516, describes 'Tact' as 'a certain motion made by the hand of the chief singer, according to the nature of the marks, which motion directs a song according to measure.'[1] This proves that by the beginning of the 16th century the practice was universal, as also does a passage from Galilei's *Dialogo* (1583) where he mentions that the ancient Greeks did not beat time 'as is customary now.' In Morley's *Introduction* (1608) we find the following dialogue:—

'*Philomathes.* What is a stroke?

'*Magister.* It is a successive motion of the hand, directing the quality of every note and rest in the song, with equal measure, according to the variety of signs and proportions.'

With the decline of polyphonic music and the advent of clear and definite rhythms the office of time-beater gradually became less necessary, and as the idea of the conductor as interpreter was not yet born, the practice of directing music with the conducting-stick fell into disuse. How and when the change came about is doubtful, but by 1738 it was customary to direct opera performances sitting at the harpsichord. This was at all events the case in Italy, and probably in Germany, though at the Paris opera Rousseau expressly says it was habitual to beat time audibly by striking the baton against the desk.[1] As regards Germany we have Gesner's famous description of Bach[2] to prove that he, at all events, was in the habit of directing music, while he himself played the organ.

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[1] This quotation is from John Dowland's translation (1609); see also Hawkins's *History of Music.*

According to Carl Junker's pamphlet of 1782 the pianoforte (or 'flügel') was still an integral part of the orchestra, though in one passage he certainly refers to the musical director as a 'time-beater' (takt-schläger). However by the beginning of the 19th century the practice of beating time seems to have been firmly established in Germany, and from that time the art of conducting grew in importance. (See BATON.) Mendelssohn, during his conductorship of the Gewandhaus concerts (1835-43) exercised a great influence over orchestral renderings, and founded the 'Mendelssohn tradition' or the 'elegant school' of conductors, as its enemies called it.[3] This was, in its turn, superseded by the modern school of conductors, which may be said to have been founded by Richard Wagner. The pioneers of the new school were Hans von Bülow, Hans Richter, and Hermann Levi. Among their immediate successors are Arthur Nikisch, Fritz Steinbach, Felix Mottl, and Felix Weingartner.

The last fifty years have witnessed the growth of 'virtuoso' conducting which has been already described, and of specialisation in conducting; one conductor making a special study of the classical masters, another of Brahms or Tchaikovsky. About 1880 Von Bülow made a tour round Germany with the famous Meiningen Court orchestra, which made a great effect on orchestral playing all over the continent. These journeys have been carried on by his successor Herr Steinbach, who gave a memorable series of concerts in London in 1902, before retiring from the post of conductor to direct the Cologne Conservatorium.

In France, as we have seen, the practice of conducting never entirely dropped out; but orchestral playing was evidently at a very low ebb in the lifetime of Berlioz, as his memoirs testify. However, the conductor Habeneck achieved the distinction of being the subject of great praise from Wagner.[4] Berlioz's famous *Chef d'Orchestre* was published in 1848. In 1874 M. Colonne instituted the 'Concerts du Châtelet,' and in 1881 M. Lamoureux formed his famous orchestra which has since his death been conducted by M. Chevillard. M. Lamoureux's conducting was noticeable for an extreme clearness and precision of detail, which is almost unique in the history of orchestral playing.

History of conducting in England. The practice of conducting was revived much later in England than on the continent. As late as 1820 the concerts of the Philharmonic Society were directed by the joint efforts of the first violin, and a musician seated at the pianoforte, who struck a few notes if anything went amiss. In this year Spohr visited England, and when called upon to direct a Philharmonic concert insisted on doing so with the baton. His own account of the innovation is very instructive, and is worth quoting.—'I took my stand . . . in front of the orchestra, drew my directing baton from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel proceeding some of the directors protested against it. . . . The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures.'[5]

In 1855 the Philharmonic orchestra was conducted for one season by Richard Wagner, but this inestimable privilege was not recognised at the time, and Wagner was not engaged again. Indeed, the *Times* of 1860 goes out of its way to say that the season during which Wagner conducted was 'one of the most disastrous on record.'

Mention must be made of two conductors who had a great reputation in England in their lifetime. One was Jullien, who conducted orchestral concerts of the popular kind from 1842 to 1859. Jullien was of course to some extent a charlatan; but he had genuine ability of a kind, and in some ways foreshadowed the 'virtuoso' conductor of later times: he also deserves commendation for helping to popularise much good orchestral music. Much more famous than Jullien is Michael Costa, who conducted in England from 1833 to 1884. Perhaps the exaggerated respect paid to Costa during his life has caused too violent a reaction since his death. There can be no doubt that he was a very fine band-master, whatever may have been his shortcomings as an interpreter.

Between 1855 and 1860 two more or less permanent orchestras were founded in England, one by August Manns at the Crystal Palace, the other by Charles Hallé in Manchester. It is not the place here to speak of the magnificent work done by Mr. (now Sir August) Manns in bringing out new and unknown compositions for the first time in England at the famous 'Saturday concerts,' or of his ardent championship of the younger English composers. As a conductor Manns belongs to the school of those who seek to sink themselves in the work they are conducting.[6] What he did for the south of

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[1] See Rousseau, *Dictionnaire de la Musique*, s.v. 'Baton,' 'Battre la mesure,' and 'Maître de Musique.'

[2] See Spitta's *J. S. Bach* (Engl. tr. vol. ii. p. 259); also for a very good translation of Gesner's remarks see *John Sebastian Bach* by Sedley Taylor.

[3] See Wagner's *Ueber das Dirigiren.*

[4] *Ibid.*

[5] Spohr, *Autobiography*, English translation.

[6] The Crystal Palace Orchestra was disbanded in 1901.

England, Hallé did for the north. The Hallé orchestra is now more flourishing than ever under Dr. Hans Richter.

The first series of 'Richter' concerts (London, 1879) is an important landmark in the history of English conducting. Richter revolutionised English ideas as to how classical music should be rendered, and made Wagner intelligible to English audiences for the first time. The advent of Richter may be said to have killed the 'Mendelssohn tradition' in England.

In 1893 a series of orchestral concerts was given, at which Herr Mottl, Herr Levi, and others, were specially engaged to conduct. The musical public awoke to the fact that a conductor can play on his orchestra just as a pianist can play on his instrument. The cult of the 'virtuoso' conductor became as fashionable as that of the Prima Donna. It is very much to the credit of these conductors who have been so 'ignorantly worshipped' that they have never let this fashionable flattery affect their musical ideals.

The latest important event in the history of English conducting has been the formation in 1897 of the 'Queen's Hall Orchestra,' under the conductorship of Mr. Henry J. Wood. This orchestra is not yet (1904) permanent in the best sense—that is, its members are not exclusively engaged—nevertheless, it is a step in the right direction. The great reputation of the orchestra, apart from the individual excellence of its members, is due to the training it has received from its conductor; and while he has taught his orchestra Mr. Wood has taught himself, and may now be reckoned as a first-rate conductor, not of one style alone, but of all. He has conclusively proved that an Englishman can become a good conductor if he has the proper opportunities, and striking as Mr. Wood's abilities are, one cannot help believing that there are many young English musicians who would become very capable conductors if they only had means of learning the art. Conducting can only be learnt at the conductor's desk. On the continent there are many small posts at opera-houses and in concert-rooms through which a young man can gradually rise to the front rank, and obtain an important post as 'capellmeister.' In England there are no such means of learning the art, and hardly any appointments to be gained at the end.

There are, however, signs of improvement. The Scottish orchestra, for instance, is doing splendid work in the north under the conductorship of Dr. Cowen, who is also conductor to the Philharmonic Society in London; at Bournemouth Mr. Dan. Godfrey has developed the municipal 'Town-band' into a first-class concert orchestra, where, every year, all the well-known orchestral music is performed, as well as many new and little-known compositions by British and foreign composers. It is to be hoped that the example of Bournemouth will soon be followed, and that every large municipality will support a local orchestra presided over by a resident conductor.

It may be useful to add a short account of some of the chief books and pamphlets on conducting:—

(i.) Johann Mattheson, *Der Vollkommene Capellmeister* (1739)—not a treatise on conducting, but a course of instruction in music for any one who aspires to become a musical director. The following passage is worth notice as an instructive commentary on conducting as we understand it now: 'How is the tempo of a musical piece to be known? Such knowledge cannot be explained in words; it is the highest perfection of the tonal art' (cf. Wagner).

(ii.) Karl Junker, *Einige der Vornehmsten Pflichten eines Kapellmeisters* (1782). Deals with the tuning arrangements and management of an orchestra, questions of tempo, etc. The book contains a disquisition on 'Rubato' conducting.

(iii.) Hector Berlioz, (*a*) *Le Chef d'Orchestre* (1848). An exhaustive text-book on the art of directing an orchestra, including diagrams to illustrate the various beats; the arrangement of an orchestra; conducting in a theatre, etc.

(*b*) *Voyage Musical* (No. 3, Letter to Liszt, 1844). Contains an interesting account of an imaginary rehearsal—the gradual growth of order out of chaos. An interesting sentence in relation to the views of Mattheson and Wagner is the following (where Berlioz complains of having to rehearse his works at half-speed): 'Nothing is more terrible for him (the composer) than this slackening of the rhythm.'

(iv.) Richard Wagner, (*a*) *Ueber das Dirigiren* (1869). English translation by Dannreuther (1887). The 'New School' of conducting is here set forth for the first time. The works of Beethoven, Mozart, and Weber are chosen as models on which to exhibit the new readings. Also very instructive hints on the renderings of some of Wagner's own works. The book is too well known to need further description.

(*b*) Wagner's notes on 'Iphigenia in Aulis' (1854) and on the performance of 'Tannhäuser' (1852), contains interesting instructions to the conductor (on the other hand the pamphlet on 'The Flying Dutchman' [1853] is entirely concerned with the principal actors).

(v.) Felix Weingartner, *Ueber das Dirigiren* (1896—a pamphlet). Not a text-book; it deals with the abuses of 'Tempo rubato' conducting in the hands of incompetent conductors, especially among the would-be imitators of Von Bülow.

(vi.) M. Kufferath, *L'Art de diriger l'Orchestre* (1891). A pamphlet consisting chiefly of an account of a rehearsal at Brussels conducted by Hans Richter.

(vii.) Carl Schröder (court-conductor at Sondershausen), *A Handbook on Conducting* (English translation, Augener & Co., 1891). A useful text-book.

The writer wishes gratefully to acknowledge the help and information kindly given him in preparing this article by Mr. Henry J. Wood and others. R. V. W.

CONDUCTOR'S PART. A substitute for a full score, in which the parts are condensed into two staves, and the names of the various instruments are inscribed as they enter. Spohr's D minor Symphony was published in this shape only.

CONDUCTUS, a form of composition employed in the 13th century, the distinguishing feature of which was that the tenor or canto fermo was not derived from the plain-song of the church, but was an original theme, or in some cases a popular melody, in triple measure, to which one or more parts were added by way of discant. The earliest definition that has come down to us is that given in the Discantus Positio Vulgaris (Coussemaker, *Scriptores*, i. 96):—'Conductus est super unum metrum multiplex consonans cantus, qui etiam secundarias recipit consonantias.' The word 'multiplex' here does not necessarily imply a composition in more than two parts. The primary consonances are the unison, octave, 5th, 4th, and major and minor 3rd. The secondary consonances are the 15th, 12th, 11th, and major and minor 10th (see Coussemaker, i. 362*b*). At a later date the major and minor 6th and 13th and occasional passing discords were admitted (*ib.* iii. 361*b*, iv. 212, 278, 294*b*). Franco tells us that the *modus operandi* in the conductus differed from that in all other forms of discant (cantilena, rondellus, motetus, organum):—'quia in omnibus aliis primo accipitur cantus aliquis prius factus qui tenor dicitur, eo quod discantum tenet, et ab ipso ortum habet. In conductis vero non sic, sed fiunt ab eodem cantus et discantus' (Coussemaker, i. 130*b*), and again:—'Qui vult facere conductum primum cantum invenire debet pulchriorem quam potest deinde uti debet illo ut de tenore faciendo discantum' (*ib.* 132*b*).

Walter of Odington, after defining Rondellus as a form of discant in which 'quod unus cantat, omnes per ordinem recitent,' adds:—'Si vero non alter alterius recitat cantum, sed singuli procedunt per certos punctus, dicitur Conductus, quasi plures cantus decori *conducti:* and he subsequently tells us:—'Conducti sunt compositi ex plicabilibus canticis decoris *cognitis vel inventis* et in diversis modis ac punctis *iteratis* in eodem tono vel in diversis' (Coussemaker, i. 245*b*, 247*a*), which points to a repetition of the subject in varied form and with varied discant. From Franco and others we learn that words were not sung in all parts of the conductus, for this is probably the meaning of the somewhat ambiguous expression 'cum littera et sine.' The compositions recently identified as conductus in MS. Plutarch, 29, 1 of the Laurentian Library at Florence have words written below the tenor part only; the short example given by Odington has no text.

The author of the early anonymous treatise in the British Museum, printed at p. 327 of Coussemaker's first volume, speaks of conductus simplices, duplices, and triplices, and gives the titles of specimens of each sort composed by the great Perotin himself. In 1898 these compositions were identified by Dr. Wilhelm Meyer of Göttingen in the Laurentian manuscript mentioned above, and Professor Wooldridge has now transcribed and printed several of them in the first volume of the *Oxford History of Music.*

The conductus appears to have fallen into disuse by the middle of the 14th century, for we find Johannes de Muris soon afterwards complaining that only motets and cantilenæ are heard nowadays, and deploring the loss of the 'conductos cantus ita pulchros in quibus tanta delectatio est, qui sunt ita artificiales et delectabiles duplices, triplices, et quadruplices.'

For a fuller account of this interesting early musical form the reader is referred to the *Oxford History of Music*, vol. i. *The Polyphonic Period*, pp. 245-318. J. F. R. S.

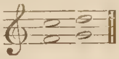
CONFORTI, Giovanni Luca, was a Calabrian, and born at Mileto about 1560. He was admitted into the Papal Choir, Nov. 4, 1591. He was doubtless a successful and accomplished singer according to the fashion of his time: but his chief title to notice seems to have been the publication of a volume (*Passaggi sopra tutti i salmi*), containing a series of vocal ornamentations of all kinds wherewith to overlay the Psalms in ordinary use in the church on Sundays and holidays throughout the year. Baini ascribes to him what he considers the restoration of the 'trillo.' [Tremolo; Trillo.] E. H. P.

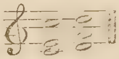
CONRADI, August, born at Berlin, June 27, 1821, studied harmony and composition under Rungenhagen. In 1843 he was appointed organist of the Invalidenhaus at Berlin, and produced a symphony; in 1847 an opera, 'Rübezahl,' was given at Berlin. In 1849 he was chapel-master at Stettin, and conductor successively at the Königstadt Theatre in Berlin (1851), at Düsseldorf, Cologne, and from 1856 again in Berlin at various theatres, such as Kroll's, the Wallnertheater, and Victoriatheater. In 1855 his 'Musa der letzte Maurenfürst' was performed at Berlin. His other compositions include five symphonies, overtures, string quartets, dance music for pianoforte and orchestra, and a quantity of Lieder. He died at Berlin, May 26, 1873. M. C. C.

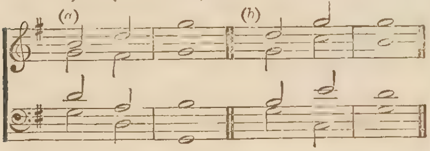
CONRADI, Johann Georg, capellmeister at Oettingen in Bavaria towards the end of the 17th century, one of the earliest composers of German opera. He produced successfully at the Hamburg Theatre 'Ariane' (afterwards added to by Reinhard Keiser and reproduced in 1722 as 'Ariadne'), 'Diogenes,' and 'Numa Pompilius' in 1691; 'Karl der Grosse' and

'Jerusalem' (1692); 'Sigismund,' 'Gensericus,' and 'Pygmalion' (1693). M. C. C.

CONSECUTIVE, the term applied to intervals which recur between the same parts or voices, but more especially to such as are forbidden to do so, as consecutive fifths, which everybody perceives to be ugly; or consecutive octaves, which are only perceived to be objectionable in a combination of distinct parts. It is held that consecutive fifths are objectionable because the parts move simultaneously in two different keys; hence when the effect of two keys is avoided they are admissible; as when the lower part progresses from tonic to dominant (*a*) (between the tenor and bass); or from tonic to subdominant (*b*) (between treble and alto). (See DAY.)





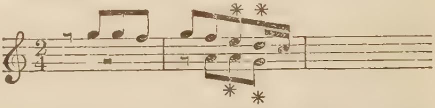


Consecutive octaves are held to be objectionable because in music in parts which are clearly defined the balance is suddenly disturbed. For if three voices are singing together, each with a well-defined part assigned to it, and two of them suddenly, without any ostensible reason, sing the same notes in two or three successive chords, not only is the harmony weakened by the loss of a part, but the succession of notes which they sing together is brought into unseasonable prominence. When it is intended to bring a melody or a phrase into prominence it is common to double it in octaves; but when this is done in music in definite parts it must be continued long enough for the intention to be perceived.

Some theorists add consecutive sevenths to the category of forbidden progressions, but there are so many to be found in the works of the greatest masters, and when they are harsh they are so obviously so, that the rule seems both doubtful and unnecessary.

The forbidden consecutives are most objectionable in vocal music, or music for solo instruments in combination, such as quartets and quintets of strings, when each part stands out distinctly, and the relations of the parts are easily perceived. In pianoforte music and orchestral music the objectionable effect would be often lost in the mass of sound.

Instances of violations of the rule against consecutive fifths are to be found in the works of almost all the greatest composers. Sometimes it may have been an oversight, at others it may have been done on principle. Ries's well-known anecdote (*Biog. Notizen*, p. 87) referring to a passage in one of Beethoven's quartets, op. 18, may show either one or the other. Elsewhere Beethoven seems to have considered that it was better to violate such a rule or incur a considerable harshness than to change the order of a thoroughly established idea, because the alteration of the idea not only produces a sense of weakness, but is also much more disturbing æsthetically than the violation of a rule of harmony. Thus in the finale of his Sonata in A, op. 101, rather than alter his established idea (*a*), he allows the part below to make consecutive fifths with it (* *).



[An even more remarkable breach of rule occurs in the violin sonata in G, op. 96, where, at bar 37 of the slow movement, the bass of the piano part moves in octaves with the melody of the violin part.] C. H. H. P.

CONSERVATOIRE DE MUSIQUE. A free school of music, established in Paris by the Convention Nationale, August 3, 1795. Its first suggestion was due to a horn player named Rodolphe, and the plan which he submitted to the minister Amelot in 1775 was carried into effect on Jan. 3, 1784, by Baron Breteuil, of Louis XVI.'s household, acting on the advice of Gossec. This École royale de Chant, under Gossec's direction, was opened on April 1, 1784, in the Hôtel des Menus-Plaisirs du Roi, then used by the Académie for its rehearsals. The first public concert was given April 18, 1786, and on the addition of a class for dramatic declamation in the following June it adopted the name of the École royale de Chant et de Déclamation. The municipality engaged a band under Sarrette in 1790, and instituted on June 9, 1792, the École gratuite de Musique de la Garde Nationale Parisienne, which did good service under Sarrette's skilful direction, and finally took the name of Institut National de Musique, Nov. 8, 1793. But the independent existence of both these schools came to an end on the formation, by Government, of the Conservatoire de Musique, August 3, 1795, in which they were incorporated. Sarrette was shortly afterwards appointed president of the institution, and in 1797 his charge extended to 125 professors and 600 pupils of both sexes, as well as to the printing-office and warehouse established at 15 Faubourg Poissonnière, where the 'Méthodes du Conservatoire,' prepared under the supervision of Catel, Méhul, Rode, Kreutzer, and other eminent professors, were published. The organisation of the Conservatoire was modified by Bonaparte in March 1800, after which the staff stood as follows:—A Director: Sarrette. Five Inspectors of Tuition: Gossec, Méhul, Lesueur, Cherubini, and Monsigny. Thirty first-class Professors: Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gaviniés, Hugot, Kreutzer, Persuis, Plantade, Rode, Rodolphe, Sallentin, etc. Forty second-class Professors: Adrien, Baillot, Boieldieu, Domnich, Eler, Jadin, etc. The Conservatoire was again reorganised Oct. 15, 1812, by the famous Décret de Moscou, under which eighteen pupils, nine of each sex, destined for the Théâtre Français, received an annual allowance of 1100 francs, on the same footing with the Pensionnaires—eighteen vocal students, twelve male and six female. This Pensionnat had been established in 1806; but the men alone lived at the Conservatoire.

On Dec. 28, 1814, Sarrette was abruptly dismissed from the post he had filled with so much zeal and talent, and though reinstated on May 26, 1815, was compelled to retire finally on the 17th of the following November. The studies were interrupted for the time, and the school remained closed until April 1816, when it reopened under its former title of École royale de Musique, with Perne as Inspector-General. Cherubini succeeded him April 1, 1822, and remained until Feb. 8, 1842, when he was replaced by Auber, who directed the Conservatoire until his death, May 12, 1871; Ambroise Thomas was appointed on the 6th of the following July. On his death in 1896, he was succeeded by Théodore Dubois, the present director.

Before speaking of the Conservatoire of our own day, its financial condition, staff, and musical importance, we must enumerate some of the most remarkable acts which marked its successive administrations.

The budget originally amounted to 240,000 francs, but this in 1802 was reduced to 100,000, a fact indicative of the grave money difficulties with which Sarrette had to contend through all his years of office, in addition to the systematic opposition of both artists and authorities. By the publication of the *Méthode du Conservatoire* however, to which each professor gave his adherence, he succeeded in uniting the various parties of the educational department on a common basis. Amongst the savants of the institution who assisted in this work were Ginguené, Lacépède, and Prony. Under Sarrette the pupils were stimulated by public practisings; to him is also due the building of the old library, begun in 1801, and the inauguration of the theatre in the Rue Bergère, 1812. In the same year he obtained an increase of 26,800 francs for the expenses of the Pensionnat; and the institution of the 'Prix de Rome' in 1803, which secured to the holders the advantage of residing in Italy at the expense of Government, was his doing.

Under Perne's administration an 'École primaire de Chant' was formed, April 23, 1817, in connection with the Conservatoire, and directed by Choron. The inspectorship of the École de Musique at Lille was given to Plantade. In 1810 it adopted the title of 'Conservatoire secondaire de Paris,' in which it was followed by the École at Douai, no longer in existence. The formation of special classes for lyrical declamation and the study of opera parts was also due to Perne.

Cherubini's strictness of rule and his profound knowledge made his direction very favourable for the progress of the Conservatoire. The men's pensionnat was reorganised under him, and the number of public practices, which all prize-holders were forced to attend, increased in 1823 from six to twelve. By his means the opera pitch, universally allowed to be too high, was lowered in 1826, and the École de Musique founded at Toulouse in 1821 was attached to the Conservatoire, as that of Lille had previously been. He opened new instrumental classes, and gave much encouragement to the productions of the 'Société des Concerts du Conservatoire.' By his means the library acquired the right to one of the two copies of every piece of music or book upon music which authors and composers are compelled to deposit with the Ministre de l'Intérieur (March 29, 1834). In 1841, through Cherubini's instrumentality, the Écoles of Marseilles and Metz became 'Succursales du Conservatoire'; in short, during his long administration he neglected no means of raising the tone of the studies of the Central Conservatoire, and extending its influence. The following were among his principal coadjutors:—Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa, composition; Lainé, Lays, Garat, Plantade, Ponchard, Banderali, Bordogni, Panseron, Mme. Damoreau, singing: instrumental classes—Benoist, the organ; Louis Adam and Zimmerman, piano; Baillot, Kreutzer, Habeneck, violin; Baudiot, Norblin, Vaslin, violoncello; Guillou, Tulou, flute; Vogt, oboe; Lefèvre, Klosé, clarinet; Delcambre, Gebauer, bassoon; Dauprat, Meifred, horn; Dauverné, trumpet; Dieppo, trombone; Naderman, Prumier, harp; Adolphe Nourrit, the opera; Michelot, Samson, Provost and Beauvallet, professors of tragedy and comedy.

Amongst the professors appointed by Auber we may mention Adolphe Adam, Ambroise Thomas, Reber, composition; Elwart, Bazin, harmony; Battaille, Duprez, Faure, Garcia, Révial, Masset, singing; Madame Farrenc, Henri Herz, Marmontel, Le Couppey, piano; Alard, Girard, Massart, Ch. Dancla, violin; Franchomme and Chevillard, violoncello. Classes for wind instruments—Tulou, Dorus, flute; Verroust, oboe; Willent, Cokken, bassoon; Gallay, Meifred, horn; Forestier, Arban, cornet; Mlle. Brohan, MM. Regnier, Monrose, Bressant, professors of comedy. Auber also instituted lectures on the history and literature of music, to which he appointed Samson in 1855. The débuts under Auber's management were most brilliant, and he drew public attention to the Conservatoire by reviving the public practices. The façade of the establishment in the Faubourg Poissonnière was rebuilt in 1845, and in 1864 the building was considerably enlarged, and those in the Rue du Conservatoire inaugurated, including the hall and offices of the theatre, the museum, and library. The associate classes of military pupils, formed on the suppression of the Gymnase militaire in 1856, made these enlargements indispensable.

But notwithstanding the growing importance of the Conservatoire under Auber's strict and impartial direction, the last years of his life were embittered by the revival of the office of 'Administrateur' in the person of Lassabathie, and the appointment of a commission in 1870 to reorganise the studies—a step in which some members foresaw the ruin of the school. In 1859, at the beginning of this troubled period, the reform of the pitch took place which fixed the A at 870 vibrations. Lassabathie at the same time published his *Histoire du Conservatoire impérial de Musique et de Déclamation* (Paris, 1860), a hasty selection of documents, but containing ample details as to the professorial staff.

During the régime of Ambroise Thomas, the office of 'Administrateur' and the pensionnat were suppressed; lectures on the general history of music were instituted; an orchestral class directed by M. Deldevez, and compulsory vocal classes for reading at sight were founded, and the solfeggio teaching was completely reformed. Ambroise Thomas endeavoured to improve the tuition in all its branches, to raise the salaries of the professors, and increase the general budget, which now reaches 256,000 francs—a sum amply sufficient for the expenses of the Institution with its staff of 8 titularies, 77 professors, and 10 employés.

[At the present time (1904) the Chief Council of Instruction is formed of the following persons: the Minister of Public Instruction and Fine Arts, the Director of Fine Arts, the Director of the Conservatoire; the 'Chef du Bureau des Théâtres'; the Inspector-General for the subventioned theatres; the chief secretary; and of the following professors of the Conservatoire:—(for musical studies), E. Reyer, J. Massenet, C. Saint-Saëns, Paladilhe, Ch. Lenepveu, Joncières, E. Réty, Widor, Taffanel, Alph. Duvernoy, Crosti, and Lefort; (for dramatic studies), V. Sardou, L. Halévy, J. Lemaître, J. Claretie, Lavedan, Mounet-Sully, de Féraudy, and Silvain.

The chief secretary is F. Bourgeat, and the assistant secretary C. Pierre. Professors of composition, counterpoint, and fugue: Lenepveu, Widor, and Fauré. Musical History: Bourgault-Ducoudray. Harmony: Pessard, Taudou, Lavignac, Leroux, Chapuis, and Rousseau. Accompaniment: Vidal. Singing: Mme. Rose Caron, MM. Jean Lassalle, Warot, E. Duvernoy, Masson, Mansury, Dubulle, and de Martini. Vocal Ensemble: G. Marty. Besides these there are some sixteen professors and sub-professors of 'Solfège,' for vocal and instrumental pupils of each sex. Lyric declamation (Opéra), Melchissédec, Lhéric; (Opéra Comique) Isnardon, Bertin. Dramatic Declamation: Silvain, de Féraudy, Leloir, Le Bargy, Berr, P. Mounet. History and Dramatic Literature: Fouquier. Theatrical gesture, etc.: H. de Soria, Mlle. E. Parent. Fencing: Merignac. Instrumental Music: (Ensemble Class) Taffanel. Do. for Chamber Music: Lefebvre. Organ and Improvisation: Guilmant. Piano: Diémer, Philipp, for male pupils; Delaborde, Duvernoy, and Marmontel, for female pupils, besides elementary teachers. Harp: Hasselmans. Violin: Lefort, Berthelier, Rémy, Nadaud (and preparatory teachers). Viola: Laforge. Double-bass: Charpentier. Flute: Taffanel. Oboe: Gillet. Clarinet: Turban. Bassoon: Bourdeau. Horn: Brémond. Cornet-à-pistons: Mellet. Trumpet: Franquin. Trombone: Allard.]

The names of those seeking admission to the Conservatoire must be sent in to the committee of management at the beginning of October, and an examination before the Committee of Tuition must be successfully passed. The youngest pupils only are admitted into the preparatory solfeggio and piano classes; in the higher classes, for vocal music and declamation, the age is limited to twenty-two. The pupils have to pass two examinations in each academic year, and take part in one or more public practices; they are also admitted to the July competitions according to their ability. The competitions in singing, opera, opéra-comique, tragedy, comedy, and instrumental music, are held publicly in the large concert-room. The distribution of prizes follows, under the presidency of the Minister of Public Education and Fine Arts.

This important institution provides musical and dramatic instruction for upwards of 600 pupils and 'auditeurs,' who, besides their regular studies, have the advantage of an extensive library and a museum of musical instruments.

The Library, which dates from the foundation of the school itself, is open to the public daily from 10 to 4. The first librarian, Eler, was followed by Langé (1796-1807), the Abbé Roze (1807-1820), Perne (1820-1822), Fétis (1827-1831), Bottée de Toulmon (1831-1850), Berlioz (as conservateur 1839-1850, and as librarian 1852-1869), Félicien David (1869-1876). Since 1876 M. Weckerlin has acted as librarian.

The Library contains over 30,000 works, and the number is increased every year by means of a special grant. It also possesses a considerable number of manuscripts and autographs, to which those of the Prix de Rome were added in 1871, through the efforts of the writer. This collection contains the autographs of all the prize cantatas since the foundation of the Prix de Rome in 1803. Amongst the other important collections are those of Eler, composed of works of the 16th and 17th centuries put into score; of Bottée de

Toulmon, comprising 85 volumes of MS. copies of the chefs-d'œuvre of the 14th, 15th, and 16th centuries from Munich, Vienna, and Rome, including all Palestrina's masses. Unfortunately, most of these compositions are written in 'proportional notation,' and are still in separate parts. The departments of engraved opera scores and of vocal and instrumental *méthodes* are very complete. In 1872 the library was further enriched by Schœlcher's collection, containing every edition of Handel's works and a vast array of Handel-literature. The number of dramas is 6000 and increasing daily, and the department of works on the art and history of music contains many thousand French and foreign volumes. Amongst these are some extremely rare works, *El Melopeo* by Cerone; treatises by Agricola, Luscinius, Praetorius, Mersenne; several editions of Gafori; *Il Transilvano* by Diruta; original editions of most of the old clavecinists; *L'Orchésographie* of Thoinot Arbeau; the 'Ballet Comique de la Reine'; the *Flores music*e of 1488; old missals and treatises on plain-chant; besides other very rare and valuable books and *méthodes*.

The Museum, inaugurated 1864, is open to the public on Mondays and Thursdays from 12 to 4. At first it merely contained the 230 articles which the Government had purchased from Clapisson in 1861, and 123 musical instruments transferred from the Garde Meubles and other State institutions, or presented by private donors. On the appointment of Gustave Chouquet, Sept. 30, 1871, the number of objects did not exceed 380, but it now possesses 700 instruments and objects of art of the greatest interest. [He was succeeded as conservateur du musée by M. Léon Pillaut, who died in Dec. 1903.] A full historical catalogue was published by M. Chouquet, entitled *Le Musée du Conservatoire national de Musique* (Paris, F. Didot, 1875: 8vo). [The early history of the Conservatoire is to be found in Constant Pierre's *B. Sarrette et les origines du Conservatoire de musique et de déclamation* (Paris, 1895).]

The Conservatoire itself suffers from want of room. In the Faubourg Poissonnière, No. 15, are the offices of the administration, the entrance to the small theatre, where not only the examinations, but the classes for choral singing and dramatic declamation, lessons on the organ, and lectures on the history of music are held. Two smaller theatres serve for solfeggio and opera classes. In the large theatre the Société des Concerts du Conservatoire has held its concerts since its creation; it also serves for the public practices, the competitions, and the distribution of prizes. It was restored and decorated in the Pompeian style in 1864; and contains only a thousand seats. [See CONCERT INSTITUTIONS IN PARIS.]

[There are affiliated schools of music (Écoles succursales) at Dijon (dir. Lévèque), Lille (dir. Ratez), Lyons (dir. Savard), Nancy (dir. Guy Ropartz), Nantes (dir. Weingaertner), Perpignan (dir. Baille), Rennes, and Toulouse (dir. Croce-Spinelli). In 1871 Henri Reber succeeded Ambroise Thomas as inspector of these provincial schools, and at present M. Reyer is Inspector-General, with MM. Lenepveu, Joncières, H. Maréchal, Canoby, and G. Fauré, as assistant inspectors.] G. C.; with additions in square brackets by G. F.

CONSERVATORIO. The Conservatori in which the great schools of Italian music were formed were so called because they were intended to preserve (*conservare*) the science of music from corruption. Of these the most ancient were the four Neapolitan schools, Santa Maria di Loreto, San Onofrio, De' Poveri di Gesù Cristo, and Della Pietà de' Turchini, which all sprang from the first school of music founded at Naples before 1490 by Jean Tinctor, a Fleming, reconstituted by Gesualdo, Prince of Venosa, and Alessandro Scarlatti, and illustrated by a long roll of eminent musicians. [See NAPLES and TINCTORIS.]

The Conservatori of Venice arose out of the school founded by another Fleming, Willaert, at the same date with that of Naples, and were also four in number:—L' Ospedale della Pietà, Dei Mendicanti, Degl' Incurabili, L' Ospedaletto de' SS. Giovanni e Paolo. [See VENICE.] Nor does this list include the various 'chapel schools' of music for the choirs of the great cathedrals, after the pattern of the musical school founded in the 6th century by Gregory the Great for the Pontifical Chapel at Rome, the archives of which were destroyed in the sack of Rome by Charles V. 1527. [See ROME.]

The Venetian Conservatori have ceased to exist, those of Naples are now represented by a Royal Neapolitan College, and there is a 'Reale Conservatorio di Musica' extant and flourishing at Milan.

The Conservatoire of Paris is described in the preceding article. The other schools of importance will be found under the names of the cities to which they belong, excepting those of Berlin, for which see HOCHSCHULE, and of London, for which see GUILDHALL SCHOOL, ROYAL ACADEMY, ROYAL COLLEGE, and TRINITY COLLEGE. C. M. P.

CONSOLE. The manuals, drawstops, pedals, and accessories of the organ, taken as a whole, and as distinct from the actual pipes and bellows.

CONSONANCE is a combination of notes which can sound together without the harshness which is produced by beats disturbing the smooth flow of the sound.

The consonances which are within the limits of the octave, and the ratios of the vibrational numbers of their notes, are—

The octave	1:2	Minor third	5:6
Fifth	2:3	Major sixth	3:5
Fourth	3:4	Minor sixth	5:8
Major third	4:5		

C. H. H. P.

CONSTRUCTION is the writing of a piece of music according to an appreciable plan.

The element of construction is most important in instrumental music, where there is no accessory interest to keep the mind engaged. In all music connected with words the definiteness of construction must yield to the order of the language, and be dependent on what it expresses for the chief part of its effect; but in instrumental music it would be impossible for the mind to receive a satisfactory impression from a work which was purely continuous, and had no such connection between its parts as should enable the hearer to refer from one part to another, and thereby assist his attention. The only manner in which the sense of proportion and plan, which is so important in works of art, can be introduced into music is by repetition of parts which shall be distinctly recognised by the rhythm and order of succession of their notes, and are called the subjects. And the construction of a fine movement is like that of a grand building in which the main subjects are the great pillars upon which the whole edifice rests, and all the smaller details of ornamentation are not just an irregular medley of ill-assorted beauties, but being reintroduced here and there, either simply or disguised with graceful devices, give that unity and completeness to the general effect which the absence of plan can never produce. As instrumental music grows older new plans of construction are frequently invented, especially in small lyrical pieces, which imitate more or less the character of songs, or represent some fixed and definite idea or emotion, according to the supposed order or progress of which the piece is constructed. In small pieces for single instruments originality of plan is generally an advantage; but in large forms of instrumental composition it is most desirable for the general plan to be to a certain extent familiar, though it is on the other hand undesirable that it should be very obvious. The former strains the attention too heavily, the latter engages it too slightly. An account of the plans most generally used for such large instrumental works as symphonies, concertos, overtures, sonatas, etc., will be found in the article FORM. C. H. H. P.

CONTI, FRANCESCO BARTOLOMEO, eminent theorbist and dramatic composer, born at Florence, Jan. 20, 1681, appointed court-theorbist at Vienna in 1701. He resigned in 1705, but was reappointed theorbist in 1708, with the additional post in 1713 of court-composer. From this time he devoted himself with marked success to the composition of operas, especially the higher kind of comic operas. His best work was the tragicomic opera 'Don Chisciotte in Sierra Morena,' which is a model of its kind for the clear delineation of each separate character. It was performed first at the Carnival of 1719 in Vienna, and afterwards (1722) at Hamburg, in German. His first opera, 'Clotilde' (Vienna, 1706), was produced in London (1709), and the songs published separately by Walsh. Conti's cantatas and oratorios are solid and thoughtful. The catalogue in Eitner's *Quellen-Lexikon* comprises sixteen grand operas, thirteen serenades or 'Feste teatrali,' and nine oratorios, the scores of which are to be found almost entire in the Imperial Library and in the archives of the Gesellschaft der Musik-freunde at Vienna. Mattheson, in his *Vollkommene Kapellmeister* (1739, p. 40), casts a grave slur on Conti's character through a confusion between him and his son Ignaz. The mistake was corrected by Quantz in Marpurg's *Histoire-kritische Beiträge* (1754, vol. i. p. 219), and by Gerber in his *Neues Lexicon*, but Fétis maintained the authenticity of the anecdote in the *Revue musicale* (1827, No. 3), and even repeated it in his *Biographie Universelle* after the real facts had been made known by Molitor in the *Allg. musik. Zeitung* (1838, p. 153). Conti died in Vienna, July 20, 1732. The younger Conti, Ignaz, whom Fétis is uncertain whether to call the son or the brother of Francesco, was really his son, born in 1699. He held the post of 'Hof-scholar' from 1719 up to the time of his death, March 28, 1759, and composed several serenades and oratorios which bear no traces of his father's ability. C. F. P.

CONTI. See GIZZIELLO.

CONTINUO. The short for BASSO CONTINUO, which see.

CONTRA. A prefix of which the musical meaning is 'an octave below.'

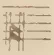
CONTRABASSO, the Italian for DOUBLE BASS.

CONTRABASS POSAUNE. See TROMBONE.

CONTRABASS TUBA. See BOMBARDON.

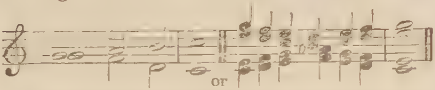
CONTRA-FAGOTTO. See DOUBLE BASSOON.

CONTRALTO. The lowest of the three principal varieties of the female voice (the two others being soprano and mezzo-soprano), and that to which in choral music the part next above (*contra*, or counter to) the alto is assigned. [ALTO.] The culture and employment, as a solo instrument, of the female contralto voice, like that of its correlative the bass, is comparatively modern, and even yet not universal. By the opera composers of France and Germany it has been, and still continues to be, but rarely employed. In his adaptation for the French Theatre of his Italian 'Orfeo,' originally composed (1762) for a contralto, Gluck transposed and otherwise re-cast the music of the title-character for a tenor. It is to Rossini and his Italian contemporaries that this voice owes its present very important status. In few of their operas is it unemployed. In the choral music however of the composers of all nations it has now definitively taken its place—till lately monopolised, in England especially, by the male counter-tenor, a voice of somewhat different compass and altogether different quality. [ALTO.] In extent the contralto voice sometimes exceeds every other, male or female. Like the bass it has a third register, but far more frequently and successfully brought under control. A contralto has been known to possess an available compass of three octaves. Its most effective notes however, and those only which it is safe to employ in choral music, are the notes which can be placed on the stave (unfortunately obsolete) which has the C clef on the second line—from the G below middle C to the octave above the latter —incorrectly called the Mezzo-soprano stave. Though not so penetrating as the soprano, the contralto voice surpasses it in tenderness and in volume; and even, which is more remarkable, in flexibility, recent contralti have certainly equalled, perhaps surpassed, vocalists of every other class. As examples of singers in the full acceptation of the term the names of Grassini, Pisaroni, Brambilla, and Alboni, all contralti, have become historical. J. H.

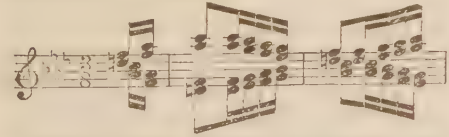


CONTRAPUNTAL is properly that which is written according to the rules of strict Counterpoint. (See COUNTERPOINT and STRICT COUNTERPOINT.)

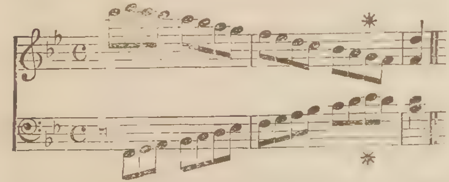
CONTRARY MOTION is the progression of parts in opposite directions, one or more ascending while the other or others descend, as—



In contrapuntal music it was considered preferable to similar or oblique motion, and it always has a stronger and more vigorous character than either of these. Many conspicuous examples of its use in modern music may be found, as for instance in the slow movement of Beethoven's Symphony in C minor—



Passing notes are allowed to progress continuously by contrary motion until they arrive at notes which form a part of some definite harmony (*), as—



from the first movement of Beethoven's Sonata in B♭, op. 106. C. H. H. P.

CONTREDANSE (Engl. *country-dance*, Ger. *contretanz*). A dance of English origin, which was introduced into France in the Regency, 1715-23, and has since become very popular. The music to the contredanse is of a lively character; it is written either in 2–4 or in 6–8 time, and consists uniformly of eight-bar phrases, each of which is usually repeated. [The name is a corruption of the English COUNTRY DANCE, which see.]

Beethoven has written twelve contredanses for orchestra, from one of which he developed the finale of his 'Eroica' symphony. Mozart has also left a large number of specimens of this class of composition. A series of five or six contredanses forms a QUADRILLE. E. P.

CONVERSI, GIROLAMO, was born at Correggio about the middle of the 16th century, and is known as the author of the following works:—Canzoni a 5 voci; Venice, G. Scotto, 1572; reprinted by the same publisher in 1573, 1575, 1578, 1580, 1585, and 1589; Madrigali, a 6 voci, lib. 1; Venice, 1584; *ibid.* in 4to. Conversi is familiar to English amateurs through his fine Madrigal, 'When all alone my pretty love was playing.' E. H. P.

COOKE, BENJAMIN, Mus.D., the son of Benjamin Cooke, a music publisher in New Street, Covent Garden, was born in London, 1734. In his ninth year he was placed under the instruction of Dr. Pepusch, and made such rapid progress as in three years' time to be able to act as deputy for John Robinson, organist of Westminster Abbey. In 1752 he was appointed successor to Dr. Pepusch as conductor at the Academy of Ancient Music. In September 1757, on the resignation of Bernard Gates, he obtained the appointment of master of the choristers of Westminster Abbey, and on Jan. 27, 1758, that of lay vicar there. On July 1, 1762, on the death of Robinson, Cooke was appointed organist of the Abbey. In 1775 he took the degree of Doctor of Music at Cambridge, and in 1782 was admitted to the same degree at Oxford. In the latter year he was elected organist of St. Martin-in-the-Fields. He was an assistant director at the Handel Commemoration in 1784. In 1789 he resigned the conductorship of the Academy of Ancient Music to Dr. Arnold. He died in London, Sept. 14, 1793, and was buried in the west cloister of Westminster Abbey, where a mural tablet, with a fine canon (see AUGMENTATION), records his skill and worth. Dr. Cooke's compositions, which are voluminous, are for the church, concert-room, and chamber. For the theatre he produced nothing except an ode for Dr. Delap's tragedy, 'The Captives,' 1786. His church music comprises the fine service in G [written for the reopening of the Abbey organ after the addition of the pedal organ (by Avery), West's *Cathedral Organists*], and one composed in 1787 at the request of Lord Heathfield for the use of the garrison in Gibraltar; two anthems composed in 1748 and 1749 for the Founder's day at the Charter House; an anthem with orchestral accompaniments for the funeral of William, Duke of Cumberland, 1764; another of the same description, for the installation of the Bishop of Osnaburg, afterwards Duke of York, as Knight of the Bath, 1772; and fourteen others, besides several chants and psalm and hymn tunes. For the Academy of Ancient Music he added choruses and accompaniments to Pergolesi's 'Stabat Mater,' 1759, and to Galliard's 'Morning Hymn' (printed 1772); and composed an Ode for Christmas Day, 1763; 'The Syrens' Song to Ulysses'; Collins's Ode on the Passions (printed 1784); an Ode on Handel, 1785; Ode on the Genius of Chatterton, 1786; and Ode on the King's recovery, 1789. But the compositions by which he is best known, and which will convey his name to posterity, are his numerous and beautiful glees, canons, etc. For seven of these (five glees, a canon, and a catch) the Catch Club awarded him prizes. Dr. Cooke published in his lifetime a collection of his glees, and a second collection appeared in 1795 under the care of his son Robert. Twenty-nine glees, and eleven rounds, catches and canons by Dr. Cooke are printed in Warren's collections. His instrumental compositions consist of organ pieces, concertos for the orchestra, marches, and harpsichord lessons. Apart from his eminence as a composer and practical musician, Dr. Cooke was one of the best and most learned theorists of his time. W. H. H.

COOKE, Henry—'Captain Cooke'—was born at Westminster at the beginning of the 17th century, and educated in the Chapel Royal of Charles I. On the breaking out of the Civil War he joined the King's army, and obtained, in 1642, a captain's commission. During the Commonwealth he subsisted by teaching music. On the re-establishment of the Chapel Royal in 1660, Cooke was appointed one of the gentlemen and master of the children. In 1663 he obtained a grant for himself and his successors of £30 per annum for the diet, lodging, washing, and teaching of each of the children of the chapel. In July 1664 he was appointed 'Composer of the King's private music for voices,' at a yearly salary of £40. He was Marshal of the Corporation of Musicians in 1670. Cooke died July 13, 1672, and was buried on July 17 in the east cloister of Westminster Abbey. Anthony Wood asserts that his death was hastened by chagrin at finding himself supplanted in favour by Pelham Humfrey, who had been his pupil. Cooke retained the title of 'captain' until his death. He composed several anthems, the words of which are contained in Clifford's collection, and a processional hymn which was performed at Windsor at the festival of the Knights of the Garter, April 17, 1661. He composed all the special music for the coronation of Charles II. April 23, 1661. He also contributed some of the music to Davenant's 'First Day's Entertainment at Rutland House' in 1656. W. H. H.

COOKE, Nathaniel, born at Bosham, near Chichester, in 1773, was nephew of Matthew Cooke, organist of St. George, Bloomsbury, from whom he received the chief part of his musical education. He became organist of the parish church of Brighton, for the use of the choir of which he published a Collection of Psalm and Hymn tunes, including some of his own compositions, which long continued in favour. He also published some small pieces for the pianoforte, and died April 5, 1827. W. H. H.

COOKE, Robert, born at Westminster in 1768, son of Dr. Benjamin Cooke, succeeded his father, on his death in 1793, as organist of St. Martin-in-the-Fields. On the death of Dr. Arnold, in 1802, he was appointed organist and master of the choristers of Westminster Abbey. In 1814 he unfortunately became deranged, and in a paroxysm of his disorder drowned himself in the Thames, August 13. He was buried in the west cloister of Westminster Abbey. Robert Cooke composed an Evening Service in C and an anthem, 'An Ode to Friendship,' and several songs and glees. Three of the latter obtained prizes at the Catch Club. A collection of eight of his glees was published by the author in 1805. W. H. H.

COOKE, Thomas Simpson, familiarly known as Tom Cooke, was born in Dublin in 1782. Evincing early a taste for music he studied under his father [Bartlett Cooke, a famous oboe player in the band of the Smock Alley Theatre.—W. H. G. F.], and made such rapid progress as to perform in public a violin concerto when only seven years of age. He received instruction in composition from Giordani. When only fifteen he was appointed leader of the band at the theatre in Crow Street, Dublin, in which situation he continued several years, and composed several musical pieces. [At the same time he kept a music shop in Dublin, from 1806 to 1812.—W. H. G. F.] On one of his benefit nights he announced himself to sing the tenor part of the Seraskier, in Storace's opera 'The Siege of Belgrade,' an experiment which proved quite successful, and led to his removal to London, where he made his first appearance, in the same character, at the English Opera House, Lyceum, on July 13, 1813. On Sept. 14, 1815, he appeared as Don Carlos in 'The Duenna,' at Drury Lane Theatre, where he continued as a principal tenor singer for nearly twenty years. During this period, on one of his benefit nights, he exhibited the versatility of his talents by performing in succession on the violin, flute, oboe, clarinet, bassoon, horn, violoncello, double bass, and pianoforte. In 1821 he was called 'director of the music at Drury Lane Theatre' (*Quarterly Mus. Mag.*). About 1823 he undertook, alternately with his duty as tenor singer, the duty of leader of the band. In 1828-30 he was one of the musical managers of Vauxhall Gardens. Some years later he was engaged, at

Drury Lane and Covent Garden, as director of the music and conductor. He was a member of the Philharmonic Society, and occasionally led the band or conducted the concerts. For several years he held the post of principal tenor singer at the chapel of the Bavarian Embassy, a post he relinquished in 1838. In 1846 he succeeded John Loder as leader at the Concert of Antient Music. He died at his house in Great Portland Street, Feb. 26, 1848, and was buried at Kensal Green cemetery. Cooke's compositions were numerous and varied. He wrote much for the theatre, but his music of that description has mostly passed out of memory. As a glee composer he was more successful, and several of his compositions of that class obtained prizes from the Catch and Glee Clubs. As a singing-master he had a deserved reputation, and several of his pupils achieved distinction; amongst them Miss M. Tree, Mrs. Austin, Miss Povey, Miss Rainforth, the Misses A. and M. Williams, and Mr. Sims Reeves. He wrote a treatise on singing, which was much esteemed. Cooke's principal dramatic pieces were:—

Frederick the Great, 1814; The King's Proxy, 1815; The Count of Anjou, 1816; A Tale of Other Times (with Bochsa), 1822; The Wager, or, The Midnight Hour, 1825; Abu Hassan (adapted from Weber), Oberon, or, The Charmed Horn, 1826 (ditto); The White Lady (from Boieldieu), October 1826; Malvina, 1826; The Boy of Santillane, 1827; Isidore de Merida (from Storace), 1828; The Brigand, 1829, one song in which, 'Gentle Zitella,' attained great popularity; Peter the Great, 1829; The Dragon's Gift, 1830; The Ice Witch, 1831; Hyder Ali, 1831; St. Patrick's Eve, 1832; King Arthur and the Knights of the Round Table, 1835; additional songs for A Midsummer Night's Dream, 1840. He arranged Acis and Galatea for the stage in 1842, and produced The Follies of a Night in 1845.

His adaptations of foreign operas conformed to the fashion in vogue in his time, *i.e.* he omitted much that the composer wrote, and supplied its place by compositions of his own. He published 'Six Glees for three and four voices' in 1844, besides many singly. Among his glees which gained prizes were 'Hail! bounteous Nature,' 1829; 'Come, spirits of air,' 1830; 'Let us drain the nectared bowl,' 1830; 'Thou beauteous spark of heavenly birth,' 1832; 'O fair are thy flowerets,' 1836; he likewise obtained a prize for his catch, 'Let's have a catch and not a glee,' 1832. Cooke had considerable abilities as a wit and humorist. His eldest son, HENRY ANGELO MICHAEL (commonly known as GRATTAN) COOKE, born 1809, was educated in the Royal Academy of Music, 1822-28, and for many years held the post of principal oboe in all the best orchestras, and was band-master of the second regiment of Life Guards, 1849-56. [He died at Harting, Sussex, Sept. 12, 1889. *Brit. Mus. Biog.*] W. H. H.

COOMBE, WILLIAM FRANCIS, son of a singing-master at Plymouth, was born there in 1786. Commencing his musical studies under his father, he subsequently prosecuted them under Churchill, and finally under Jackson of Exeter. In 1800 he obtained the appointment of organist of Chard, which he in two years resigned for that of Totnes, which he in turn gave up, after holding it for nine years, for the like place at Chelmsford, 1811-22. He published several pianoforte pieces of his composition, and died about 1850. W. H. H.

COOMBS, JAMES MORRIS, was born at Salisbury in 1769. He was a chorister of the cathedral in 1776-84 under Dr. Stephens and Parry. In 1789 he was appointed organist at Chippenham, and retained that place until his death, March 7, 1820. His published works consist of a Te Deum and Jubilate, songs, glees, a set of canzonets, and a selection of psalm tunes. W. H. H.

COOPER, GEORGE, son of the assistant organist to St. Paul's; born in Lambeth, July 7, 1820. His quickness of ear, readiness of execution, and taste for good music, developed themselves very early, and his road to the organ was smoothed by an old harpsichord with pedals and two rows of keys, on which the lad practised at all available times. When eleven years old he often took the service at St. Paul's for his father, and at the Festivals of the Sons of the Clergy it was the delight of Attwood (then chief organist) to make him extemporise. On one such occasion Mendelssohn is said to have remarked and praised him. At thirteen and a half he was made organist of St. Benet, Paul's Wharf. On Attwood's death he became assistant organist of St. Paul's, *vice* his father resigned; in 1836 organist of St. Ann and St. Agnes; and on the death of his father, in 1843, succeeded him at St. Sepulchre's, and became singing-master and organist to Christ's Hospital as well. On the death of J. B. Sale, in 1856, he was appointed organist of the Chapel Royal, He died in London, Oct. 2, 1876, much regretted.

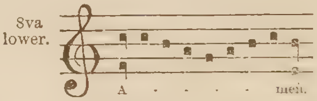
Cooper did much to familiarise his hearers with the works of Bach and other great composers, which he played in a noble style. His *Organ Arrangements*, *Organist's Manual*, and *Organist's Assistant*, are well known, and so is his *Introduction to the Organ*, long the only work of its kind in England. These were his only publications of any moment. He had a strong taste for natural science, and divided his time between the organ, his ferns, and photography.

COOPER, RICHARD. Notable as the first who engraved music in Scotland, his earliest work being the small oblong volume of music which Allan Ramsay, about 1725, issued as a companion to his *Tea-Table Miscellany*. This work is now so scarce that it is doubtful if more than one perfect copy exists; its title is 'Musick for Allan Ramsay's Collection of Scots Songs, set by Alexander Stuart . . . engraved by R. Cooper.' Other early Scottish collections engraved by Cooper are: Adam Craig's, 1730; Oswald's 'Minuets,' advertised in 1734; M'Gibbon's 'Six Sonatas,' 1740; and his 'Collections of Scots Tunes,' three books, 1742, 1746, and 1755. Besides music-engraving, Cooper did other work, including the fine portrait of Allan Ramsay prefixed to an edition of his 'Poems' in 1728. The *Scots Magazine* records the death of Cooper, which occurred on Jan. 20, 1764. F. K.

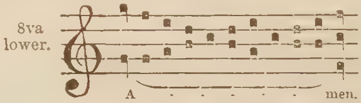
COPERARIO, JOHN, was an Englishman named Cooper, who, having Italianised his name during a sojourn in Italy before 1604, continued the use of it after his return to England. He was a composer for and performer on the lute and viol da gamba, and the musical instructor of the children of James I. In 1606 he published 'Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may be added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue and can not be sung without two voyces.' He composed the music to 'The Masque of the Inner Temple and Graye's Inn,' performed at Whitehall, Feb. 20, 1612-13. In 1613 he published 'Songs of Mourning bewailing the untimely death of Prince Henry. Worded by Tho. Campion and set forth to bee sung with one voyce to the Lute or Violl.' He contributed three of the songs to the masque performed at Whitehall on St. Stephen's Night, 1614, and supplied much of the music in 'The Masque of Flowers' presented in the same place on Twelfth Night in the same year, both masques being given in honour of the marriage of the Earl of Somerset and Lady Frances Howard. He composed a set of Fancies for the organ for Charles I., the manuscript of which is still extant in the Royal Library, and numerous Fancies for viols in the Royal College of Music library. He contributed two vocal pieces to 'The Teares or Lamentacions of a Sorrowfull Soule,' published by Sir William Leighton in 1614. Coperario was the master of Henry and William Lawes. He died in 1627. W. H. H.

COPPOLA, PIER ANTONIO, born Dec. 11, 1793, at Castrogiovanni in Sicily, son of a musician, studied at the Real Collegio di Musica at Naples. His first opera, 'Il Figlio bandito' (1816) was well received, and his 'Nina pazza per amore' (Rome, 1835), was performed in every town of Italy, in Vienna, Berlin, Lisbon, Spain, Mexico, and, as an opéra-comique with the title of 'Eva,' in Paris (1839). In 1836 he composed 'Enrichetta di Baienfeld' for Vienna, and this was followed by 'Gli Illinese' (Turin), one of his best works; and 'La bella Celeste degli Spadari' (Milan, 1837). At the Royal Theatre in Lisbon he produced 'Giovanna 1^{ma}' (1841), and 'Inès de Castro' (1842). In 1843 he returned to Italy, and composed five more operas, which were less successful than his earlier works, and he finally returned to his post at Lisbon. Coppola might have taken a higher place had he not come into competition with Rossini. Some masses, litanies, and other church compositions are to be found in the libraries at Naples. He died Nov. 13, 1877. M. C. C.

COPULA, a species of discant, generally employed at the close of *organum purum* on the penultimate note of the unmeasured plain-song tenor. Franco defines it as 'velox discantus ad invicem copulatus' (Coussemaker, *Scriptores*, i. 133*a*), to which, at a later date (1351), the author of the *Quatuor Principalia* adds: 'sicuti est brevis partita sive fracta in semibrevibus, et semibrevis in minimis, quae copulari sive computari debent ad unam perfectionem' (*ib.* iv. 295*b*). The following example is given by Franco:—



and this, in three parts, by Walter of Odington (*ib.* i. 248*a*):—



The term was not confined to this practice of embellishing the *finis punctorum*, but was applied to any sort of flowery discant on one or more notes: 'Copula, id est floritura' (*ib.* iv. 278*a*), 'Copula est id ubicumque sit multitudo punctorum,' 'quae multum valet ad discantum, quia discantus nunquam perfecte scitur nisi mediante copula' (*ib.* i. 114*a*).

Theodoric de Campo (*ib.* iii. 189*a*) uses *copula* as a synonym for *ligatura*, *i.e.* a group of notes bound together in one figure; and Johannes de Garlandia in one passage (*ib.* i. 116*b*) tells us that the hocket (*q.v.*) was sometimes called *copula*; but no other writer supports either of these usages of the word. J. F. R. S.

COPYRIGHT IN MUSIC. Musical Copyright consists of two almost distinct elements, which, owing to the poverty of technical language, are embraced in a single expression. These elements are, in the first place, the right to copy or Copyright in the strict sense, and, in the second place, the right to perform or Performing Right. It will be necessary to preserve this distinction through the following divisions, under which the subject of musical copyright may be conveniently discussed.

I. THE ACQUISITION OF COPYRIGHT

A. *Domestic Copyright*

(i.) *Copyright in the strict sense.*—An unpublished musical work, of whatever kind it may be, is protected by the common law until the moment of its first authorised publication.

As to music when published, the Copyright Act, 1842 (5 & 6 Vict. c. 45) s. 3 provides that the copyright in every book (which by s. 2

includes a sheet of music) shall endure for the author's life and for seven years from his death, or for forty-two years from the first publication, whichever period is longest. If the music is published after the author's death, the copyright endures for forty-two years from publication. The publication must be British, but it would seem that there is no need for the composer to be a British subject or even to be resident in the British dominions at the date of publication. The music for which copyright is sought need not be separately published; it may be issued in one volume with other music which is not the subject of copyright or for which no copyright is sought. But it must be 'original.' 'Original music,' however, will include, *inter alia*, an adaptation of an old air or a pianoforte arrangement of an opera which is not the subject of copyright. 'Originality,' indeed, is, in every case, a question of fact, and depends on the amount of skill or intelligence which has been expended in producing the music for which copyright is sought. Handel for instance, might have found it hard to secure a valid copyright for his work in certain notorious cases, *e.g.* for the minuet in 'Samson,' though the Courts do not demand a very high standard of 'originality.'

The owners of the copyright will be the composer and his assigns (the assignment must be in writing), but where a person has commissioned a work on the terms that the copyright shall belong to him and has paid for it, the copyright will be in him (Copyright Act, 1842, s. 18).

(ii.) *Performing Right.*—This may, and often does, belong to persons other than those who own the right to print the music or the words (if any) of the composition. All questions concerning it must now be decided on four statutes:—Dramatic Copyright Act, 1833 (3 & 4 Will. IV. c. 15); Copyright Act, 1842 (5 & 6 Vict. c. 45); Copyright (Musical Compositions) Act, 1882 (45 & 46 Vict. c. 40); and Copyright (Musical Compositions) Act, 1888 (51 & 52 Vict. c. 17). The result of these enactments, though not free from doubt, appears to be as follows:—The composer of a musical work and his assigns, whether such musical work be a 'dramatic piece' or not, have the performing right in perpetuity if the composition has not been publicly performed; if it is publicly performed, then they have the performing right from the date of the first public performance for the same period as that set out in section (i.) above, and the performing right extends to all public performances or representations. An assignment of copyright will not assign the performing right, unless there be a written assignment, which either specifically or by sufficient general words passes the performing right. Where the proprietor of the copyright in any musical composition desires to retain the right of public performance, he must print a notice to that effect on the title-page of every copy. Where the copyright in the strict sense and the performing right have become vested in different owners before publication, or where they have become so vested after publication but the notice reserving the performing right has been duly printed on each copy before such vesting, then the proprietor of the performing right, if he desires to retain such right, must give notice to the owner of the copyright in the strict sense to print the aforesaid notice on each copy or on each future copy, as the case may be, under penalty of £40.

A reservation of performing right, which is partial only, applying, for instance, only to performance in music halls, was not disapproved of by the Courts, when it came before them, and may be regarded as valid.

Publication before performance does not deprive the composer or his assigns of their exclusive performing right.

B. *International and Colonial Copyright*

International Copyright is governed by the International Copyright Act 1886 (49 & 50 Vict. c. 33), the Berne Convention of 1886, the Additional Act of Paris of 1896, and Orders in Council dated respectively November 28, 1887, and March 7, 1898, as between Great Britain and her dependencies and the States who acceded to and have not seceded from the Convention and Act, viz.: Germany, Belgium, Spain, France, Italy, Luxemburg, Monaco, Switzerland, Tunis, Haiti, and Japan. Norway acceded to the Convention but not to the Act. A separate but similar convention exists between Great Britain and Austria-Hungary. The consequent position of these States as regards musical copyright is as follows:—Composers belonging to any of these States and their assigns enjoy in all the other States for their works, whether unpublished or published for the first time in one of the States, the same rights as the laws of such States grant to natives; and the same privilege belongs to composers who, though not citizens of any of these States, publish for the first time a work in one of them. To secure a copyright in Great Britain, the work must be such as would secure a copyright both in its country of origin and in Great Britain. In the case of unpublished works the country of the composer is regarded as the country of origin.

The protection covers, besides the making of copies, the public representation of dramatico-musical works (which expression embraces choregraphic works in the countries whose legislation impliedly includes them), whether published or not and whether translated or not, and also the public representation of unpublished musical works, and of published musical works which bear such a reservation of the performing right as has been described in section A. (ii.) above. But the public representation of translations is only prohibited as long as an exclusive right of translation exists, and the period of prohibition will be cut down to ten years if the author has not exercised his right of translation within that time.

Great Britain gives a work the same rights and the same term of copyright as it would have enjoyed had it been first published or performed in Great Britain, so long as they are not greater than those enjoyed in the country of origin.

Special mention is made of the prohibition of colourable breaches of musical copyright by adaptations and arrangements, and authority is given to competent persons in each country to seize pirated copies in accordance with their domestic law. But it is declared that the manufacture and sale of instruments for the mechanical reproduction of copyright airs shall not be considered a breach of musical copyright.

The foreign composer (or the publisher in the case of anonymous or pseudonymous works) and their assigns may sue in this country in respect of an alleged breach of copyright committed here, but the British Courts will not entertain a suit brought by a British composer in respect of a breach of copyright alleged to have been committed in one of the other States.

As between Great Britain and the United States, by virtue of a declaration of the President made under an Act of Congress of March 3, 1891, an English composer may obtain copyright in the United States for a musical composition on delivering to the Librarian of Congress before publication the title and two copies of the composition. These copies need not, in the case of music, be printed in the United States. The copyright is given for twenty-eight years, but it can be extended for fourteen more years on a repetition of the original formalities, and covers the right to copy, the right to import, and the right to perform.

The Colonies are included in the application of the Copyright Acts by International Copyright Act 1886, s. 8 (1), subject to the terms of any Colonial statutes or ordinances. Thus, subject as above, music, if first published or performed in any part of the British Empire, is protected in every other part. Reference should also be made to Colonial Copyright Act 1847 (10 & 11 Vict. c. 95), whereby, on provision being made to protect the composers, foreign reprints of British copyright works may be imported into certain British possessions.

II. The Infringement of Copyright

Infringement may be committed either by direct piracy, that is to say, by publishing or performing a direct reproduction of the copyright work, or by what may be called lyric larceny—the improper embodiment of the ideas of another in a work which purports to be one's own. Whether there has been infringement or not is always a question of fact, but it may be said generally that there can only be infringement if the taking be substantial and such as to detract in a substantial degree from the monopoly which belongs to the work, the copyright of which is alleged to have been infringed, and if the work which is alleged to infringe it does not itself display so much intelligence and novelty as to take it out of the domain of infringement. Glazounov's use for symphonic purposes of a theme from 'Der Ring des Nibelungen,' for instance, could not be regarded as a breach of copyright, nor could the march in 'Tannhäuser' have been held to be an infringement of Agathe's great air in 'Der Freischütz.' But, if the above conditions are fulfilled, the manner in which the reproduction is made is immaterial, and so is the *bona* or *mala fides* of the reproducer and the fact that the unauthorised copies have not been sold but distributed gratis.

It has been held to be an infringement of Copyright in the strict sense to publish valses and quadrilles based upon airs or portions of airs from a copyright opera, or to make a pianoforte arrangement of the score of a copyright opera. And a person, who has adapted an old air, adding his own words and accompaniments, may sue as proprietor of the whole for a breach of copyright. But, on the other hand, it has been recently held that the reproduction of copyright music on perforated rolls for use in a mechanical organ was not a 'copy' within the meaning of the Copyright Acts, although the time and expression marks of the original were written on the rolls.

Performing Right has been held to have been infringed by the performance of an opera rescored from the copyright pianoforte and vocal scores of an opera, the full score of which had not obtained copyright, and by the singing of isolated songs from an opera, the words of which were copyright.

It is a condition precedent to an action for the infringement of the copyright of a published work that the work should have been registered at Stationers' Hall; the register must contain the title of the work, the name and abode of the publisher and the proprietor, and the date of first publication. Where the work has been performed but not published, the register must contain the same particulars, with the substitution of the time and place of first performance for the date of first publication. Registration appears to be necessary for the protection of performing right as well as of copyright proper, and assignments of performing right should be entered on the register. But registration is not required in the case of foreign works which fall under the international arrangements. For the purpose of obtaining protection in colonies which have a registry of their own, entry must be made in such register.

The persons who are liable for infringement of performing right seem to be those who are actually responsible by themselves or their agents for the unauthorised performance, or who take part therein. But it is expressly provided that in the case of musical compositions, other than operas and stage plays performed in a duly licensed place, the proprietor, tenant, or occupier of the place where the performance is given is not liable unless he wilfully causes or permits the performance, knowing it to be unauthorised.

The remedies obtainable are (i.) in the case of copyright in the strict sense, damages, account of profits, delivery up of copies, and an injunction to restrain unauthorised reproductions. (ii.) In the case of performing right, damages, viz. 40s. for each unauthorised performance, or the benefit arising from the representation, or the injury sustained by the proprietor of the right, whichever is greatest; but in the case of musical compositions, other than operas or stage plays performed in a duly licensed place, the damages and costs are in the absolute discretion of the Court. An injunction to restrain unauthorised performances may also be obtained. In either case the action must be brought within twelve months of the offence in respect of which it is instituted. (iii.) In the case of unpublished works, there may be a common law action for an injunction and damages.

By the Musical (Summary Proceedings) Copyright Act 1902 (2 Edw. VII. c. 15), a Court of summary jurisdiction may, if the owner of the copyright satisfies it by evidence that pirated copies of music are being carried about or offered for sale, authorise a constable to seize them without warrant, or a constable may seize any supposed pirated copies at the request in writing of the owner of the copyright or of his agent duly authorised in writing and at the owner's risk. The latter course is the more usual. In either case the copies are taken before the Court and forfeited, destroyed, or otherwise dealt with at the Court's discretion on proof that they are infringements of copyright. The effectiveness of the Act, which constitutes quite a new departure in English legislation, must largely depend on the character of each Court and its readiness, when dealing with such a difficult matter as infringement of musical copyright, to dispense with technicalities in the interests of substantial justice. But the owner of the copyright ought to be prepared with proper evidence of his copyright and of its infringement by any particular copies, and he ought to be careful to authorise his agent, if he employs one, in writing to take measures in respect of each particular musical work of which he wishes him to effect the seizure. The Musical Copyright Bill of 1904 proposed to remedy certain defects in the Act of 1902, as displayed by recent decisions, by imposing penalties for the printing, vending, importing, exporting, and possessing of copies or plates of pirated musical works, unless the accused shows he had no guilty knowledge; by conferring powers of apprehension and search; and by permitting the destruction of such copies and plates, where the person who has dealt with or possessed them cannot be found and does not necessarily claim them within twenty-eight days. G. S. R.

COQUARD, ARTHUR, French composer, born in Paris, May 26, 1846, of a family of Burgundian origin. Simultaneously with his legal studies, he began in 1865 to work at harmony with César Franck, but in the following year and for five years afterwards circumstances obliged him to discontinue his musical studies. Having taken the degree of 'Dr. jur.' in 1870 he accepted the post of secretary to a member of the Senate; but, supported by the encouragement of Franck, he devoted himself once more to composition, and in 1876 produced a ballade for baritone and orchestra, 'Le Chant des Épées.' After a second interval of musical inactivity, lasting till 1881, numerous works were written, most of which were lyric or dramatic scenes for voice and orchestra, such as 'Cassandre,' 'Héro et Léandre' (1881), 'Christophe Colomb,' 'Andromaque,' symphonic works on 'Ossian,' etc., a sacred trilogy, 'Jeanne d'Arc,' and choruses to Racine's 'Esther,' H. de Bornier's 'Agamemnon,' and Longhaye's 'Helvetia.' His works for the stage include 'L'Épée du Roi' (two acts, Angers, 1884); 'Le Mari d'un Jour' (three acts, Opéra Comique, 1886); 'La Jacquerie' (four acts, Monte Carlo, 1895), completed from a fragment left by Édouard Lalo; 'Jahel' (four acts, Lyons, 1900); 'La Troupe Jolicœur' (three acts and prologue, Opéra Comique, 1902). Coquard, as musical critic to *Le Monde*, published there an excellent sketch of César Franck. He received from the Académie des Beaux Arts the 'Prix Bordin' for his book *De la Musique en France depuis Rameau.* Since 1892 he has been lecturer at the national institution for the blind. Coquard's music is distinguished by clearness, charm, and exact dramatic sentiment, and it may be regarded as a continuation of the noble classical traditions, happily united to modern harmonic science. G. F.

COR ANGLAIS (Ital. *Corno Inglese;* Germ. *Englisches Horn*). A tenor oboe, standing in the key of F, and therefore speaking a fifth lower than the ordinary oboe. It has the same scale and compass as the latter instrument, from E or E♭ in the bass, to about A or B♭ above the treble clef. It bears the same relation to the oboe that the basset-horn does to the clarinet, hence frequent confusion between the two instruments. [The instrument is a refined development of the tenor pommer (see POMMER), and is in some respects similar to the 'oboe da caccia' (*q.v.*) found in Bach's scores, and possibly to the 'chalumeau' of Gluck's operas, but it is more probable that the latter was an instrument of cylindrical bore.]

Beethoven wrote a fine trio for two oboes and cor anglais, numbered as op. 29, but more correctly as op. 87; also a set of variations on 'La ci darem,' which though performed at Vienna on Dec. 23, 1797, are still in MS. [A striking instance of the use of the cor anglais is in the opening of Act III. of 'Tristan'; and Meyerbeer, Halévy, Ambroise Thomas, and other modern composers use it frequently.] It has a peculiar wailing and melancholy tone, which is very effective, but it is difficult and somewhat treacherous in the orchestra. [A view has been recently advanced that the name 'Cor Anglais' should be 'Cor Anglé' (angled horn), the difficulty about the accepted name being that there is nothing distinctively English about the instrument, whereas many early specimens are bent at an angle in the middle of their length. The name is known to have been given, however, to instruments bent in a sweep rather than at an angle, and therefore the origin of the designation must at present remain uncertain.] W. H. S.; with additions in square brackets by D. J. B.

CORANTO. See COURANTE.

CORBETT, FRANCISQUE, whose real name was Francesco Corbetti or Corbetta, born at Pavia about 1620, died in Paris in March 1681; the best player of his time on the guitar. After travelling in Italy, Spain, and Germany, he settled for a time at the court of the Duke of Mantua, who sent him in 1656 to Louis XIV. He stayed for a few years in the French court, and then came to England, where Charles II. appointed him to an office in the Queen's household, with a large salary, and provided him with a wife. [He was in Paris again in 1669, and once more in London in 1677 (*Quellen-Lexikon*).] His best pupils were De Vabray, De Visé, and Médard, who wrote a curious epitaph on him. M. C. C.

CORBETT, WILLIAM, an eminent English violinist at the commencement of the 18th century, composed for the Lincoln's Inn Fields Theatre 1700-3, undertaking its direction in 1705-11. He was leader of the band at the Opera House in the Haymarket on its first opening in 1705. On the production of Handel's 'Rinaldo' in 1711 a new set of instrumentalists was introduced into the opera orchestra, and Corbett, quitting his position in the Queen's band, went to Italy, and resided for some years at Rome, returning and giving a concert in Hickford's Rooms in 1714 (April 28). He was appointed to the royal band of music, where his name appears from 1716 to 1747. But for some part of this time he travelled in Italy, making occasional visits to Venice, Milan, Florence, Cremona, Bologna, Naples, etc., amassing during the time a large collection of music, and a most valuable assemblage of Italian violins, etc. Those acquainted with his circumstances were at a loss to account for his ability to make these purchases except by the supposition that he was a Government spy, employed to watch the movements of the Pretender. Corbett returned to England in 1740, and seems to have resumed his position in the royal band. He died, at an advanced age, March 7, 1747-8. By his will he bequeathed his collection of instruments to Gresham College, providing also for the stipend of a person to show them, and for their care. The college authorities, however, rejected the gift on the ground that there was no room in the college for its reception, and the instruments were consequently sold by auction 'at the Great Room over against Beaufort Buildings, in the Strand, formerly the Hoop Tavern,' on Saturday, March 9, 1751. Corbett's collection of music was also sold by auction at his house in Silver Street, Golden Square. Before quitting England Corbett published several sets of sonatas for violins, flutes, oboes, etc.; some concertos for orchestra; and instrumental music for 'Henry IV,' 1700; 'As you find it,' 1703; and 'Love Betray'd, or, The Agreeable Disappointment,' 1703. About 1720 he published 'Concertos, or Universal Bizzaries composed on all the new Gustos in his travels through Italy,' containing thirty-six concertos in two books, the first in four parts, the second in seven, professing to exhibit the different styles of various countries and cities (*Dict. of Nat. Biog.* etc.). W. H. H.

CORDER, FREDERICK, born in London, Jan. 26, 1852, showed from infancy a strong aptitude for music, which he was, however, not allowed to indulge, being at the age of eighteen made to go into business. From his first situation he was unexpectedly released by the pecuniary embarrassments of his employers, and he then persuaded his parents to let him enter the Royal Academy of Music, where his talent for original composition was quickly recognised. He only remained there a year and a half, as, on being elected to the Mendelssohn Scholarship, he was sent to Cologne, where he studied hard for four years under Dr. Ferdinand Hiller. Shortly after his return to England he was appointed conductor at the Brighton Aquarium, where by his talents and energy he raised the musical entertainments from the very low level at which he found them, and brought the orchestra to a better condition of efficiency. Mr. Corder's gifts and culture are wide and varied. During the years when music proved unremunerative—as for years it must do to all young composers of high aim and uncompromising temper—he supported himself mainly by literary work, in much of which he had the co-operation and help of his accomplished wife. Several of his orchestral works have been performed at the Crystal Palace, the Philharmonic concerts, and elsewhere. His romantic opera 'Nordisa,' written for the Carl Rosa Company, was produced on Jan. 26, 1887, at the Royal Court Theatre, Liverpool, with brilliant success. It has since been performed in several provincial towns, and was brought out at Drury Lane, May 4, 1887. After the death of Carl Rosa the chances of English opera became so faint that Mr. Corder found himself forced to devote himself to teaching. He accepted a post as professor of composition at the Royal Academy of Music, of which he has been curator since 1889. He has trained many of the younger English composers, among them his very promising son, Paul W. Corder. Subjoined is a complete list of Mr. Corder's compositions. The words of all the vocal works but the last four are his own. The works marked with an asterisk have been published.

1. Evening on the Sea-shore. Idyll for Orchestra. 1876.
2. Im Schwarzwald. Suite. 1876.
3. Morte d'Arthur. Grand Opera, 4 acts. 1877-78.
4. Philomel. Operatic Satire, 1 act. 1880.
5. A Storm in a Teacup. Operetta. 1880.
6. The Cyclops. Cantata. 1881.
*7. River Songs. Trios for Female voices. 1881.
8. Overture. Ossian (written for the Philharmonic Society). 1882.
9. Nocturne for Orchestra. 1882.
10. Dreamland. Ode for Chorus and Orchestra. 1883.
*11. Roumanian Dances, Violin and Piano. 1883.
12. The Nabob's Pickle. Operetta. 1883.
13. The Noble Savage. Do. 1885.
*14. Prospero. Overture. 1885.
15. Orchestral scenes for The Tempest. 1886.
*16. The Bridal of Triermain. Cantata (Wolverhampton Festival). 1886.
*17. Nordisa. Romantic Opera. 1886.
18. Roumanian Suite for Orchestra. 1887.
*19. The Minstrel's Curse. Ballad for declamation, with orchestral accompaniment. Crystal Palace, March 10, 1888.
*20. Song, 'O sun, that wakenest all' (Tennyson).
21. The Blind Girl of Castel Cuillé. Cantata for Female voices. 1888.
*22. The Sword of Argantyr. Cantata (Leeds Festival). 1889.
23. True Thomas. Musical Recitation. 1895.
24. Pippa passes. Orchestral Scena drammatica. 1897.
25. Overture, three Entr'actes, and accompaniments to Parker's play 'The Termagant.' 1898.
26. Overture and incidental music to 'The Black Tulip.' 1899.
27. The Witch's Song. Musical Recitation. 1902.

Mr. Corder is understood to have completed several other operas for his own gratification, as it is hardly likely, in existing conditions, that they will see the light. F. A. M.

CORDIER, Jacques, better known under the name of Bocan, born in Lorraine about 1580; dancing-master and performer on the violin and rebec in the reign of Louis XIII. He was unable to read music, but had great power of execution, and Mersennus mentions his gift of modulating the tones of the violin. He was dancing-master to Henrietta Maria, Queen of Charles I., and came with her to England. The King took great delight in hearing him play the violin. He returned to Paris when the Civil War broke out, and his tomb at St.-Germain l'Auxerrois was restored in 1843. Chancy's 'Tablature de Mandore' (Paris, 1629) contains a graceful 'branle' by Cordier. M. C. C.

CORELLI, Arcangelo, a great violinist and composer, born at Fusignano, Imola, Feb. 12, or 13,[1] 1653. He learnt counterpoint from Matteo Simonelli, and the violin from G. B. Bassani. Of the earlier part of his life but little is known. He appears to have travelled in Germany, and to have stayed for some time at Munich, attached to the court of the Elector of Bavaria. It is also related that he went to Paris in 1672, but soon left it again, owing to Lulli's jealousy. This however, according to Fétis, is very doubtful. [Chrysander states that between 1680 and 1685 he spent some time in the society of Farinelli at Hanover.] Some time before 1685 he returned to Italy and settled at Rome, where he published his first work, a set of twelve sonatas. He soon made a great reputation as performer and composer, and became a favourite in the highest circles of Roman society. Cardinal Pietro Ottoboni, an enthusiastic lover of the arts in general and of music in particular, was his great friend and patron. Corelli lived in the Cardinal's palace with certain intermissions (see below) up to the day of his death, conducting the concerts, which took place every Monday, and which were considered the most important and interesting events in Roman musical life. He also lived on terms of intimate friendship with some of the most eminent painters of the time, Cignani, Maratti, and others, with whose assistance he formed a collection of valuable pictures. This collection, together with a not inconsiderable sum of money (about £60,000), he left in his will to his friend and benefactor the Cardinal, who, however, accepted the pictures only and handed over the money to Corelli's relations.

Corelli appears to have been of the most amiable disposition, and a model of truly artistic modesty. He was very simple and unpretentious in all his habits. Handel, though esteeming him highly, used to say of him: 'He likes nothing better than seeing pictures without paying for it, and saving money.' He dressed almost shabbily, and would on no account hire a carriage, but always went on foot. Hawkins, in his *History of Music*, gives an account of his meeting with Handel at Rome. Handel conducted some of his own cantatas, which were written in a more complicated style than the music with which Corelli and the other Italian musicians of that period were familiar. Handel tried in vain to explain to Corelli, who was leading the band, how a certain passage ought to be executed, and at last, losing his temper, snatched the violin from Corelli's hands and played it himself, whereupon Corelli remarked in the politest manner 'Ma, caro Sassone, questa musica è nel stilo francese, di ch' io non m' intendo' ('But, my dear Saxon, this music is in the French style, of which I have no experience'). It was the overture to 'Il trionfo del tempo,' which Handel, probably with special regard to Corelli, had written in the style of his concerti grossi with two solo-violins. It is a fiery impetuous piece, truly Handelian in character, and it is not difficult to understand how Corelli in his quiet elegant manner failed to attack with sufficient vigour those thundering passages. That Corelli, who in his own compositions never goes beyond the third position, might have been puzzled by this passage, which occurs in the same overture, is also possible, but it is hardly likely to have caused the scene described above.

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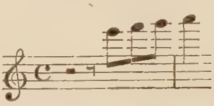
[1] See note on p. 604*b*.



His fame was not limited to Rome and Italy. From all countries young talents came to benefit by his instruction; and his compositions were published in Amsterdam, Antwerp, Paris, and London, as well as in Italy. Among his numerous pupils the most eminent were Geminiani, Locatelli, Somis, Baptiste, and Castrucci.

Illustrious foreigners visiting Rome hardly ever failed to pay homage to Corelli. When Queen Christina of Sweden came there, he conducted in her palace the performances of an orchestra of 150 musicians. The King of Naples repeatedly tried to induce him to settle in his capital, and made him most favourable offers, which were however all declined by Corelli, who was not willing to give up his happy position at Rome, where he was universally loved and esteemed. [In 1689 and 1690 he was at the court of Modena.] It was not till about 1708 that he visited Naples, which town, with Alessandro Scarlatti as its leading musician and an excellent orchestra, was at that period by far the most important musical centre of Italy. Corelli was most anxious to ensure complete success in Naples, and, in order to be sure of effective accompaniment, took with him two violinists and a violoncello player. But he soon saw that this precaution had been superfluous. At the first rehearsal Scarlatti's band went through the introductory tutti of one of Corelli's concertos without a mistake, whereupon Corelli admiringly exclaimed: 'Si suona a Napoli!' ('They can play at Naples!') The king, however, did not appreciate his playing, and, pronouncing his adagio tedious, left the concert-room before Corelli had finished. But this was not all. Soon afterwards Corelli was leading the performance of a composition of Scarlatti's, when, in a passage that probably was not well written for the violin, he made a very conspicuous mistake, while Petrillo, the Neapolitan leader, who was familiar with the passage in question, executed it correctly. Then came a piece in the key of C minor. Corelli, already disconcerted, led it off in C major. 'Ricominciamo!' ('Let us begin again!') said Scarlatti, with his usual politeness, and poor Corelli started once more in major, so that Scarlatti was at last obliged to point out his mistake. Corelli felt this incident as a great humiliation, and left Naples immediately. Returned to Rome he found that a new violinist, Valentini, had won the general applause and admiration of the public, and considering himself slighted and superseded, took it so much to heart that his health began to fail. In 1712 he published his last work, dedicated to his admirer John William, Prince Palatine of the Rhine, and died Jan. 10,[1] 1713. He was buried in a princely style in the Pantheon, not far from Raphael's tomb, and Cardinal Ottoboni erected a marble monument over his grave, the inscription on which bears testimony of the high esteem and admiration in which Corelli was held. For many years a solemn musical service was held on the anniversary of his death, when some of the great master's compositions were performed, conducted by one of his pupils.

Corelli has a double claim to a prominent place in the history of musical art—as a great violinist who laid a firm foundation for all future development of technique and of a pure style of playing; and as a composer who materially advanced the progress of composition. Still there can be no doubt that above all he was a great violin player, and that all he wrote grew out of the very nature of his instrument; and as the violin is not only a solo instrument but at the same time the leading orchestral one, we owe to Corelli the typical treatment of it in two important branches of composition. In his chamber-sonatas and concerti grossi (opp. 1, 2, 3, 4, and 6) he must be considered the founder of the style of orchestral writing on which the future development in this direction is based, while in the sonatas (op. 5) which have merely an accompanying fundamental bass, he gives a model for the solo sonata, and thereby for all writing for the violin as a solo-instrument.

All his works are characterised by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing power of the violin. The quick movements are not on the whole of equal merit with the adagios,—at least in point of originality of thought and variety of character. They appear to our modern feeling somewhat dry, almost exercise-like.

Corelli's gavottes, sarabandes, and other pieces with the form and rhythm of dances, do not materially differ from similar productions of his immediate predecessors and contemporaries, although, like everything that he wrote, they are distinguished by great earnestness and dignity of style, and are especially well adapted to the instrument. He was not so much an innovator as a reformer; he did not introduce new or striking effects; it cannot even be denied that his technique was a limited one—he never goes

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[1] As to the actual dates of birth and death, which depend on the translation of Corelli's epitaph as copied by Burney in his *History*, vol. iii. p. 554, see the *Quellen-Lexikon*.

PETER CORNELIUS

beyond the third position—but, by rigidly excluding everything that appeared to him contrary to the nature of the instrument, and by adopting and using in the best possible way everything in the existing technique which he considered conformable to the nature of the violin, he not only hindered a threatened development in the wrong direction, but also gave to this branch of the art a sound and solid basis, which his successors could and did build upon successfully.

The following are the titles of the original editions of his works :—

(1) XII Sonate a tre, due violini e violoncello, col basso per l'organo, op. 1; Roma, 1683. (2) XII Suonate da camera a tre, due violini, violoncello e violone o cembalo, op. 2; Roma, 1685. (3) XII Suonate a tre, due violini e arcileuto col basso per l'organo, op. 3; Modena, 1689. (4) XII Suonate da camera a tre, due violini e violone o cembalo, op. 4; Bologna, 1694. (5) XII Suonate a violino e violone o cembalo, op. 5; Roma, 1700. The same arranged by Geminiani as Concerti grossi. (6) Concerti grossi con duoi violini e violoncello di concertino obligati, e duoi altri violini, viola, e basso di concerto grosso ad arbitrio che si potranno radoppiare, op. 6; Roma, 1712.

A number of spurious works were published under Corelli's name, but none are genuine except the above six. [Many modern editions of these works exist, but the best and most authoritative is that of Joachim and Chrysander, published originally as one of the *Denkmäler der Tonkunst* and afterwards in Augener's edition in two volumes.] P. D.

CORFE, Joseph, born in 1740 at Salisbury, was one of the choristers at the cathedral there under Dr. John Stephens, organist and master of the boys. In 1783 he was appointed a Gentleman of the Chapel Royal, and sang in the Handel Commemoration in the following year. In 1792 he succeeded Robert Parry as organist and master of the choristers of Salisbury Cathedral, which offices he held until 1804. Corfe composed and published a volume of Church Music, consisting of a service and eleven anthems, etc.; three sets of Glees, of twelve each; a Treatise on Singing; a Treatise on Thorough-Bass, a work still held in esteem; besides editing a Selection of Sacred Music made by James Harris, and other works. He died July 29, 1820, aged eighty.

His son Arthur Thomas, was born at Salisbury, April 9, 1773. In 1783 he became a chorister of Westminster Abbey under Dr. Cooke. He subsequently studied the pianoforte under Muzio Clementi. In 1804, on the resignation of his father, he was appointed organist and master of the children of Salisbury Cathedral. He organised a successful festival at Salisbury on August 19-22, 1828. A. T. Corfe produced and published a service and some anthems, several pianoforte pieces, and 'The Principles of Harmony and Thorough-Bass.' He died, whilst kneeling in prayer, Jan. 28, 1863, in the ninetieth year of his age, and was buried in the cloisters of Salisbury Cathedral, where a tablet was erected to him by his thirteen surviving children, one of whom, Charles William, Mus.D., born July 13, 1814, was organist of Christ Church, Oxford, from 1846; he took the degree of Mus.D. in 1852, and died at Oxford, Dec. 16, 1883. Another of A. T. Corfe's sons, John Davis Corfe, born 1804, was organist of Bristol Cathedral from 1825, and died in Jan. 1876. (*Dict. of Nat. Biog.*) W. H. H.

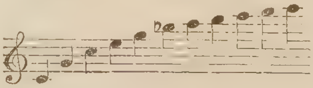
CORKINE, William, probably a lutenist, published in 1610 'Ayres to Sing and Play to the Lute and Basse Violl. With Pavins, Galliards, Almaines and Corantos for the Lyra Violl,' and in 1612 'The Second Booke of Ayres, some to sing and play to the Base Violl alone; others to be sung to the Lute and Base Violl, with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra Violl.' Nothing is known of his life. W. H. H.

CORNELIUS, Peter, a near relation of the painter of the same name, and as composer and author a prominent representative of the so-called New-German school, was born at Mayence, Dec. 24, 1824. He was originally intended for the stage, and it was not till after his first performance, which seems to have been unsuccessful, that he decided to adopt music as a profession. His musical education had been incomplete, but his dramatic studies had made him acquainted with literature, and were of considerable service in developing his poetic faculties. He worked hard, and acquired a vast amount of general information. After the death of his father (1844) he pursued music with energy and completeness, studying from 1845 to 1850 with Dehn of Berlin; but his tendencies were forwards towards the modern ideal, rather than backwards to the strict rules of counterpoint. In 1852 he went to Weimar and joined the young artists who, under Liszt's leadership, were striving to carry out the ideas of Richard Wagner. They eventually formed a separate school, to which the name 'New-German' became attached. It was here that Cornelius became acquainted with Wagner's works, while with Liszt he formed ties of the closest intimacy. His active and versatile pen was of great service to the young enterprise. He strove to elucidate the new principles in the *Neue Zeitschrift für Musik*, the organ of the party, both by original articles and by translating a series of lectures given in French by Liszt. As a practical embodiment of the new views he composed a comic opera, 'Der Barbier von Bagdad,' of which only a single performance took place (1858). [See Barber of Bagdad.] Liszt resented the judgment of the public, and left Weimar, which ceased to be the centre of the school. In 1858 Cornelius went to Vienna, where Wagner was after 1861, and became intimate with him also. When King Ludwig II. invited Wagner to Munich, Cornelius followed him there (1865), first as reader to the king, and later as professor of harmony and rhetoric at the Conservatorium, after it had been transformed into the 'Königliche Musik-schule' with H. von Bülow as principal. Cornelius's grand opera the 'Cid,' produced at Weimar (1865), may be considered as the fruit of his intercourse with Wagner. He was working at another, entitled 'Gunlöd'—of which, after Wagner's example, he had himself taken the subject from the legends of the Edda—when he died at Mayence, Oct. 26, 1874. 'Gunlöd' was orchestrated by C. Hoffbauer and Ed. Lassen, and produced in 1891 at Weimar and 1892 at Strasburg. A duet from it was sung at the Sheffield Festival of 1902. The effect of his dramatic works in furthering the Wagner movement cannot fairly be estimated, as the public have had so little opportunity of judging them. His published works, principally vocal, show him to have had much feeling. The following deserve mention:—'Duets for Soprano and Baritone,' op. 6; 'Lieder-cyclus,' op. 3; 'Trauerchöre' (for men's voices), op. 9; and above all, the 'Weihnachtslieder,' op. 8. Most of these are settings of his own poems. He published a volume called *Lyrische Poesien* in 1861, and an autobiography in 1874. The exquisite 'Vätergruft' for baritone solo and chorus *a cappella*, and the refined and expressive set of six 'Brautlieder,' were published after his death, the latter in 1878. Three more books of posthumous works, consisting of eleven songs and four duets, were edited by Max Hasse and published by Breitkopf & Härtel in 1898. A. M.

CORNELYS, THERESA, born at Venice in 1723, was the daughter of an actor named Imer. She was the mistress of a senator Malipiero at the age of seventeen, and in 1753 bore the same relation to the Margrave of Baireuth, being then married to a singer named Pompeati. About the same period she was nominated director of the theatres in the Austrian Netherlands. She came to England and sang as second woman on the first performance of Gluck's opera 'La caduta de' Giganti' at the Haymarket, Jan. 7, 1746. She sang at Amsterdam as Mme. Trenti, and took the name of Cornelys from that of a gentleman at Amsterdam, M. Cornelis de Rigerboos. Returning to England, she bought Carlisle House, Soho Square, in 1760, in order to give a series of public entertainments, to which a number of ladies and gentlemen subscribed under the name of 'The Society.' On Feb. 26, 1761, she sang as Mme. Pompeati in the Music Room in Dean Street for the benefit of a Signor Siprutini. Her eleventh entertainment was advertised to take place on May 5, 1763. The first 'grand concert of vocal and instrumental music' took place on Friday, Feb. 24, 1764, and the first 'morning subscription music' on April 6 of the same year. In spite of opposition and quarrels her rooms became very popular. Bach and Abel directed her concerts in 1765; they appear to have been connected with Carlisle House down to 1773, and perhaps later. In April 1768 Mrs. Cornelys was honoured with the presence of some of the Royal Family, and in August of the same year the King of Denmark visited her rooms. In 1769 she gave a festival and grand concert under the direction of Guadagni. Galas, concerts, and masked balls followed each other in rapid succession, but the proprietors of the Italian Opera House felt that the 'Harmonic meetings' were becoming dangerous rivals to their own attractions. Mrs. Cornelys and Guadagni were fined at Bow Street, and she was indicted before the Grand Jury, Feb. 24, 1771, for keeping 'a common disorderly house.' Goldsmith's 'Threnodia Augustalis' for the death of the Princess of Wales, with music by Vento, was given at the rooms Feb. 20, 1772. Her fashionable supporters began to leave her house for the Pantheon, and in the *London Gazette* for Nov. 1772 appeared the name of 'Teresa Cornelys, dealer.' In the following month Carlisle House and its contents were sold by auction. On several occasions between 1775 and 1777 Mrs. Cornelys is to be heard of as giving concerts and balls at Carlisle House, but after the latter date she remained in retirement under the name of Mrs. Smith, and was supported by a son, who predeceased her. A short time before her death she sold asses' milk at Knightsbridge and unsuccessfully tried to arrange some public breakfasts. She died in the Fleet Prison Aug. 19, 1797, at the age of seventy-four, leaving a daughter who called herself Miss Williams. The merits of Mrs. Cornelys as a singer were small, but the 'Circe of Soho Square,' as she was styled, organised during twelve years the most fashionable series of entertainments in London. She was an able woman of business and thoroughly understood the art of advertising. Carlisle House passed through various fortunes. In 1780 the ball-room was used by a debating society, and in 1785 the property was sold afresh. Carlisle House was pulled down about 1788 and the present houses, 21A and 21B, built on the site. St. Patrick's (Roman Catholic) Chapel in Sutton Street, consecrated in 1792, was the former banqueting- or ball-room. (See *Dict. of Nat. Biog.*) H. R. T.

CORNEMUSE. The Italian and French name for the BAGPIPE.

CORNET (i.) (Ital. *Cornetto*; Fr. *Cornet-à-pistons*). For a description of the instruments known by this name before the introduction of the modern valve system, see ZINKE. The name is now applied to a brass valve instrument, with cupped mouthpiece, intermediate in character and proportions between the trumpet and the bugle, and formerly called also Cornopean. It possesses the usual scale of open or harmonic notes, as follows:—



The real fundamental, which is rarely made use of, is the octave below the lowest here given. The last four notes are extremely difficult, and are practically unused, the effective compass ending with C above the stave.

The relationship of the cornet to other brass instruments is treated under Horn, and the means by which its chromatic scale is obtained under Valve, but a few special characteristics are noted here.

The instrument in C with harmonic scale agreeing in actual pitch with that written above is very little used. It is usually made with one shank for B♭ and another for A♮, and as it is treated as a transposing instrument, its actual pitch is a tone or a minor third lower than the written note, according to the shank in use. Extra crooks were formerly used down to F and even lower, but these have wisely been given up.

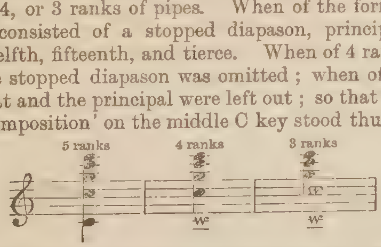
For military and brass band purposes, in addition to the cornet in B♭ a smaller cornet is made in E♭, the notes of which, therefore, sound a minor third higher than written.

The bell of the instrument is of about the same size as that of the trumpet, but the tubing towards the mouthpiece tapers considerably, and this tapering has the effect of making the lower notes better in tune than those on the trumpet. Although for brilliance and dignity of tone the cornet cannot equal the trumpet, yet in the hands of a good player it has a distinctly vocal quality, and it is to be regretted that it is so often vulgarised.

In military and brass bands, parts are written for solo cornet, as well as for 1st, 2nd, 3rd, and 4th. It has not yet been much employed in the scores of classical music, though it is used freely by Berlioz, Tchaikovsky, and many others, and it is occasionally used in orchestras instead of the trumpet. In opera an instance of its use which will be familiar is in the air 'When other lips' in Balfe's 'Bohemian Girl.' D. J. B.

CORNET. (ii.) This name is given to several kinds of organ stops; among others to pedal reed-stops of 4 and 2 feet length in numerous Dutch and German organs. A 'Cornette' of 4 feet occurs in the cathedral organ at Kronstadt; a 'Cornetin' of 2 feet in the 'Old Church' organ at Amsterdam; and a 'Cornettino,' 2 feet, in the music hall organ at Boston in America.

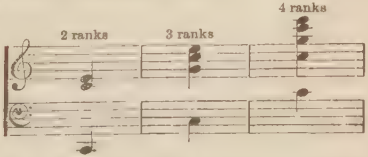
The great organ Solo Cornet comprised either 5, 4, or 3 ranks of pipes. When of the former it consisted of a stopped diapason, principal, twelfth, fifteenth, and tierce. When of 4 ranks the stopped diapason was omitted; when of 3, that and the principal were left out; so that the 'composition' on the middle C key stood thus—



and the one or two separate stops necessary were added or 'drawn' with the cornet when the series of 5 pipes was not complete. The pipes of the solo cornet were 4 or 5 'scales' wider or 'larger' than the corresponding pipes of the ordinary stops, to render the tone very powerful and broad; and very frequently, in order to make it still more prominent, the stop was placed on a sound-board of its own and raised a few feet above the surrounding pipes, in which case it was called a '*mounted* cornet.' Father Smith's solo cornet at the Temple (4 ranks) was not mounted.

The Echo Cornet, of soft tone, and shut up in a box, was of 3 ranks, or 4 at most, the composition being as above given. 'Cornet Voluntaries,' as they were called, were in great vogue for a very long time, and consisted of runs and twirls for the right hand, played in single notes, first on the louder stop and then repeated on the softer, the left hand meanwhile playing a soft bass. So fashionable were these peculiar display pieces that Dr. Dupuis states on the title-page of his volume of voluntaries, containing specimens of the kind, that they were 'Performed before their Majesties at the Chapel Royal, St. Paul's Cathedral, etc.'; while Russell, in his book printed in 1812, shows that the attachment for the old Echo still lingered exactly a century after it had been improved upon by the invention of the Swell (in 1712), by directing at the head of one of his pieces 'The Swell Pedal *not* to be used in this movement.' The name 'Echo Cornet' is still frequently applied to a compound stop of small scale and light tone in swell organs. In many of the continental organs the cornet stop extends down to tenor C; and in some places it is used, on account of its strong and travelling tone, as an accompaniment to the priest's voice at the far end of the church. This is, or was, the custom a few years ago in many of the churches of Cologne, including the cathedral.

As the cornet is a compound stop that can be carried through the usual compass of a manual without any 'break' in its composition, it is sometimes looked upon as a good stop for covering the repetitions which necessarily occur in all compound stops that rise to a greater altitude than itself above the unison. At such times it is made as a 'progressive' stop; that is to say, it has fewer pipes in the bass, with an increasing number up to the middle of the keyboard. Commencing with two pipes on the CC key, a third rank is added at tenor C, and a fourth at middle C; and the stop starts with a fifteenth and tierce, to which are added first a twelfth and then a principal, thus—



The 'large scale' is preserved, but the pipes have only narrow mouths, and produce a pleasant and rather flute-like quality of tone. A stop somewhat of this kind occurs on the great manual of Schulze's fine organ in Doncaster parish church. E. J. H.

CORNETTE, Victor, son of an organist, born at Amiens, 1795, a musician of indefatigable activity. He entered the Paris Conservatoire in 1811, and studied composition under Lesueur. He served in the band of the 'Grenadiers tirailleurs de la Garde impériale' in 1813 and 1814, and was at Waterloo; was professor at the College of St. Acheul from 1817 to 1825; member of the orchestra at the Odéon (1825), Opéra Comique (1827); chorus master at the Opéra Comique (1831-1837); director of singing at the Gymnase de musique militaire (1839); conductor of the Strasburg theatre (1842); chorus master to the Opéra national (1847); and again chorus master at the Opéra Comique (1848); also trombonist in the band of the Garde Nationale, and deputy organist at St. Sulpice and the Invalides. Cornette composed an enormous mass of music for every variety of instrument, and published *méthodes* for trombone, ophicleide, cornet-à-pistons, bugle, saxhorn, saxophone, bassoon, oboe, horn, trumpet, harp, violoncello, viola, organ, and harmonium. M. C. C.

CORNETTO, or Cornet-à-Bouquin. See Zinke.

CORNO, the Italian term for Horn.

CORNO DI BASSETTO. (i.) See Basset-horn. (ii.) Another name for the clarinet stop of the organ, especially of its suitable bass.

CORNO DI CACCIA, *i.e.* hunting-horn, the French horn. The name often occurs in J. S. Bach's scores.

CORNO FLUTE. A manual 8-ft. organ stop of very soft tone, invented by Herbert Norman.

CORNOPEAN, a name originally applied to the cornet-à-pistons, though now disused.

CORNU (Latin, *Horn*). As in modern music, Corno, the Italian form of this word, stands for the orchestral or French horn, the use of the word cornu is now practically confined to the instruments so named used by the Romans. These were short curved horns of the bugle character, corresponding to the mediæval bugle and oliphant. One in the British Museum is of bronze, curved to nearly a half-circle, and is about forty-five inches long. Its pitch is about D♭ or a minor third higher than that of the modern infantry bugle. The distinction between the cornu and the Buccina (*q.v.*) is not always clear, and the names may sometimes have been interchangeable. (See also Lituus and Tuba.) D. J. B.

CORNYSHE, or CORNISH, William, was master of the children of the Chapel Royal, in which office he succeeded William Newark in 1509. In the Privy Purse Expenses of Henry VII. under date Nov. 12, 1493, a payment is entered 'to one Cornyshe for a prophecy in rewarde, 13*s.* 4*d.*,' and in the Privy Purse Expenses of Henry's Queen, Elizabeth of York, under date Dec. 1502, a similar amount for 'setting of a carralle upon Christmas day.' When the children of the chapel under Cornyshe took part in the performance of a play at court they were rewarded with the sum of 6*l.* 13*s.* 4*d.* Cornyshe was a great favourite with Henry VIII. We find a payment, '8 Henry VIII. Nov. To Master Cornishe, gentylman of the King's Chapell, upon a warraunt, in rewarde, 200*l.*' But this large sum, no doubt, included gratuities to his brethren in the Chapel. In 1504 Cornyshe, being confined in the Fleet Prison, upon, as he informs us, some false information given by an enemy, wrote a poem entitled, 'A Treatise between Trouth and Informacion,' some extracts from which are given in Hawkins's *History of Music.* The real cause of his incarceration is unknown, but it has been conjectured that he had allowed his pen greater freedom than was agreeable to some persons. However, in 1508 we again find him taking part in a court play, as appears by a payment 'To Mr. Kite, Cornishe, and other of the Chapell that played affore the King at Richmonte, 6*l.* 13*s.* 4*d.*' He went with the king to the Field of the Cloth of Gold, 1520, and devised the pageants at the banquet. He died before Nov. 1524. He was succeeded by William Crane in 1526. (See *Dict. of Nat. Biog.*) W. H. H.

CORNYSHE, William, junior, son of the preceding, was a composer in the early part of the 16th century. Three part-songs by him are contained in a manuscript volume compiled by Dr. Robert Fayrfax, and now in the library of the British Museum (Add. MS. 5465). Two of those songs were printed by Hawkins in his *History of Music.* [A 'Salve Regina,' *a* 5, is in the British Museum, Harl. MS. 1709, an 'Ave Maria,' *a* 5, in the library of the Royal College of Music, and a 'Gaude virgo,' *a* 4, as well as the other sacred pieces, in a MS. at Eton. Other vocal works are at Caius College, Cambridge, and Add. MS. 31,922. W. H. H.

CORONA. A synonym for Fermata or Pause, of somewhat rare occurrence; a familiar instance of its use is in the 'Virgo virginum' of Dvořák's 'Stabat Mater,' in which *Senza Corona* is placed over the last note of the movement in the vocal parts, to emphasise the fact that the instruments alone hold out the pause. M.

CORONACH (*Gaelic*, a funeral cry, from *Co*, 'together'—analogue of the Latin *con*—and *ranach*, 'a shrieking or weeping': root *rān*, 'a shriek or cry'). This was the dirge chanted in former times in Celtic Scotland by the Bard or Seannachie on the death of the chief or other great personage of a clan. In some degree it resembled the song of praise composed and led by special bards: the genealogy, the virtues, and the great deeds of the deceased were recounted in pathetic verse to plaintive wild music, the bard giving vent to his own grief, while the sounds of the harp and the wailings of women excited that of the hearers. However rude, it appears to have been rhythmical, and was chanted in recitative. Although the great funeral ceremonial, of which the dirge was only a part, must have been confined to persons of distinction, yet in all cases the coronach was indispensable, as without it, according to popular belief, the spirit was condemned to wander forlorn, bewailing its miserable fate that this rite had been denied to it. These ceremonies had, however, no religious significance; the virtues, heroism, and achievements of the dead were alone their subject; and the rite continued thus to be observed in Ireland and the Highlands of Scotland long after the conversion of the people to Christianity. Dr. Stewart of Nether Lochaber—perhaps the highest living authority on such matters—writes:—

> Our oldest Gaelic Laments are to this day to be chanted rather than sung; and I can recollect an old seannachie in the Braes of Lochaber, some thirty-five years ago, chanting MacIntosh's Lament to me, in a style of recitative that impressed me greatly; his version of the well-known and beautiful air being in parts very different from that printed in our books; and if ruder and wilder, all the more striking because of its naturalness.

Sir Walter Scott mentions the coronach as a part of the funeral rite when the body of the chief of clan Quhele was borne to an island in Loch Tay (*Fair Maid of Perth*, chap. xxvii.); and again in 'The Lady of the Lake' (canto iii.) he introduces the coronach in the beautiful verses, beginning, 'He is gone on the mountain.' In a note he also gives a translation of a genuine Gaelic coronach. In ordinary cases of death this dirge was simply the expression of the grief of the women of the clan for the loss of a protector or breadwinner, intensified by the genius of a poetic and highly imaginative people.

These funeral customs must have prevailed in Scotland before the advent of the Romans, and been handed down from prehistoric times, for they were confined to the Gaelic-speaking districts north of the wall of Antoninus, and W. F. Skene has now proved beyond a doubt that the Picts, the inhabitants of that region, were a Celtic race, their language being Gaelic with traces of Cornish. In Scotland in modern times the rhapsody of the bard and the wail of the women are no longer heard: the name Coronach has been transferred to the Cumhadh or musical lament, a kind of pibroch now played by the pipers who lead the funeral procession. These pibroch laments are in a peculiarly weird, wild style, well suited for the bagpipe, but not capable of being reproduced on any other instrument. They begin with a simple *motivo*, and this is worked up, with ever-increasing intricacy and rapidity of notes, through a number of divisions or variations, till the same simple wild strain reappears as the close. Some of these laments have a high reputation, such as those of MacIntosh, MacLeod, MacRimmon (*Cha till mi tuille*—I return no more). The last is often played as the emigrant's farewell to his country.

In Ireland these funeral rites would seem to have been celebrated in early times on a much grander scale than in Scotland. Professor Sullivan, in his excellent *Introduction to O'Curry's Lectures on the Manners and Customs of the Ancient Irish*, quoting from the Book of Ballimote and other Irish MSS., shows that in many cases a funeral pyre was erected, the favourite dogs and horses of the deceased slain and burned with the body, and that, in one instance at least, there was an extraordinary addition to the ceremonial. This took place at the funeral of Fiachra, the son of Eochad Muidhmeadhan. He had won a great battle in Munster, and was returning home to Temar (Tara) with the spoil and hostages taken from the enemy:

> When he reached Ferud in Meath, Fiachra died of his wounds there. His *Leacht* (stones set up to protect the urn) was made; his *Fert* (mound of earth) was raised; his *Cluiche Caintech* (pyre) was ignited; his Ogham name was written; and the hostages which he had brought from the South were buried alive round the *Fert* of Fiachra, that it might be a reproach to the Momonians for ever, and that it might be a trophy over them.

The *Cluiche Caintech* here used for the pyre was properly the whole funeral rite, and included the burning of the body, the enclosing of the ashes in the urn, the recitation of dirges, and the performance of games. When in Christian times burial took the place of cremation, some of these observances survived, in particular the dirge or wail, while the lighted candles are supposed to represent the ignition of the pyre. Much information of the most interesting nature will be found in Professor Sullivan's work, and not altogether confined to matters of antiquity. [The Irish *Cumadh* or *Caoine* was somewhat similar to the *Ochone*, an example of which is in the *Fitzwilliam Virginal Book* (ed. Fuller Maitland and Squire, vol. i. p. 87).—W. H. G. F.]

These observances seem to be a survival of rites common to the Aryan nations of antiquity. The funerals of Patroclus and of Hector, as related in the *Iliad*, may be taken as descriptions of a traditionary custom, thousands of years older than Homer, practised by the progenitors of these nations before even the earliest swarm had left its fatherland.

Much interesting matter regarding Celtic customs will be found in O'Curry's *Lectures*; Walker's *Memorials of the Bards*; Logan's *Gael*, edited by Dr. Stewart, and an admirable chapter on the ethnology of the country in W. F. Skene's *Celtic Scotland*. The writer is also indebted to the late Dr. George MacDonald not only for the Gaelic etymology, but also for kind hints on the subject. J. M. W.

CORRI, DOMENICO, born in Rome, Oct. 4, 1746, studied under Porpora from 1763 to 1767; was invited to Edinburgh in 1771 to conduct the concerts of the Musical Society, and settled there as a publisher and singing-master. His first publication was a small oblong quarto dated 1772, *Six Canzones dedicated to Scots Ladies.* He quickly made a reputation and became proprietor of some recreation and concert gardens near Edinburgh. He brought out his 'Alessandro nell' Indie' in London in 1774, and engaged in theatrical speculation in Edinburgh, taking the Theatre Royal, but the enterprise failed, and Corri was 'sequestrated' in 1779, shortly after which his business as publisher was carried on under the name of his son, John Corri (see Corri & Co.). In 1787 Corri joined Mazzinghi and Storace in writing additions to Paisiello's 'Re Teodoro,' and he seems to have settled in London about 1790. He entered into partnership with Dussek, who married his daughter in 1792, and for a time success followed him. His opera 'The Travellers' was produced Jan. 22, 1806. He also wrote a large number of songs; sonatas, airs, and rondos; *The Art of Fingering*, 1799; *A Musical Dictionary*, 1798; *A Musical Grammar*, and *The Singer's Preceptor*, 1810. He died at Hampstead, May 22, 1825. For Natale Corri his brother, and Montague Corri his son, see Corri & Co. Another son, Philip Antony Corri, was one of the original promoters of the Philharmonic Society, and finally settled in America; another, Haydn Corri, born in 1785, settled in Dublin as a pianoforte teacher in 1821, and from 1826 to 1848 was organist and choirmaster of the Roman Catholic Pro-Cathedral, Dublin. He died Feb. 12, 1860. [*Dict. of Nat. Biog.*; *Brit. Mus. Biog.*; *Quellen-Lexikon*; information from Frank Kidson and W. H. Grattan Flood.] M.

Corri & Co. London and Edinburgh music publishers. As stated above [see Corri, D.], Domenico Corri had, about 1780, commenced a small music business in Edinburgh, using his son's name, John Corri, probably on account of his own monetary difficulties. In 1780 he, or his son John, was in partnership with James Sutherland, and they opened a shop at 37 North Bridge St. in 1783. On the death of Sutherland in 1790 Domenico Corri removed to London and established himself as a musicseller and publisher at 67 Dean St., Soho. His daughter having, in 1792, married J. L. Dussek the composer, the latter went into partnership with his father-in-law, and as 'Corri, Dussek, & Co.' the firm made great advances, taking additional premises at 28 Haymarket. Meanwhile the Edinburgh business as 'Corri & Co.' had also opened another shop at 8 South St. Andrew St., still retaining the one in North Bridge St.

The London and Edinburgh firms were closely connected, the Scotch business being probably under the management of Natale Corri (1765-1822), younger brother of Domenico, and others of the family. The two firms issued quantities of all classes of music, including many Scottish dance and vocal pieces as well as the compositions of Dussek and of Corri, and some works by Haydn.

In 1801 the Corri-Dussek firm in London got into financial difficulties, and Dussek had fled to the continent in 1800 to avoid his creditors. In 1802, and for a couple of years afterwards, D. Corri kept on the Haymarket business alone, until his son Montague Corri (born at Edinburgh, 1784, died in London, 1849), took it over under the style 'M. P. Corri & Co.' In 1805 it stood 'M. P. Corri, Hall, & Co.' and became, in 1806, 'Corri & Pearce.' Corri entirely dropped out in 1807-8, while Pearce & Co., after having spent some little time at 28 Haymarket, removed to 70 Dean St., and ultimately to 24 Panton St., Haymarket. The Edinburgh Corri & Co. came to grief at the same time as the London firm, and Natale Corri set up for himself at the head of Leith Walk, the business ceasing at his death in 1822. F. K.

CORRI-PALTONI, Mme. Frances, daughter of Natale Corri, and niece of Domenico, born in Edinburgh, 1801, a dramatic singer of ability; studied under Catalani in 1815 and 1816. She sang in London (1820); in Germany; in Italy, where she married Paltoni, a singer; in Madrid (1827); and with Lablache in Milan (1828). In 1830 she returned to Germany. Her voice was a fine mezzo-soprano, with a brilliant shake. M. C. C.

CORSI, Jacopo, a Florentine nobleman whose house is to be regarded as the birthplace of opera. The history of the inception and development of the new form of art and of its first-fruits, the 'Dafne' of Peri, performed in 1597, is given under Opera; it was in the house of Corsi that this, and Peri's 'Euridice,' were first performed, the latter in 1600, Corsi himself playing the harpsichord. (See Vogel, *Bibl. der weltl. Mus. Italiens*, *s.v.* Peri.) Corsi had also some part in the composition of 'Dafne,' and his setting of some of the songs is the only fragment that has been preserved of that work. They are in the library of the Paris Conservatoire (MS. 8450), and were published by Fritzsch in the *Musik. Wochenblatt* 1888, p. 347. (Eitner, *Quellen-Lexikon.*) Corsi died about 1604. M.

CORTECCIA, Francesco di Bernardo, born early in the 16th century at Arezzo, died in Florence, June 7, 1571; in 1531 organist of S. Lorenzo in Florence, and in 1539 maestro di cappella to Cosimo I.; also a Canon of S. Lorenzo. His compositions include nine pieces for 4, 6, and 8 voices with various instruments, in a rare work called 'Musiche fatte nelle nozze, etc.' (Venice, Gardano, 1539) [a continuous series, part of a performance in honour of the marriage of his patron]; 'Madriali (*sic*) a quattro voci,' lib. 1 and 2 (*Ib.* 1544 and 1547); 'Primo libro de' Madriali a 5 e 6 voci' (*Ib.* 1547); 'Responsoria et lectiones hebdomadae anctae' (*Ib.*

1570); 'Residuum cantice Zachariae' *à* 4 (apparently forming part of the 'Responsoria') (*Ib.* 1570); and 'Canticorum liber primus' *à* 5 (*Ib.* 1571), published a few months after his death. A copy of the madrigals is in the Library of Christ Church, Oxford. The Library of S. Lorenzo also contains 32 hymns in 4-part counterpoint. Corteccia, with Striggio, composed music for Cini's intermezzo 'Psichè e l' Amorino,' for the marriage of Francesco de' Medici and Joanna of Austria in 1565. [Two four-part madrigals, and an extract from the 'Responsoria' are given in Torchi's *Arte Musicale in Italia*, vol. i.] M. C. C.

CORTELLINI, Camillo, a composer of church music, who lived at the commencement of the 17th century, and was in the service of the municipality of Bologna from about 1583. From his proficiency on the violin he went by the name of Il Violino. Vincenti of Venice published several volumes of his works, consisting of Psalms (1595, etc.), Litanies (1615), Masses (1609, 1617, 1626), and other sacred pieces [and other printers, at Ferrara and Bologna, issued three books of madrigals in 1583, 1584, and 1586. See *Quellen-Lexikon.*] The preface to one of these volumes, 'Messe concertate a otto voci' (1626), is interesting because it gives a hint of the manner in which in those early times the instrumental and vocal parts were combined in church music. The passage alluded to is as follows: 'La Messa *In Domino confido* ha la Gloria concertata; e dove saranno le lettere grandi, il cantore canterà solo; e dove saranno le linee, i tromboni e altri simili stromenti soneranno soli.' E. H. P.

CORYPHÆUS (κορυφαῖος, chorus-leader). An officer on Dr. Heather's foundation at Oxford, intended by the founder to take the lead in the musical exercises conducted by the Choragus. The duties of the Coryphæus have long been imaginary: his salary was never more than nominal. C. A. F.

COSI FAN TUTTE, ossia La scuola degli amanti. An opera buffa in two acts, commanded by the Emperor, libretto by Da Ponte, music by Mozart; produced at Vienna, Jan. 26, 1790; London, King's Theatre, May 9, 1811. The libretto is so bad and the music so good that various attempts have been made to fit the opera with new words, as 'Le Laboureur Chinois' (1807), 'Peines d'amour perdues' (Barbier & Carré, 1863). Otto Jahn possessed a MS. Mass made up from it. In England it was translated as 'Tit for Tat,' and produced at the English Opera House, July 29, 1828. It was also given at the Lyceum, as 'The Retaliation,' on April 14, 1841. The German version is entitled 'Weibertreue.'

COSSMANN, Bernhard, an eminent violoncellist, son of a Jewish merchant; born at Dessau May 17, 1822. His first instructors were Espenhahn and Karl Drechsler at Dessau, Theodor Müller at Brunswick, and Kummer at Dresden. After completing his studies, Cossmann went to Paris in 1840, where he played in the orchestra of the Grand Opéra, and thence to London (1841), in the then palmy days of Italian opera. In 1843 he was an acknowledged master of his instrument in Germany. Mendelssohn secured him in 1847 for the Gewandhaus concerts, and he utilised his stay in Leipzig by studying under Hauptmann. His appointment as first violoncello under Liszt at Weimar, in 1850, exercised an important influence on his career. He had a considerable share with Joachim, and also with Bülow and Tausig, in the movement which took place under Liszt's leadership. In 1866 he became professor at the Conservatoire at Moscow, where he worked with Laub and Nicolaus Rubinstein until his return to Germany in 1870. He lived without any fixed appointment at Baden-Baden, from 1870 to 1878, when he became professor at the Hoch Conservatorium at Frankfort, a post he still holds (1904). Cossmann was a virtuoso of the first rank. He was remarkable alike for science, polished execution, and power of singing on the instrument. Furthermore he was a great soloist, and an excellent chamber musician, above all in quartets. This last quality he owed partly to his studies under Müller, and partly to the general cultivation he acquired at Weimar. He has brought forward many new concertos, as well as some unworthily neglected compositions. He wrote a concertstück for violoncello of slight importance. A. M.

COSTA, Andrea, teacher of singing; born at Brescia, settled in London in 1825. His best pupils were Mme. Borgondio, and Mme. Albertazzi. He published a method called 'Analytical Considerations on the Art of Singing' (London 1838). M. C. C.

COSTA, Michael Andrew Agnus,[1] son of Cavaliere Pasquale Costa, of an old Spanish family, was born at Naples, Feb. 4, 1808. Having a great inclination for music, the rudiments of which he learnt from his maternal grandfather Giacomo Tritto, he was placed at the Real Collegio di Musica in Naples, and at a public examination obtained a free scholarship from Ferdinand I., King of the Two Sicilies. At the age of fifteen, he composed a cantata, for the theatre in the college, entitled 'L'Immagine.' In 1826 he composed for the same theatre an opera called 'Il Delitto punito'; and in 1827 another, 'Il Sospetto funesto.' He composed also at this period a Grand Mass for 4 voices, a 'Dixit Dominus,' three symphonies, and an oratorio, 'La Passione.' In 1828 Costa was engaged by the manager of the Teatro Nuovo to compose an opera semi-seria, called 'Il carcere d' Ildegonda.' In 1829 he composed 'Malvina,' an opera, for Barbaja, the famous impresario of San Carlo. In the autumn of that year, Zingarelli, his *maestro*, sent him to Birmingham, to direct a cantata of his composition, on Is. xii. On the young Costa's arrival, through some misunderstanding, he was obliged, having a fair tenor voice, to sing in the cantata instead of directing the music. In 1830 he was engaged by Laporte, as *maestro al piano* at the King's Theatre. In the next year he composed the music of the grand ballet, 'Kenilworth.' In 1832 Monck Mason, the then impresario, engaged him as director of the music; and in that capacity he wrote the ballet, 'Une heure à Naples,' and several other pieces for operas and concert-rooms. 'This was the year,' writes H. F. Chorley, 'when (happy event for England!) the Italian orchestra was placed under the direction of Signor Costa.' In 1833, engaged by Laporte as director and conductor, he composed the ballet 'Sir Huon' for Taglioni, and the favourite quartet, 'Ecco quel fiero istante.' At the invitation of Severini, the impresario of the Italian opera at Paris, he wrote the opera 'Malek Adhel,' which was performed there in Jan. 14, 1837, with moderate success, but with better fortune in London. The critic already quoted says on this point, 'Whether a great conductor can ever be a great composer, is a doubtful matter. . . . From the first evening when Signor Costa took up the baton,—a young man, from a country then despised by every musical pedant, a youth who came to England without flourish, announcement, or protection . . . it was felt that in him were combined the materials of a great conductor; nerve to enforce discipline, readiness to the second, and that certain influence which only a vigorous man could exercise over the disconnected folk who made up an orchestra in those days. His "Malek Adhel" is a thoroughly conscientious work, containing an amount of melody with which he has never been duly credited.' In 1842 Costa composed the ballet-music of 'Alma' for Cerito; and in 1844 the opera 'Don Carlos.' In 1844 three new operas were produced in London, of which 'the worthiest,' says Mr. Chorley, 'was Signor Costa's "Don Carlos," which had nevertheless not the good fortune to please the public. Yet it is full of good music: the orchestra is handled with a thorough knowledge of effect and colour. One trio for male voices is so solid and fine that it ought not to have been soon forgotten.' In 1846 he quitted the opera; and the orchestra, which he had brought to a point of perfection previously unknown in England, passed into other hands. In that year Costa undertook the direction of the Philharmonic orchestra; and that of the new Italian Opera, Covent Garden; and in 1848 that of the Sacred Harmonic Society. In 1849 he was engaged for the Birmingham Festival, which he conducted until 1882. With the season of 1854 he gave up the baton of the Philharmonic, and was succeeded (for one year) by Richard Wagner. In 1855 he composed his oratorio 'Eli' for the Birmingham Festival. He conducted the Bradford Festival in 1853, and the Leeds Festival in 1874; and as conductor of the Sacred Harmonic Society directed the Handel Festivals from 1857 to 1880. Beside other occasional compositions, his second oratorio, 'Naaman,' was also written for Birmingham, in 1864. He wrote additional accompaniments for 'Solomon,' 'Judas,' and others of Handel's oratorios for the Sacred Harmonic Society. In 1869 he received the honour of knighthood. He was also decorated with orders from the sovereigns of Germany, Turkey, the Netherlands, Würtemberg, Italy, etc., in recognition of his talent and position. He was appointed in 1871 'director of the music, composer, and conductor' at Her Majesty's Opera. His services in those capacities will not soon be forgotten in London. **He died April 29, 1884, in Hove,** and was buried in the catacombs of Kensal Green Cemetery. J. M.

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[1] These names are confirmed by a declaration as to the date of his birth, made in London at the Bow Street Police Court in June 1847, by his brother, Raphael Costa: also in the recommendation paper for admission into the Royal Society of Musicians, in July of the same year. The second document is signed Michael Andrew Agnus Costa, but with evident uncertainty as to the order of the second and third names. In both documents the date of his birth is given as Feb. 4, 1808. Both are quoted in *Mus. Times* for 1897, p. 306, where the third name is incorrectly given as 'Angus.' The date 1810, for the year of birth, given in the first edition of this Dictionary, rests upon the testimony of Costa himself, and is confirmed by the register of deaths at Somerset House. The earlier date is most probably the correct one, as it is confirmed by both the brothers, and occurs in both the official documents mentioned above; and most men would be less likely to err in such a date at the age of thirty-seven or thirty-nine, than at the age of sixty-seven or sixty-nine.

COSTANTINI, Fabio, born in Rome about 1570, chapel-master to the confraternity of the Rosary at Ancona, and afterwards at the cathedral of Orvieto, where he was in 1614; in 1616 he was at the Basilica Sta Maria at Tivoli, and in 1618 again at Orvieto. His compositions include motets for 2, 3, and 4 voices (Rome, 1596). He also published 'Selectæ cantiones excellentissimorum auctorum' (Rome, 1614), a collection of 29 8-part motets by Palestrina, the Nanini, the Anerii, Marenzio, Lucatello, Giovanelli, and others besides himself; another set of motets by different authors in 1618, a collection of airs and madrigals called 'Ghirlandetta amorosa' (Orvieto, 1621) and another, 'L'Aurata Cintia,' in 1622. All these contain compositions of his own, and by his brother, Alessandro Costantini, who succeeded Frescobaldi at St. Peter's in Rome in 1643. M. C. C.

COSTANZI, Juan, or Giovanni Battista, known as Gioannino di Roma, because he was born there; was for some time in the household of Cardinal Ottoboni, and was appointed in 1754 chapel-master of St. Peter's, which he retained till his death, March 5, 1778. He composed an opera 'Carlo Magno' (Rome, 1729); an oratorio, 'S. Pietro Alessandrino,' a fine 'Miserere'; motets in 16 parts for 4 choirs, offertoriums, and other church music. [See list in the *Quellen-Lexikon.*] M. C. C.

COSTE, Gaspard, chorister in the cathedral of Avignon about 1530, composer of songs and madrigals, preserved in the following collections:

'Trente-cinq livres des chansons à quatre parties' (Paris, 1539-49); 'Le Parangon des chansons' (Lyons, 1540-43); 'Motetti del Fiore' (*Ib.* 1532-39); 'Sdegnosi ardori; Musica di diversi autori sopra un istesso soggetto di parole' (Munich, 1575); and 'Ghirlanda di Fioretti musicale' (Rome, 1589). M. C. C.

COSTELEY, William, a Scotch musician, born 1531, settled in France, and was organist to Henri II. and Charles IX. Author of songs in the 'Chansons à 4 et 5 parties,' published by Le Roy and Ballard (Paris, 1567); [also of a set of 'Chansons' called 'Musique de Guillaume Costeley, Organiste ordinaire et vallet de chambre du . . . Roy.' These were republished in 1896, edited by M. Henry Expert.] Some pieces of his are in the library at Orleans. Costeley was one of the society established in 1571 or 1573 (see *Quellen-Lexikon*) in honour of Saint Cecilia, and its first president. The society established a musical contest, at which, in 1575, Orlando di Lasso carried off the first prize, a silver harp. He sometimes entertained the members at his own house in Evreux. He died there, Feb. 1, 1606. M. C. C.

COSYN, Benjamin, possibly a son of John Cosyn (fl. 1585), was organist of Dulwich College in 1622-24, and of the Charterhouse in 1626-44. He was the writer of a collection of Virginal Music now in the Royal Library at Buckingham Palace. See Virginal Music, iv.

COTILLON (*i.e.* 'a petticoat'). Originally a simple French dance of the age of Louis XIV., which, according to some authors, resembled the Branle, but, according to others, was a variety of quadrille. The modern cotillon is simply a species of quick waltz, of great length and elaborate contrivances, but with no special music: for the different varieties of it, waltzes, polkas, mazurkas, and galops are employed. E. P.

COTTA, Johannes, born at Ruhla in Thuringia, May 24, 1794; died at Willerstedt, March 18, 1868, is worthy of mention as composer of the spirited music for four male voices to Arndt's patriotic song, which electrified Germany at the time of the rising against Napoleon in 1813, commencing 'Was ist des Deutschen Vaterland.' The same song was skilfully set, but with undesirable complexity, by G. Reichardt in 1826. But Cotta's tune is the one wedded to the poem from the beginning, and during the period of enthusiasm for the new national idea; it enjoyed a second period of special popularity in the Franco-German war of 1870-71. R. M.

COTTAGE PIANO (Fr. *Piano droit;* Ital. and Ger. also Fr. *Pianino*). An upright pianoforte usually about four feet high, invented early in the 19th century, nearly at the same time as the Cabinet piano, but less thought of for some years, until the more convenient height and better action of the lower instrument, combined with cheaper construction, found appreciation, and brought about the displacement of the Cabinet and the once familiar Square. To Robert Wornum the younger, whose patent (No. 3419) for an upright, with diagonal strings, was taken out in 1811, is due the invention and earliest manufacture of oblique and vertical cottage pianofortes in England. In the year 1815 Ignace Pleyel, founder of the house of Pleyel, Wolff, et Cie., employed Henri Pape, an ingenious mechanician, to organise the introduction of the construction of these instruments in Paris (Pape, Sur les Inventions, etc.; Paris, 1845), from which beginning arose the important manufacture of French cottage pianos. In Germany and America upright pianos have not made much way. [See Pianoforte.] A. J. H.

COTTON, John, the author of a treatise on music, dating from the latter part of the 11th or the beginning of the 12th century. There exist six copies in MS., at Leipzig, Paris, Antwerp, the Vatican Library, and two at Vienna. A seventh copy, used by Gerbert, who published the treatise in 1784, was destroyed in the fire at St. Blasien in 1768. In the Paris and Antwerp copies the authorship is ascribed to Cotton or Cottonius, two of the others bearing the title 'Joannis Musica.' Gerbert quotes an anonymous work (*De Script. Eccles.*), in which reference is made to a learned English musician known as Joannes; and the dedication of the book, which runs 'Domino et patri suo venerabili Anglorum antistiti Fulgentio,' bears out the assumption that its author was English. It has been variously proposed to ascribe its authorship to Pope John XXII., and to Joannes Scholasticus, a monk of the monastery of St. Matthias at Trèves, but the above theory is probably correct. The treatise is valuable as explaining the harmonic system of the period in which it was written. (*Dict. of Nat. Biog.*) W. B. S.

COTUMACCI, or CONTUMACCI, Carlo, born at Naples, 1698, died there 1775; pupil of A. Scarlatti, succeeded Durante at S. Onofrio; organist and composer of church music. The royal library in Naples contains the autograph of a requiem, *a* 5-8, 4 sacred songs, toccatas for harpsichord, and a set of 'Partimenti.' He wrote 'Regole dell' accompagnamento' and 'Trattato di contrapunto,' works which have remained in MS., excepting some 'Partimenti,' published by Choron in his *Principes de composition des écoles d'Italie* (Paris, 1808). M. C. C.

COUAC (French for 'quack'), a sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Called also 'the goose.' (See a good story in Spohr, *Selbstbiographie*, i. 167.)

COUCHED HARP. An obsolete name for Spinet, which see.

COUNTERPOINT (Lat. *contrapunctus*, Ital. *contrappunto*, Germ. *Kontrapunkt*, Fr. *contrepoint*). The name given to the art of combining melodies, or (more strictly) to the art of adding melody to melody. The term is also often applied to the added melody itself, when a subject invented to accompany another subject is called its counterpoint. The latter meaning suggests more nearly the origin of the word. It is said that when notes were indicated by points, a counterpoint signified a note set against another note, hence a part set against another part. Such an origin is confirmed by the subsequent use of the like term *nota contra notam*, which is to be found in Zacconi's treatise (*circa* 1595), and is still to be heard as a definition of the simplest order of strict counterpoint—*note against note.* Zarlino enters into a long discussion of the term, adding: 'It would perhaps have been more reasonable to call it Countersound than Counterpoint, because one sound is to be opposed to the other. But not to depart from the common use, I would call it counterpoint, as it were a point placed counter a point, or a note counter a note.'

Speaking broadly, the term counterpoint is employed in two distinct senses. In its ideal sense as the art of combining melodies it is applicable to music, of any school, which shows marked melodic independence of parts, such as may be found, for example, in all fugal movements and in most choral works of any magnitude. Men praise the great contrapuntal skill of Mozart, Brahms, or Wagner, as well as the flowing counterpoint of Palestrina; and Bach is called the greatest of all contrapuntists. But in the study of music counterpoint is the term applied to a particular and restricted part-writing, in which attention is expressly directed to the melodiousness of every part, and for this purpose the available harmonies are specially and rigorously limited. Historically, the narrower use of the word is more significant; for the scholastic art of counterpoint, though taught in five conventional species, is the direct descendant of the pre-harmonic or first polyphonic schools of composition, which reached their perfection at the end of the 16th century. The laws of counterpoint in this sense are analogous to, if not exactly commensurate with, the laws of composition before 1600, before Monteverde's revolution and the consequent harmonic development. They are a wonderful survival of an old code of rules, once comprehending the whole art of the composer, but since used for scholastic purposes. Thus it came about that long after the death of the great author of the Chromatic Fantasia and Fugue, Albrechtsberger and Haydn took pains to teach Beethoven to write like Palestrina; and the same restrictions, with various modifications in the hands of successive theorists, have been preserved to the present day. This scholastic preservation of an old art resembles that of a dead language; in fact, strict counterpoint bears much the same historical and practical relationship to the language of modern music as Latin bears to English, and may almost as justly be called a dead language. From this it will be seen that while in one sense counterpoint is vitally existent in all music and continually progressive, in another, narrower, scholastic sense it is the reverently preserved art of a past age, that of the golden age of choral art.

It may readily be imagined that for purposes of tuition, counterpoint on this historic basis becomes gradually less adequate as music advances and the first polyphonic age grows more remote. This fact has given rise to many modifications of the rules from time to time. It cannot be denied that these modifications have often caused much confusion. But, while this may be deplored, it is clear that such a drawback could never justify a conservatism which would forbid the independent judgment of successive theorists.[1] And in reality the old counterpoint has not only survived its ordeal, but its passage from hand to hand has sifted and strengthened it so effectively that the surviving principles would doubtless form a more crystallised basis of 16th-century writings than any expounded at the time. Its preservation may be attributed primarily to the sheer force, beauty, and maturity of those writings themselves; it is obvious that as the art of music widens, that which is lovely in the composers of the golden age is none the less its basis; in fact, though the old order becomes practically less adequate it does not become less important. Much also must be attributed to the general faithfulness of theorists, and especially to the powerful work and influence of one man, Fux, who stood midway between the first polyphonic age and our own. With the slight modifications already referred to, it was handed down further through Haydn, Albrechtsberger, and Cherubini; and it is still preserved in England at our colleges, in our university examinations, by many individual teachers, in the primers of Ouseley, Rockstro, Bridge, and Pearce, and, to a more modified extent, in the important treatises of the late Sir George Macfarren and of Professor Prout. No man has done more in modern times for its reverent preservation than the late W. S.

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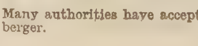
[1] These modifications are obviously planned either to remove old restrictions which are considered needless or to impose new ones. It may be noted that the tendency has been to remove *melodic* restrictions and impose *harmonic* ones. Examples of increased latitude are (1) the freer use of such intervals as the major sixth and diminished fifth in melody which Haydn, Albrechtsberger, or Cherubini favoured; (2) the use by the latter two masters of ornamental quavers disjunctly approached and quitted—a manner opposed to the style of Palestrina; (3) the advocacy in more modern times of many melodic leaps, such as diminished fourths or sevenths. One subtle harmonic restriction removed is the old *ottava battuta*, which even Fux, after long and patient consideration, abandoned. Notable among restrictions imposed is Cherubini's condemnation of the changing note; but the chief are those which insist upon a harmonic basis of one chord in a bar—restrictions of which Macfarren was the great exponent. The practical advantages are clear, but they cost the sacrifice of many beauties of the older style. The conflict of principles involved may be well illustrated by the available two-part cadences of the second species:



Both are consonant, as is required by all teachers alike; but melodic considerations caused the older writers to adopt (*a*) and reject (*b*), while harmonic considerations caused Macfarren to adopt (*b*) and reject (*a*). Many authorities have accepted both, among whom is Albrechtsberger.

Rockstro, who took the strongest possible conservative position. He went so far as to urge the reservation of the term counterpoint for the first polyphony; and in spite of the many modifications for practical use advocated by his contemporaries, both here and abroad, he bravely asserted that no new rules ever have been or ever can be added to it. It must be taught, if taught at all, exactly as it was taught in the 16th century.[1] This was bold; but not, it would seem, too bold in face of the facts. For not only is the preservation of historic counterpoint due to the innate beauty of the old writings and the faithfulness of those who have transmitted it, but also to the following two significant facts: (1) In the acquisition of the power of combining melodies, all authorities unanimously regard *severe harmonic restrictions* to be absolutely necessary; a student cannot acquire contrapuntal skill with the responsibilities of the whole harmonic system upon him. (2) In historic counterpoint these harmonic restrictions are determined with unequivocal clearness by the course of the evolution of the art itself. The chords and methods allowed are seen to be such as formed the basis of all music; they are for ever clearly defined and divided from harmonic art by the greatest landmark in musical history. Thus they not only possess a dignity and authority which the most powerful individual teacher could never assume, but they serve to unify methods and instruct students at the same time in the history of their art, providing them with the comforting assurance that they are not subjected to the arbitrary restrictions of a kind of musical gymnastic exercise, but that they are learning to acquire their art from its basis.

The rules of counterpoint on this historic basis are fully described in the article STRICT COUNTERPOINT, together with some account of the line of writers through whom it has been handed down.[2] The present article will be devoted rather to indications of the evolution of counterpoint in its more general sense, as well as to a short account of various methods of teaching the subject—both those which led up to the formulation of strict counterpoint as it now stands, and those which have followed it.

Counterpoint and harmony contrasted.—In attempting to trace the evolution of counterpoint, it is necessary to differentiate between it and the sister art of harmony. The first polyphonic age is conveniently named *pre-harmonic.* But in truth harmony has not only existed as long as counterpoint, but in a crude form it necessarily came first. The art of melody naturally preceded both, and for centuries the melodies of the Christian Church and doubtless those of the people must have been sung unisonally. In this the art's infancy, the introduction of a note or notes foreign to the actual melody by way of accompaniment must have been unmeaning and unallowable.[3] The momentous step towards both harmony and counterpoint which is recorded in Hucbald's simple, crude, well-quoted *Diaphony* may have been taken in the first instance quite casually. As it never has been natural for tenors and basses to sing either in the same pitch or a whole octave apart, it seems likely that diaphony, which is practically the doubling of a tune at closer quarters than the octave, was invented by the monk who first dared to find and use an interval better suited to his voice, probably a fifth or fourth above or below the other singers.[4] That which seems (if one may judge from available examples) barely more than a less perfect kind of unisonal singing ought hardly to be called harmony, still less counterpoint. Yet it marks the advent of both. For with the first deliberate sounding of a strange note together with a plain-song, harmony was born; and with the first progression from the newly found interval back to the usual octave or unison, independent movement of parts was discovered and counterpoint was born. Both arts must have seemed utterly new on their first and apparently almost simultaneous arrival. Doubtless their latent possibilities were as unperceived as they were vast. It is easy for us to discern their essential difference in this early stage; and when it is clearly seen, there can be little surprise that the two were destined to be developed as separately as the union of their natures would allow. For it may be said that this incipient harmony required the cultivation of a new sense—the sense to enjoy two simultaneous sounds; while counterpoint required as well a new intellectual power—the power to appreciate two independent parts. The latter has kept its more intellectual nature and reputation throughout. The very name generally suggests erudition. It has even fallen at times into disrepute as the cold, heartless, mental side of music; and while melody has of course always been an easy first in popular esteem, harmony is as easily second, and counterpoint—exacting more effort though perhaps on this very account yielding greater reward—comes last. Had Hucbald's new art depended upon the people for its development, it is easy to imagine that harmony would have had first attention. But the more intellectual promise of the sister-art seems to have attracted church musicians, in whose hands the destiny of music then lay; and as history clearly shows, while harmony took good care of itself, counterpoint received almost sole attention for centuries, until it attained its first perfection in Palestrina's work upon a harmonic basis of great innocence and simplicity—as simple as composers in the process of adding melody to melody could even unconsciously have devised.

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[1] See introduction to Rockstro's *Rules of Counterpoint*, p. 5.

[2] See also POLYPHONY.

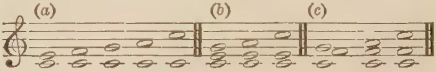
[3] This is hard to realise now, when the most fugitive strain of melody is apt to suggest accompanying harmonies, when indeed many favourite tunes, both classical and popular, such as the first subject of Beethoven's 'Eroica' (see article MELODY), and such also as the wayward Swiss *yodel*, presuppose some simple harmonic conception on the part of the listener.

[4] Mr. Rockstro supposed that this was first done with or in imitation of the organ (introduced into churches at the end of the 7th century). This origin is strongly suggested by the name *Organum*, which was given to the added part. [But see DIAPHONIA and ORGANUM.]

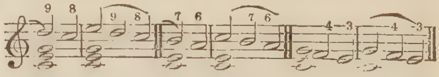
No just appreciation, however, of the essential difference between these two arts can be formed which overlooks their permanent union and interdependence. Though they have each had periods of special attention, they could not but grow together; and each was developed in the development of its companion, even at the very time of its own greatest apparent neglect. Their coexistence has been so complete as to cause much confusion between them. It is hardly surprising that Zarlino should describe counterpoint as the concordance of several different parts and 'as the very same as that which he named proper harmony.' It is still less so to note, in passing, that Dr. Johnson defined it as 'the art of composing harmony.' But it is strange that Reicha (1770-1836), the famous theorist and friend of Beethoven, boldly states that the terms harmony and counterpoint are synonymous. In criticism of this statement, Sir Frederick Ouseley suggested the clever and now popular distinction that they are respectively the *vertical* and *horizontal* aspect of music (this of course refers to their appearance on paper).[1] It is perhaps more comprehensive to say that in part-music of every kind, simple or complex, ancient or modern, *when two or more parts conspire to convey one idea*, the result is harmony; *when each part conveys its own idea*, the result is counterpoint. It is true that in the hands of great masters such a perfect union of the two is attainable, that the very parts which make the most brilliant counterpoint may together present imposing and elaborate harmonic invention. Indeed it is pleasant to imagine that they may each attain their highest end in serving the purposes of the other. Still it may safely be said that in practice the balance is rarely so exact that the attention of the listener is not directed more to one side than the other; rarely can a composer be said to show impartial affection for and mastery of both. Further, it is doubtless better for the development of both that each has had its periods of special attention, to the temporary detriment of the other. And there seems ample practical as well as historical justification for the fact that great musical institutions still send their students into one room to study harmony and into another to study counterpoint.

Evolution of early counterpoint. — History shows that as soon as such primitive harmonic material as that of Hucbald had made independent conception of parts possible, men were led to set totally different melodies against one another experimentally. They could not long indulge in this premature contrapuntal art without attempts to frame laws for the choice and fitting together of their intervals. It seems paradoxical (quite sufficiently so to account for the frequent confusion of the two arts) that any attempt to combine melodies must at once centre the attention upon questions of harmony. As new serviceable intervals were discovered, classification would soon follow, the euphonious being preferred, the cacophonous rejected; and by degrees the harmonic basis for the new art of combining melodies would become dogmatically determined.[2]

The most interesting feature in this process was the treatment of the fourth. An almost pathetic interest attaches to its dethronement from its first place among perfect concords to the servile position of a discord. It seems probable that as long as not more than two parts were sung simultaneously, no strong enough reason would occur to cause its banishment. But when three parts were tried, the superior adaptability of the interval of a third must soon have been apparent. It would combine with every other interval except the fourth, whereas the fourth itself was hopelessly at war as a concord with the fifth—the most satisfactory interval of all except the octave itself. At (*a*) in the following example all the available concords are set down (only one third and one sixth being given for the sake of simplicity):—



At (*b*) the combinations are shown which ultimately formed the foundation for the whole art of counterpoint. At (*c*) the fourth displays reason for its rejection in its failure to do what the third succeeds so well in doing.[3] Thus the fourth fell to its inferior position, and became merely a serviceable suspension or a passing note, assuming exactly the same subordinate relationship to the very interval which usurped its place as the ninth naturally assumed to the octave or the seventh to the sixth, as may be seen in the following example:—



When once this slender basis had been evolved, musicians found—simple as it was—

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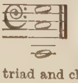
[1] It is possible that this distinction was made before Ouseley, though he appears to be the author of it.

[2] For a full account, see HARMONY.

[3] There is no intention here to undervalue the importance of the first six natural harmonics—



as an explanation of the harmonic basis of the art, or to deny the possibility that in some distant future the addition of the seventh of the series—something between A♯ and B♭—may revolutionise and utterly renovate the art by the acquisition of new melodic and harmonic relationships, hitherto unconceived. But while the extreme beauty of the 2nd, 3rd, and 5th of the series when sounded together will account for the dignity, importance, and finality of the major triad, there is no reason for the acceptance of the minor triad and chords of $^{6}_{3}$ which could not be advanced in favour of the rejected $^{6}_{4}$, for which beautiful and still despised concord it seems safe to prophesy a new era of prosperity.

that it supplied inexhaustible means for melodic combinations to which they turned affectionate attention. In Dowland's charming translation (1609) of Ornithoparcus (1513) we read :—

> A song in our times hath not one voyce alone but five, six, eight, and sometimes more. For it is evident that Joannes Okeken did compose a Mot-tet of 36 Voyces. Now that part of Musick which effecteth this is called of the Musitians the *Counterpoint*.

That which follows is worth quoting, as it throws interesting light on the early use of the terms counterpoint and composition.

> For a *Counterpoint*, generally, is nothing else than the knowledge of finding out of a song of many parts. Or it is the mother of *Modulation*, or (as Franchinus writes) it is the Art of bending sounds that may be sung, by proportionable Dimension, and measure of time. For, as the clay is in the hands of the Potter, so is the making of a song in the hands of the Musitian. Wherefore most men call this Art not the *Counterpoint*, but *Composition*, assigning this difference of names, and saying that *Composition* is the collection of divers parts of Harmony by divers *Concords*. For to compose is to gather together the divers parts of Harmony by divers Concords. But the *Counter-point* is the sodaine, and unexpected ordering of a plaine song by divers Melodies by chance. Now it is called *Counterpoint*, as it were a concordant *Concent* of Voyces set one against another, examined by Art.

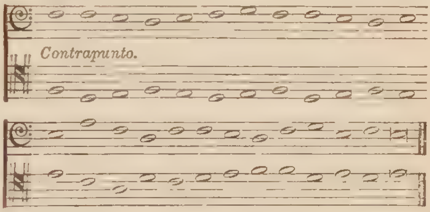
This careful distinction, though not altogether perspicuous to the present writer, seems to indicate the tendency to identify *composition* with the vague, less-restricted feelings after harmonic invention (the art of the future), and *counterpoint* with the laws which showed how to combine divers melodies in a 'concordant *concent*.' It also clearly indicates how closely the two terms were allied, with just the bare suggestion that the former was superior to, and included, the latter.

A rather different account of the distinction between counterpoint and the rest of music is given by the later theorist, Zacconi, in his *Prattica di Musica*. It seems to have been usual from early times to use the *canto fermo* or fixed song for the cultivation of contrapuntal ingenuity. Its origin may be traced in Guido's *Discantus*, where a free part (*organum*) was added to the plain-song ; and, indeed, nothing seems more natural than that the learned musicians should find their greatest pleasure and exercise of skill in adorning the existing songs of the church. The plan was generally adopted in various ways up to Palestrina's time, but as an educational necessity it seems first to have been dogmatically fixed by Zacconi. In the two opening chapters of the second book of the *Prattica* he insists at length that counterpoint is composition *framed upon one part*, the integrity of which is to be continually kept ; and he excludes other musical compositions (including masses, motets, madrigals, songs, etc.) where the parts 'correspond with each other'—by which phrase he probably means, concede to each other's needs. By the vigour of his insistence, and the public manner of 'putting aside the various definitions given by Zerlino and by other former writers,' this may be judged to be the formal inauguration of the *canto fermo* for scholastic purposes, and it has been adopted ever since.

Early contrapuntal exercises.—Though STRICT COUNTERPOINT is fully described under its own title, some account may now be given of a few early exercises on *canti fermi* which afford interesting prototypes of the five species ultimately established by Fux.

In the first species (note against note) counterpoint and harmony are studied simultaneously, both being reduced to their simplest as well as to equal terms. This will always be the student's preliminary training-ground, where he may learn to choose apt harmonies without the sacrifice of melodic beauty. Many early examples may be found, called by various names—by Artusi, *contrapunti semplici ;* by Zacconi, *contrapunto di nota contra note ;* by Zarlino, *contrapunto piano.* Two instances may be quoted. The first is from Zarlino, to be found on p. 225 of his *Istitutioni* :—

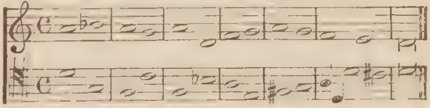
Soggetto del Sesto modo.



It is in the Hypophrygian mode, which increases its vagueness to modern ears ; but though both vague and quaintly monotonous, striking independence of parts is shown, and a certain beauty of effect obtained in the latter half.

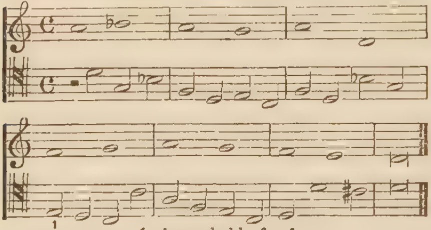
The second is a somewhat later example from Zacconi :—

Primo contrapunto di nota contra nota.



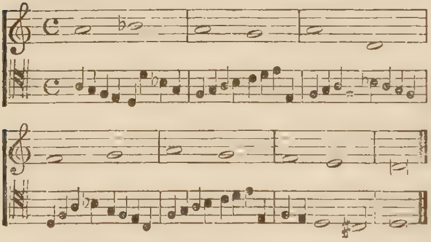
A very early example of this kind of writing, but probably not a theorist's exercise, is quoted in the article POLYPHONIA. But plain species, though fundamental, forms the smallest part of the study of counterpoint, since the possibilities of melodic independence of parts are reduced to their lowest point. The two contrapuntal purposes—of cultivating variety of parts and of bending them to 'points of concent'—are both better served by the apt use of contrasted note-values in the different parts—one part being held back while the other proceeds in shorter notes, or one being ornamented while the other remains plain. On this account the chief methods of acquiring contrapuntal skill are those of other species, in which students are taught to write two, four, or more notes to one, or suspensions, or varied and ornamental parts (florid species). The following further examples from Zacconi are of great interest; for, besides showing early uses of the second, third, fourth, and fifth species, they indicate two other important styles of counterpoint which, it may be regretted, have not survived :—

Secondo contrapunto di Minime contra una Semibreve.

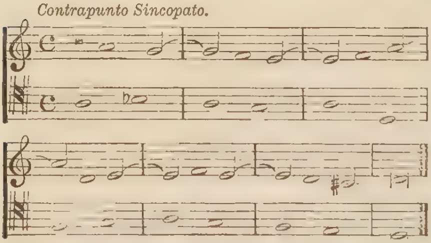


[1] *sic*, probably for *f*.

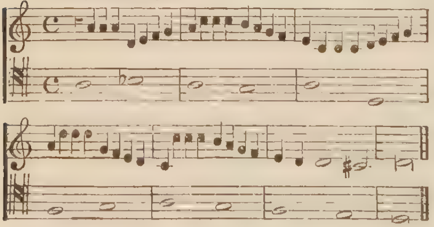
Without title.



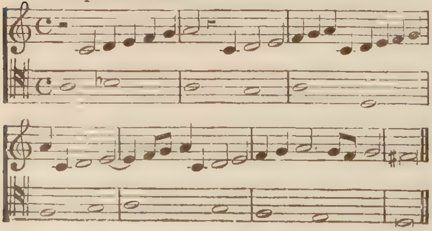
Contrapunto Sincopato.



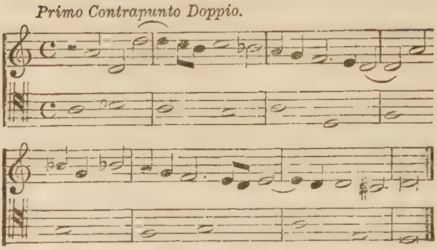
Contrapunto Fugato.



Contrapunto Ostinato.



Primo Contrapunto Doppio.



Other methods of two-part counterpoint even more elaborate are to be found in Morley's *Plaine and easie Introduction* (1597). It seems a pity that the study of some of these, notably the five-crotchet example, should not be revived. It is not convenient to quote the whole of each exercise; their styles are sufficiently indicated by the five or six opening bars of each :—

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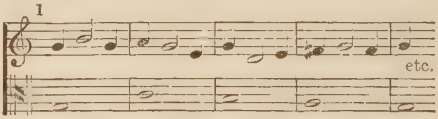

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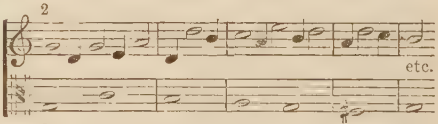

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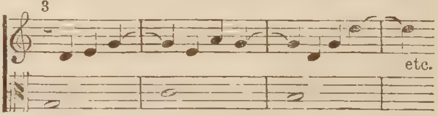

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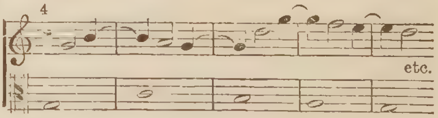

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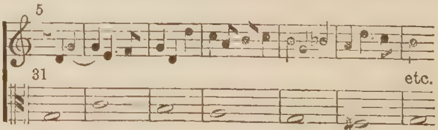

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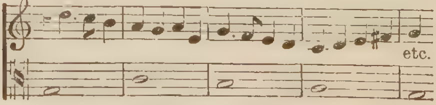

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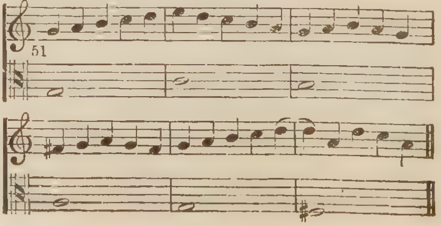
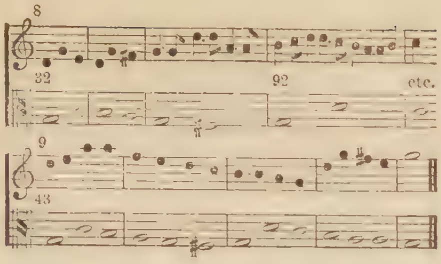




Of these varieties, more like music of the future than of the past, Morley tells his readers that the first is called *crotchet, minime and crotchet;* the second *minime and crotchet*:—

> The third is a driving way in two crotchets and a minime but odded by a rest so that it never commeth even till the close. The fourth waie driveth the crotchet rest throughout a whole lesson all of minims, so that it never commeth even till the end. And in these waies you may make infinite varietie. . . . The fift waie is called *Tripla*, when for one note of the plainesong, they make three blacke minimes, though (as I tolde you before) this bee not the true tripla, yet have I set it downe unto you in this place, that you might know not only that which is right, but also that which others esteemed right. And therefore likewise have I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers.

Later he adds:—

> It hath been no small toyle for mee to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some may thinke scarce worth the making mention of.

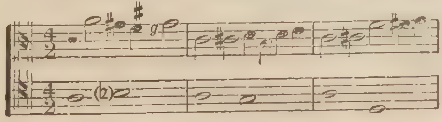
He names the examples 6 and 7 *quadrupla* and *quintupla*, and then says:—

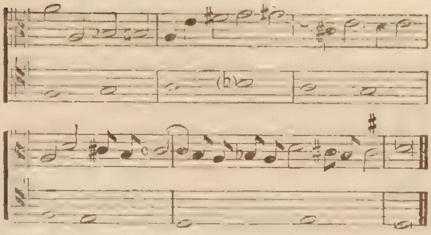
> And so foorth *sextupla, septupla*, and infinite more which it will be superfluous to sette downe in this place.

The examples 8 and 9 are respectively *sesquialtera* and *sesquitertia*. Many, if not all, of these examples are included by Morley rather for the sake of completeness, as the reader will already have perceived. He enumerates them between the practical study of counterpoint in two and three parts, in order to show his pupil 'those things which of olde were taught *before they came to sing two parts*,'—a refreshing suggestion that combinations of rhythms which outstrip the most complicated with which Brahms ever puzzled a pianist were after all outside the practical domain of music.

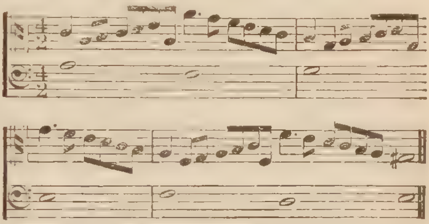
It will be well to add two instances of remarkable anticipations of modern methods, once more from Zacconi. The first is a very speculative, crude attempt at a chromatic example which is still more surprising if, as seems likely, the B in the *canto fermo* was intended to be flat:—

Zacconi, Prattica di Musica Lib. secondo, cap. 49.



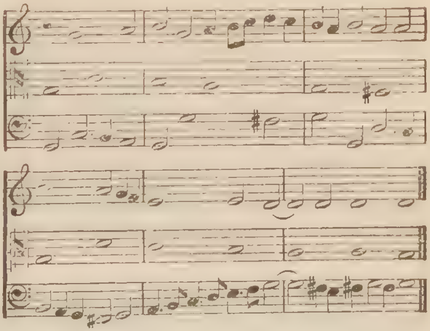


The method of correcting the accidental in bars 1 and 7 is curious and interesting. The second is an extract from a set of short examples of the nature of variations, displaying not only a melodic freedom worthy of Handel, but an exceptional amount of that incipient feeling for key, which is so characteristic of 16th century music, and which made the Revolution of Monteverde natural and inevitable:—



It is noteworthy that this should have been published within two years of the death of Palestrina.

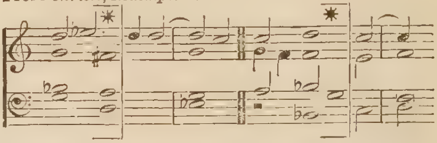
These interesting examples will serve to indicate the manner in which the five species of strict counterpoint were attained, as well as to foreshadow the freer art of subsequent periods. It will not for a moment be supposed that this strict style was stereotyped, perfected, and closed before the freer harmonic style was attempted. A comparison of Zacconi's masterly little sequence (quoted above) with the following fair example of three-part florid counterpoint published by Morley a year later will actually show less perfect workmanship in the old style than in the new:—



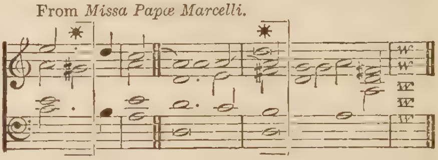
But it is not surprising if the perfection and severity of Palestrina should not be matched by a contemporary perfection of scholastic exercise. The ideal conservative can be in advance of his time as well as the radical. Indeed the perusal of Zacconi and other writers makes it rather the matter for surprise that the writings of Palestrina and some of his compeers could be so pure, restrained, and serene as they were.

Incipient Harmony of the Polyphonic Age.—As has already been hinted, it is specially characteristic of the 16th century that while counterpoint was being so well nurtured itself, it was in reality fostering its then weaker companion, harmony, incidentally affording strong proof of the inseparable nature of the two arts. The incipient feeling for key has already been referred to as being displayed by the Zacconi sequence just quoted. But a glance at some of the other examples given may also serve to show how strong and general, though still undefined, the instinct for tonality had become. The constant use of B flat and F sharp, according to the acknowledged laws of the time (see Musica Ficta) often virtually transformed the Dorian mode into what we should now recognise as the key of D minor, the Lydian into F major, the Mixo-Lydian into G major. The habitual resort to these accidentals to rid music of the false tritone (that *diabolus in musica*), as well as to soften asperities in general, gradually induced the transformation of half the Modes into our major and the other half into our minor key. And a still more important factor in the quiet development of a system of harmony was the established practice of punctuating a composition of any length with true cadences, not only in the mode of the piece but in related modes, that is, on one of the so-called *regular or conceded* Modulations (see that article). Thus it came about that many ostensibly modal works are so well defined harmonically as to establish rather than suggest a modern feeling for key. As a familiar instance Farrant's little anthem, 'Lord, for Thy tender mercies' sake,' may be cited, in which there is a swing from tonic to dominant and a cadence on the latter which an age of mature harmonic skill and enlightenment could not easily improve.[1] And further, the conceptions of what are called fundamental discords in the harmonic age were only made possible by the free use and development of essentially melodic devices—such as passing notes and suspensions—in the contrapuntal age, which the narrow harmonic basis itself naturally engendered. In the following extracts from Palestrina the four chords marked ✱ afford fleeting instances of modern chords which, being found serviceable, have since been stereotyped and classified in the purely harmonic system :—

From *Christi, Redemptor omnium.* From *Missa Brevis.*



From *Missa Papæ Marcelli.*



Thus it will be seen that, step by step, the instinctive love of *consonance* in progressions, inducing the free use of accidentals, led to a system of *concords* with definite key-relationships ; the habitual use of true cadences,[2] not only on the final of the mode but on the dominant and other degrees, widened those key-relationships into a key system ; and the passing and carefully-prepared *dissonances* of the old masters led to the naked, unprepared *discords* of Monteverde and his successors.

Post-harmonic Counterpoint.—The debts which harmony had contracted towards counterpoint in the 16th century were destined to be paid in the 18th. When, in the time of Bach, counterpoint in its ideal sense came into its own again, intervening development enabled harmony to confer return benefits ; and an altogether new vitality is characteristic of the more elaborate counterpoint acquired through the wider scope which a full-grown harmonic system necessarily bestowed upon it.

It is here that we pass from counterpoint in its early restricted sense—that upon which the study of strict counterpoint is founded, and for which Rockstro desired to reserve the title—to that which in the ideal sense still bears the name. They can roughly be distinguished as the pre-harmonic and post-harmonic styles. The second style, it need hardly be said, is infinitely more complex in possibilities, and offers embarrassment to students—the embarrassment of riches. As Palestrina marked the highest point of the one, so Bach is the hero of the other. A comparison of any of Palestrina's works with the first chorus of the 'Matthew Passion' will give a striking idea of the contrast of styles. In the later art, to all the difficulties of setting good melodies to melodies are added the privileges and problems of harmony. A suggestion of the manner of development involved may further be gathered from the following examples, chosen from the strict and free style alternately, to illustrate contrasts: (1 and 1*a*) in chord passages; (2 and 2*a*) in suspensions; (3 and 3*a*) in the combination of various species :—

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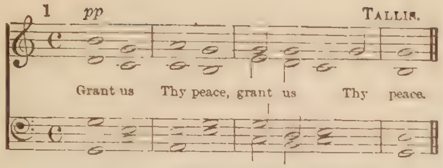
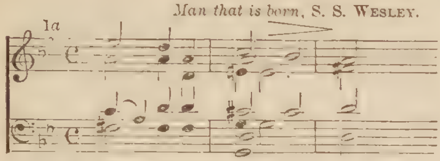
[1] It is sometimes supposed that the rules of historic counterpoint advocated by Rockstro involve confusion if not opposition between the feelings of ancient modes and modern keys, requiring in some way the student's allegiance to an antiquated method and faithlessness to his subsequent harmonic heritage. The fact is clearly otherwise ; for the old rules encourage and foster the latent feeling for key, only without forsaking the contrapuntal standpoint. This is not to say that the characteristics of the modes (notably the Phrygian) may not be studied separately to the modern student's advantage.

[2] Ornithoparcus as early as 1513 writes : 'Every song must be often adorned with formal closes.'

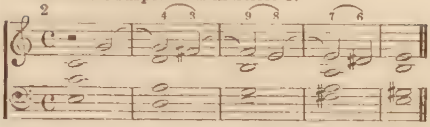
1 TALLIS.



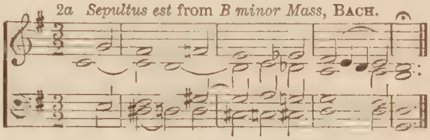
1a *Man that is born*, S. S. WESLEY.



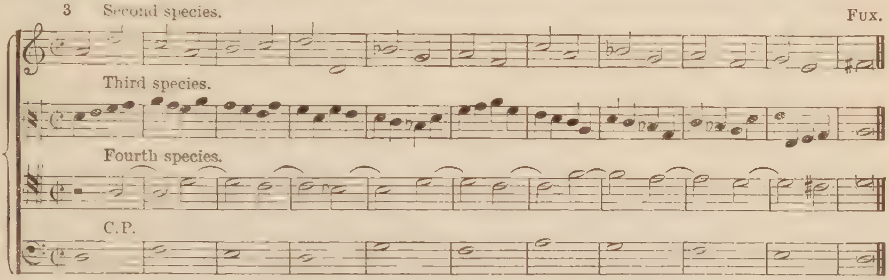
2 Available suspensions in Strict C.



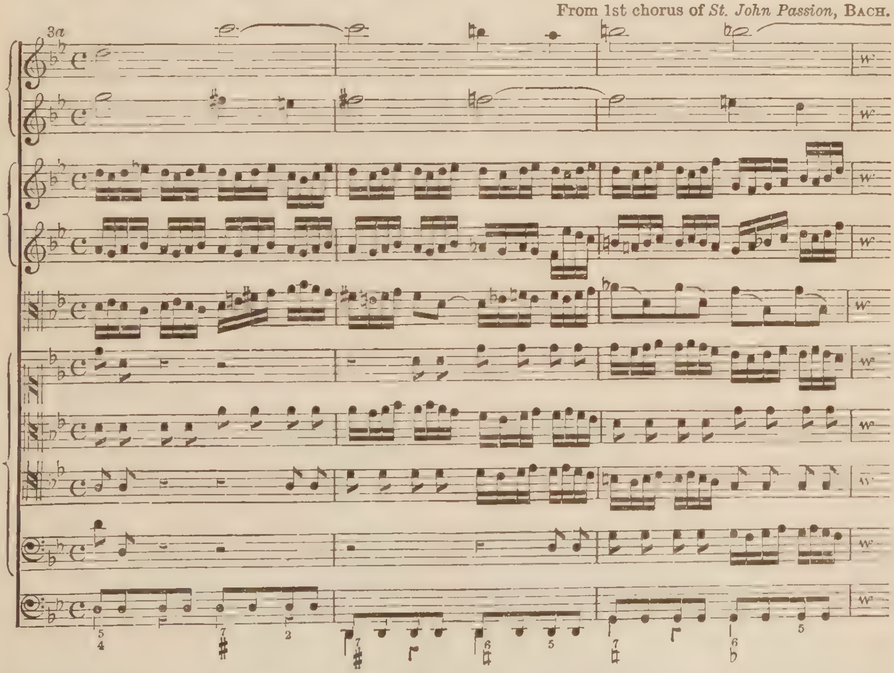
2a *Sepultus est* from *B minor Mass*, BACH.



3 FUX.



3a From 1st chorus of *St. John Passion*, BACH.



The most complicated passages in the second style have grown out of the first as naturally and as beautifully as a tree's foliage grows from its stem. But the great increase of scope can hardly be estimated. If it be remembered that the first polyphony involved a basis of but two chords, it will be recognised that even the addition of one new chord would have incalculably extended the possibilities. But Monteverde's revolution opened the gates not only to his own unprepared seventh, but to every chord and chord progression conceivable; all may now be used as bases for new contrapuntal device. Not only was Bach, therefore, an explorer into tracts never traversed, and even now barely grasped, but composers have ever since been discovering new harmonies for new counterpoints as yet unattempted; and the fields yet to be won are limitless.

Post-harmonic counterpoint has grown into many separate forms and appears under various titles. Its highest product is to be found in fugue.[1] This and the subsidiary arts of invertible counterpoint (double, triple, quadruple, etc.) which it involves, also the almost lost art of canon and various styles of imitation, are now studied separately. There are many other forms in which contrapuntal methods appear — in figured chorale (a form splendidly used by Bach and Brahms—see CHORALE ARRANGEMENTS), in ground-bass and other variation forms (see VARIATION), and notably in the development section of symphony and sonata form. These lie obviously beyond the scope of this article. In all of them the process of contrapuntal advance is the same. Counterpoint built upon past harmony makes new harmony possible. The new harmony in its turn becomes the basis for a more advanced counterpoint. Ingenious combinations of passing notes or suspensions bring new chords, and the chords themselves bring new contrapuntal responsibilities.

Methods of teaching Modern Counterpoint.—It remains to give some account of the attempts (already referred to) that apply the old methods of study for the acquisition of the new art—attempts, it would seem, too modest hitherto to meet the great needs of the case.

As already stated, Albrechtsberger appears to have been the first to use a *canto fermo* and the five orthodox species in what he calls *chorale and free counterpoint.* But it is noteworthy that he not only gives little space to the subject, but does not deem it worthy of a separate chapter, simply appending it to the last chapter (cxlvii.) on strict counterpoint. He chooses a chromatic subject and gives from forty to fifty examples upon it which are quite harmonic in character and slightly Bach-like in effect.

Macfarren devotes one long chapter of his book on counterpoint to the *modern free style.* Again the small space given is noticeable, barely twelve pages being devoted to it, as against a hundred or more to the strict style; and the treatment is more tentative than that of Albrechtsberger. The new freedoms of the student are indicated with hints how, in the author's judgment, such freedoms are to be used. No examples are given; the reader is referred for these to the 'Models dispersed through the works of great musicians.' The chapter ends rather abruptly with the fine assertion that 'here for the present the task of the pedagogue ceases, but that of the disciple is at its beginning.'

The German theorist, E. F. Richter, avowedly attempts in his treatise to bring the old counterpoint up to date. In the able *résumé* of the German methods of teaching counterpoint with which he prefaces his manual, he notes that Marx and Lobe avoided pure contrapuntal studies, providing rather for what he calls the purely musical side; while, by way of reaction, two more modern writers, Dehn and Bellermann, found their teachings on ancient methods, the latter indeed going back, he exclaims, 'so far as to follow the original method of Fux.' As to his own task, Richter adds:—

> The task of writing a practical text-book on counterpoint is the more difficult at the present day, since for its due performance it is necessary, if not to invent an entirely new method of teaching, yet to separate the essential in the old methods from the unimportant or merely traditional, and to select that which is suited to our present needs, and which will endure for all time.

Electing to follow on the lines of Cherubini and Albrechtsberger, he invents a new method of three species: note against note, combined treatment of minims and suspensions (second and fourth species of the old order), and four notes to one. Another feature of his own, which has since been followed to some extent by Professor Prout, is to start his readers on exercises in four parts, working back through three to two, deeming that it is easier to grasp the harmonic import of incomplete chords after having studied the complete four-part writing. As his harmonic basis he admits all common chords with their inversions and all the chords of the seventh. This is sufficiently revolutionary to be styled free counterpoint. It abandons the historic standpoint for the sake of a practical one, seeming to consider them incompatible.

A more recent attempt to modernise counterpoint, and one that has more immediate influence and importance in England, is that by Professor Prout. His treatise is called *Counterpoint Strict and Free.* In the preface he pleads for far more liberty in the matter of melodic progression than was permitted by the older theorists, and he admits modern intervals, such as the diminished seventh, into strict counterpoint. Free counterpoint occupies something less than one-third of the book, one chapter of which is devoted to free counterpoint on a *canto fermo*—imitative counterpoint—which is important as apparently the first systematic attempt in this country to pursue the old method of *canti fermi* in the new style. The examples given are, as may be supposed, only suggestive of the vast possibilities that lie at the student's disposal. Again, like Albrechtsberger and Macfarren, the writer rather seems to lead the student to the edge of a limitless field of possibilities and leaves him there. No true theorist will ever venture into fields unripe for his harvest. But the time seems to have arrived when the counterpoint of Handel, Bach, and their many great contemporaries should be taught, apart from fugue with its attendant problems—often beyond the student's power—by methods like those of the earlier counterpoint. The principle of the *canto fermo* is founded less upon traditions than upon human conditions and limitations which do not change. It need not, indeed it cannot be set aside with its old associates. It is ancient but not antiquated; and it may be hoped that the efforts just enumerated, together with those of many nameless teachers who probably adopt the method without having written treatises upon it, are likely to lead to more systematic use of the short exercise on a *canto fermo* in free style, without violating the now sacred laws of the golden age. The recent frequent use of the figured chorale for teaching purposes points to the vitality of the *canto fermo* method. But the student, who ought to acquire the mastery not of form but of contrapuntal mode of expression, may find that the complete figured chorale, like fugue, involves him too deeply in other matters. Vaster possibilities increase his need of definite and detailed guidance; and as in the study of the first counterpoint he is spared the problems of harmony, so in the second he should be spared those of form. It seems probable that the power to write well in the free style will best—perhaps *only*—be acquired by methods which resemble those described in STRICT COUNTERPOINT, but in which the old *canti fermi* are represented by straightforward chord progressions, such as those to be found in Bach's renowned Chaconne in D minor and organ Passacaglia in C minor, upon which the most complicated combinations of suspensions, passing-notes or appoggiature,—all things in fact incidental to pure part-writing—may be evolved and acquired step by step.

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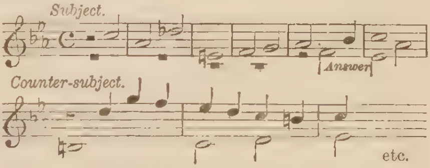
[1] The custom of referring to counterpoint and fugue as to separate arts is on this account misleading. The tendency to reserve the generic term in scholastic circles for its earlier and more limited significance, though general, has not yet precluded its comprehensive use.

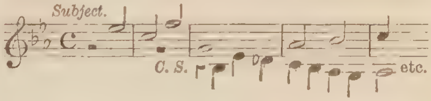
To turn, in conclusion, from the scholastic aspect of this subject back to its vital position in musical affairs, it may be said that counterpoint in its wider, ideal sense has reached two great historic crises of perfection. The first was in Palestrina (d. 1594), the second in Bach (d. 1750). The harmonic innocence of the one was as wonderful as the harmonic complexity of the other. In one, contrapuntal achievements never since surpassed involved only the use of two chords (the triad and chord of the sixth), three suspensions, and a few stereotyped patterns of passing-notes; in the other Bach combined all that counterpoint had achieved with all that harmony had achieved and more, puzzling his contemporaries and anticipating his successors. After each of these perfections men turned to develop other things. After the first came Monteverde's revolution, and harmony was developed; after the second came Haydn, and instrumental forms were evolved. In each case the temporary contrapuntal decadence was remarkable. It is as inconceivable that Bach could have written the childlike harmonic iterations of Mozart's early sonatas as that Palestrina could have written a Scarlatti aria. But in each case the recovery of contrapuntal power was equally certain. Beethoven's mighty genius rather turned men's thoughts and affections away from counterpoint, but since his time it has been in the ascendant. Brahms has indicated the direction of development, and his 'Deutsches Requiem' seems, more than any other modern work, to combine the arts of Palestrina, Bach, and Beethoven. The counterpoint of the first of these masters, the harmony and counterpoint of the second, the harmony and form of the third await their consummation. Towards this musicians work, while their expectation is set upon another great leader. If we may judge from the past, he will not be fully understood when he comes, and he will certainly be a great master of counterpoint.

H. W. D.

COUNTER-SUBJECT. When the subject of a fugue has been proposed by one voice it is usual for the answer, which is taken up by another voice, to be accompanied by the former with a counterpoint sufficiently recognisable as a definite subject to take its part in the development of the fugue, and this is called the counter-subject; as in the chorus 'And with his stripes,' in Handel's 'Messiah':—

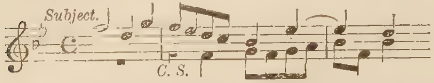


It should be capable of being treated with the original subject in double counterpoint—that is, either above or below it, as in the chorus just named, where it first appears in an upper part, but farther on in the tenor, with the original subject in the treble; thus:—



But it is allowable to alter it slightly when thus treated, so long as its character is distinctly marked. The principal subject of the above was a favourite with the composers of the 18th century; instances of it with different counter-subjects will be found in Bach's *Wohlt. Clavier*, bk. ii., No. 20, Handel's 'Joseph,' in Mozart's Requiem, and in a quartet of Haydn's in F minor; also in Corelli's Solos, op. 1, No. 8 [also in Buxtehude (see Spitta's *Bach*, Engl. tr., i. 276)].

When a second subject appears simultaneously with the first proposition of the principal subject it is common to speak of it as the counter-subject, as in the following, by Handel (6 organ fugues No. 3) :—



But many theorists think that this tends to confusion, and wish it to be called a second subject. Cherubini held that a fugue could not have more than one principal subject, and that therefore the terms first, second, or third counter-subject should be used to designate any subjects which follow after the first ; but the question does not seem to be of any very great importance.

For further treatment of this question see FUGUE. C. H. H. P.

COUNTER-TENOR. See ALTO.

COUNTRY DANCE. A dance popular in England from an early time to a comparatively recent period, when it was gradually displaced by the introduction of the quadrille, waltz, and polka.

The supposition that the dance is of French origin and that its title is merely a corruption of 'contre-danse' or 'contra-danse' (so named from the dancers being ranged opposite each other at the commencement of the figure) has been sufficiently exploded. There can now be but little doubt that the name 'country dance' correctly expresses what the dance really was when introduced into more refined society from the village green, the barn, or the country alehouse. Record of the English 'country dance' so named exists long before any reference to the pastime as popular on the Continent.

Much allusion to the dancing of 'country dances' and the names of them is found in 16th and 17th century literature, and the traditional melodies employed for the dances were used by such musicians as William Byrd and his contemporaries for elaboration into virginal pieces—'Sellinger's Round' is one of these. 'Trenchmore,' 'Paul's Steeple,' 'Half Hannikin,' 'Greensleeves,' 'John, come kiss me now,' and others are melodies which employed the feet of Elizabethan dancers, and all, either as ballad airs or as dance tunes to which ballads were sung, appear to have had birth with the rustic and untutored musician. One peculiarity of the country dance, which has few parallels in other dances, is that it was not confined to any special figure or step, and its music was never limited by any special time-beat or accent. As the dance grew in favour in the ball-room and during various periods, the figures appear to have varied somewhat, and there seems to have been a good deal more regularity in them. After the 17th century the early round form of the dance became obsolete, only the long form being in favour. The 17th century figures of the country dance contained many eccentric movements. In 'The Cobbler's Jigg,' for instance, some of the performers are directed to 'act the cobbler,' and in 'Mall Peatly the new way,' you are to 'hit your right elbows together and then your left, and turn with your left hands behind and your right hands before, and turn twice round, and then your left elbows together, and turn as before, and so to the next.' The present writer remembers to have seen traditional survivals of these old country dances performed in a cottage on the remote Yorkshire moors, and in these such embellishments occurred.

The first collection of country dances was English, and was issued by John Playford, bearing the date 1651, but really printed at the latter end of the preceding year. This work, entitled *The English Dancing Master*, contains over a hundred tunes, without bass or even barring, having the dancing directions under each. Country dancing had sufficiently grown into favour even in Puritan times to demand a scientific work on the subject. Playford's *Dancing Master* forms a record of English melody invaluable to the student of the subject, and the history of our national ballad and song airs is so dependent on it that were the work non-existent, we should have no record of many of our once famous tunes. It is in this respect fortunate that country dances were so elastic as to permit the use of almost any air. The *Dancing Master* ran through eighteen editions, ranging in date down to 1728, each edition varying and getting larger, even in the later ones extending to two and three volumes. Following Playford's publication music publishers with scarcely a single exception issued yearly sets of country dances generally in books of twenty-four, which were frequently reprinted into volumes containing two hundred. They are nearly all in a small, long, oblong shape for the convenience of dancing masters' pockets—the kit being in one and the dance book in the other. This now obsolete type of country dance book expired about 1830, but the form was preserved in the present writer's *Old English Dances* (Reeves, 1890), in which an attempt is made towards a bibliography of dance collections. The early dance-books are rare and much sought after.

The music for the original country dances of the villages was supplied by a bagpipe, a fiddle, or very frequently by the pipe and tabor, a pair of instruments much used for the Morris dance ; but from the frontispieces to the 18th century dance books, which generally depicted a country dance in progress, we can see that in the ball-room a more extended orchestra was in vogue.

Some of the pictures show the performance of a bass viol, two violins, and a hautboy, and in one instance there is a harpsichord in addition.

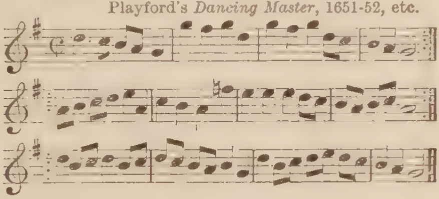
Besides the dance collections which gave both tunes and figures there were many elaborate treatises on the dance, and its complicated figures certainly demanded some trustworthy guide.

John Weaver wrote several works on the subject, one dated 1720, and Thomas Wilson, a dancing master, a century later was the author of *The Complete System of English Country Dancing* (*circa* 1820) and other works in which this kind of dancing is attentively dealt with. As before stated, the quadrille, waltz, and polka quickly ousted the country dance, and a mere relic of it exists or did exist in old-fashioned circles where 'Sir Roger de Coverley' finishes up the evening. It is perhaps worthy of notice that the country dance never obtained any great degree of favour in Scotland, though, danced at the Edinburgh and other fashionable assemblies, the native reel has always held ground against newly introduced dances.

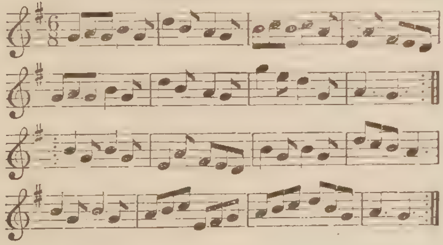
The strange titles found to country dances are due to the circumstance that where the airs are not those of songs or ballads, the composer or dancing masters named them from passing events, persons prominently before the public, patrons of assemblies, etc. 'The Rebell's Flight,' 'Jenny Cameron' (1745-46), 'Miss M'Donald's Delight,' 'Woodstock Park,' etc., are examples. The giving of fresh life to old tunes by new names was of course frequent.

The airs below are types of country dance tunes at different dates.

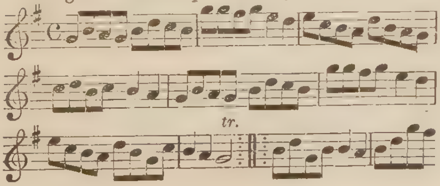
MAYDEN LANE. Longwayes for six.
Playford's *Dancing Master*, 1651-52, etc.

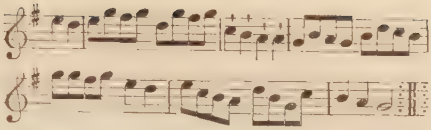


CULLODEN FIGHT.
Johnson's '200 Dances,' vol. iv. 1748.

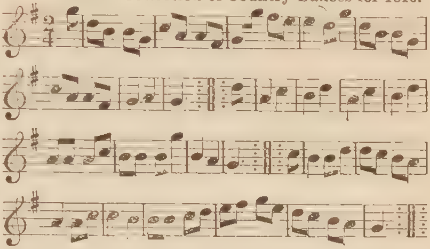


THE BLANKET.
Longman & Broderip's 'Dances,' vol. ii. *circa* 1780.





THE TRIUMPH.
Hines' 'Collection of Country Dances for 1810.'



F. K.

COUPART, ANTOINE MARIE, born in Paris, 1780, died there 1854, originator and editor of the *Almanach des Spectacles* (Paris, 1822-36). Coupart was for many years an employé in the 'Bureau des journaux et des théâtres' and had special opportunities for gaining his information. He also wrote vaudevilles and comedies, and edited several collections of songs. M. C. C.

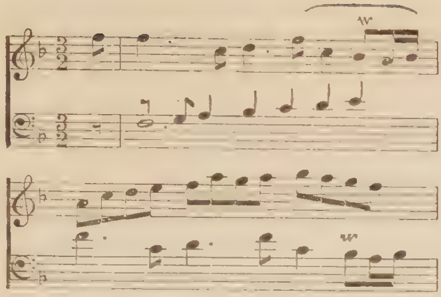
COUPERIN, the name of a family of illustrious French musicians, which culminated in François, called 'Le Grand' (see below). The first musicians of the family were three brothers, sons of Charles Couperin and Marie Andry, his wife, of Chaume in La Brie. The eldest of the brothers, Louis (born about 1630, died 1665), was organist at St. Gervais, Paris, and played first violin in the royal band. He wrote three harpsichord suites, preserved in the Bibl. Nationale in MS. The second brother, François (I), (born about 1631, died from an accident in 1698), was a pupil of Chambonnières and was organist of St. Gervais from 1679 to 1698. The youngest of the brothers, Charles (born 1638), filled the same post from the death of the eldest, Louis, until his own death in 1669. He married Marie Guérin in 1662, and was the father of the François (II) who immortalised the name of Couperin. That composer had one daughter, Marguérite Antoinette, born Sept. 19, 1705, who acted as her father's substitute during the last three years of his life, and was appointed to succeed him as organist of the king's private chapel. She was succeeded in this office by Bernard Bury in 1741, but kept the title and emoluments of claveciniste until her death. The line of the second brother was carried on by his son Nicolas (1680-1748), who was at first in the service of the Count of Toulouse, and subsequently organist at St. Gervais; his son, Armand-Louis (1725-89), held the post at St. Gervais, and in addition was organist of the private chapel, of St. Barthélemy and Ste. Marguérite, and one of the four organists of Notre-Dame. He published a set of harpsichord pieces, and some for harpsichord and violin. He had two sons: Pierre Louis, who acted as his father's deputy in some of his numerous posts, and died in the same year as he (1789); and François Gervais, who succeeded Armand-Louis in his appointments, and was the last of the Couperins to serve the church of St. Gervais. He was living in 1815. (*Quellen-Lexikon*, and Riemann's *Lexikon.*) M.

COUPERIN, FRANÇOIS, called, like Louis XIV., 'Le Grand,' was born at Paris, Nov. 10, 1668, and died there 1733. He was a pupil of Jacques Thomelin, the king's organist, and in 1693 competed successfully for the post of organist in the private chapel of Versailles. In 1696, like so many of his family, he became organist of St. Gervais. But though he is reported to have been a first-rate organist, his reputation rests upon his various suites of pieces for the 'clavecin' (harpsichord), his excellent Méthode for that instrument, and his proficiency as an executant upon it. It is of particular interest for historians of music, as well as for professed pianists, to note the unmistakable influence which Couperin's suites and Méthode had upon Sebastian Bach, both in his practice (mode of touch, fingering, execution of 'les agrémens'—shakes, turns, arpeggii, etc.) [AGRÉMENS] and in the shape and contents of some of his loveliest contributions to the literature of the instrument, such as his suites and partitas. The principal pieces in Bach's 'Suites françaises,' 'Suites anglaises,' 'Partitas,' and even in some of his solo works for violin and violoncello, as well as in his suites for stringed or mixed stringed and wind instruments—'Concerti Grossi,'—the allemandes, courantes, sarabandes, gavottes, gigues, etc., are frequently in close imitation of the French types of dance tunes then current, of which Couperin's suites furnished the best specimens. Bach here and there goes to the length of copying the curious rhythmical oddities which give to some of Couperin's pieces, particularly his courantes, an air of stiffness and angularity akin to ill-carved wooden puppets:—compare Bach's second courante, in the first of the Suites anglaises, particularly the first Double thereof, or the courante in the fourth Partita in D major, with Couperin's courantes in G minor and D minor, C minor, A major, and B minor, from the first, second, third, fifth, and eighth 'ordre' of his 'Pièces de clavecin.' A distinction should be made between Couperin's type of 'courante' and the Italian 'corrente,' as it is to be found in Corelli's works—of which latter type Bach also gives many specimens. [COURANTE.] Couperin's suites, in a word, are a sort of refined ballet music. He reset the dances played by the orchestra in Lully's operas for the clavecin, and the theatrical twang noticeable in the quaint titles of many of the pieces—for instance, 'La majestueuse,' 'L'enchanteresse,' 'La prude,' 'La flatteuse,' 'La voluptueuse,' 'Les enjouments bachiques,' 'Tendresses bachiques,' 'Fureurs bachiques,' etc.—has stood in the way of a thorough musical development.

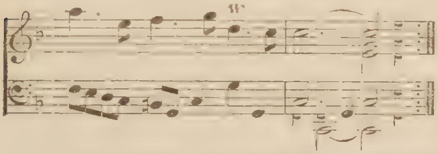
Couperin's published works consist of [an early set of harpsichord pieces, dedicated to Mme. Victoire de France; some 'Versets de Motet' (1703, 1704, 1705)]; four sets of 'Pièces de clavecin' (1713, 1716, 1722, 1730); his 'Méthode, ou l'art de toucher le clavecin, y compris huit Préludes' (1716); 'Les goûts réunis, ou nouveaux concerts, augmentés d'une Sonade en Trio intitulée: Le Parnasse ou l'apothéose de Corelli' (1724); 'L'apothéose de l'incomparable Lully' (1725); 'Trios for two violins and bass' (1726); and 'Pièces de viole.' A careful reprint of his suites for the harpsichord (four volumes in two) was edited by Brahms, and the first volume appeared in the *Denkmäler der Tonkunst;* it is republished by Augener & Co. E. D.

COUPLER. All modern organs are provided with mechanical appliances called 'couplers.' These useful adjuncts are of two general kinds—'manual couplers' and 'pedal couplers.' (1) The former operate in one of three ways: either by taking down on one manual the key corresponding to that played on another, in which case it is a '*unison* coupler'; or by taking down the octave above the note pressed down, when it forms an '*octave* coupler,' sometimes incorrectly called a 'super-octave coupler'; or by operating on the octave below, forming a 'sub-octave coupler.' The octave and sub-octave couplers sometimes act on the manual on which the note is struck. The couplers are put in action by draw-stops inscribed according to circumstances—as 'Swell to Great,' 'Great to itself,'—or by pedals. Manual couplers date back at least as far as 1651, when Geissler's organ at Lucerne was completed; which, according to the account formerly existing over the keys, contained 'several registers, whereby one may make use of the three manuals together, or of one or two of them separately.' (2) A pedal coupler attaches a particular manual to the pedal-clavier; and by bringing the lower 2½ octaves of the compass of the manual under the control of the feet, produces the effect of a third hand on any manual required. (See ORGAN.) E. J. H.

COURANTE (Ital. *Corrente*). (1) A dance of French origin, the name of which is derived from *courir*, to run. It is in 3–2 time, of rather rapid movement, and begins with a short note (usually a quaver) at the end of the bar. It is distinguished by a predominance of dotted notes, as the following, from Bach's 'English Suites,' No. 4, and requires a staccato rather than a legato style of performance. Like most of the other old dances, it consists of two parts, each of which is repeated. A special peculiarity of the courante is that the last bar of each part, in

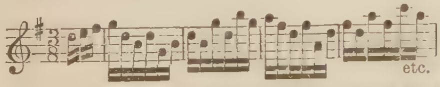


contradiction of the time signature, is in 6–4 time. This will be seen clearly by an extract from the movement quoted above :—



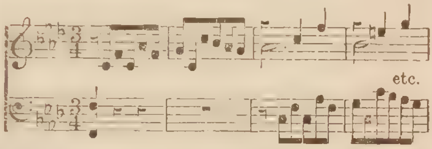
As a component of the suite, the Courante follows the ALLEMANDE, with which in its character it is strongly contrasted. In losing its connection with the dance, it underwent a slight modification : whereas in its earlier shape the 6–4 rhythm was only to be found in the concluding bar of each part, courantes are frequently to be met with in suites wherein the two rhythms are mixed up, and sometimes even where, in spite of the time-signature, the 6–4 rhythm predominates throughout. This is especially the case in many of those by Couperin. The endeavour to bring out these various features clearly and prominently, without injuring the flow of the whole, led to the adoption of the polyphonic style, by which the courante is so strongly contrasted with the allemande. Its chief points may be briefly summed up thus —triple time, prevalence of dotted rhythms, alternations of 3–2 and 6–4 times, and polyphonic treatment.

(2) The Italian courante (*Courante Italienne*), called also, like the preceding, simply *Corrente* or *Courante*, is a different form, quite independent of that just mentioned. It answers more nearly to the etymological meaning of its name, consisting chiefly of *running* passages. This courante is also in triple time—usually 3–8, but sometimes 3–4—and of rapid tempo, about allegro, or allegro assai. It is thus, like the French courante, contrasted with the allemande. As an example of this class may be taken the following from Bach's 'Partita' No. 5 :—



Other specimens of this kind of courante may be found in No. 5 of Handel's 'First Set of Lessons,' and in Nos. 5 and 6 of Bach's 'Suites Françaises,' these last being in 3–4 time. They are also frequent in Corelli's violin sonatas.

(3) One more species of courante remains to be noticed, which is founded upon, and attempts to combine the two preceding ones, but with the peculiarity that the special features of both —viz. the French change of rhythm, and the Italian runs—are not introduced. It is in fact a hybrid possessing little in common with the other varieties, except that it is in triple time, and consists of two parts, each repeated. Most of Handel's courantes belong to this class. The commencement of one, from his *Lessons*, bk. i. No. 8, will show at once the great difference between this and the French or Italian courante.



Bach, on the other hand, chiefly uses the first kind of courante, his movements more resembling those of Couperin. E. P.

COURTEVILLE, RAPHAEL (I), was one of the gentlemen of the Chapel Royal in the reign of Charles I. He lived through the interregnum, resumed his place in the chapel on its re-establishment in 1660, and died Dec. 28, 1675. His son, RALPH or RAPHAEL COURTEVILLE (II), also called Cortevil, Courtaville, and Courtivill, was brought up as a chorister in the Chapel Royal. Many of his songs appear in the collections published in the latter part of the 17th century and the beginning of the 18th. He published six Sonatas 'composed and purposley (*sic*) contriv'd for two flutes' about 1690 ; songs by him were introduced into Wright's 'Female Virtuosoes,' 'Duke and No Duke,' and 'Oroonoko,' and he was one of the composers who furnished the music for Part III. of D'Urfey's 'Don Quixote.' His best-known composition is the hymn-tune called 'St. James's.' Queen Mary had presented the organ from the Chapel Royal to the Church of St. James's, Westminster, and on Sept. 7, 1691, 'Ralph Courtaville' was appointed the first organist of that church at a salary of £20 per annum. It seems highly probable that he died about 1735, and was succeeded by his son, RAPHAEL COURTEVILLE (III) ; but in the vestry minutes of the parish, though they are very carefully kept, no record of this appointment, or of the death of Courteville (II) can be found, and it has been assumed that one individual held the post of organist for eighty years. (See *Dict. of Nat. Biog.*, *British Mus. Biog.*, etc.) The only direct evidence against this assumption is such as can be derived from the fact that there is a tablet in the church, recording the burial of the wife (Elizabeth Abbot) of 'Raphael

Courteville Junr. of this parish, Gent . . .' in May 1735; as he is not called organist, it is likely that Courteville (II) was alive at the time. In Sept. 1735, the widower married Miss Lucy Green, a lady of large fortune. (*Notes and Queries*, ser. II. x. 496.) This Courteville devoted himself mainly to political writing. He published *Memoirs of the Life and Administration of William Cecil, Baron Burleigh*, in 1738, signing it only with the initials 'R. C.' He was the reputed author of *The Gazetteer*, a paper written in support of Sir Robert Walpole's administration, and, probably from this, obtained the nickname of 'Court-Evil' from the opposition. A letter appeared over his signature in No. 50 of the *Westminster Journal*, probably as a joke on his own productions; in this he is styled 'Organ-blower, Essayist, and Historiographer.' He published a pamphlet *Arguments respecting Insolvency*, in 1761. For some years before this, entries in the minute-books of the church show that he had practically neglected his duties as organist; he is warned in 1752-53, and in 1754, and in 1764 his assistant, one Richardson, was consulted as to the repairs of the organ. In 1771 it was reported that Courteville was only giving his assistant one quarter of his salary, and was ordered to share it equally with him. Courteville died early in June 1772, and was buried on the 10th of the month. M.

COURTOIS, Jean, eminent composer, lived in the first half of the 16th century, was chapel-master to the Archbishop of Cambray in 1539 when Charles V. passed through that city on his way to Ghent, and composed a motet in four parts, 'Venite populi terrae,' which was performed in the Cathedral. He composed many motets, published in collections, for which the reader is referred to Eitner's *Bibl. d. Musiksammelwerke*. Masses and motets in MS. are in the Court Library at Munich, and some at Cambrai and Leyden. His French songs include a canon and two songs in five and six parts in 'Chansons à 4, 5, 6, et 8 parties, de divers auteurs' (Antwerp, 1543-50); 'Si par souffrir,' in 'Trente chansons . . . à 4 parties' (Paris); and two songs in 'Trente-cinq livres de Chansons nouvelles' (Paris, 1532-49). One of his chansons, edited by M. Henry Expert, is in the *Monatshefte f. Musikgesch.* 30, 9. M. C. C.

COUSSEMAKER, Charles Edmond Henri de, a distinguished French writer on the history of music, born at Bailleul (Nord), April 19, 1805. His family dates from the 15th century, and had for many generations held important magisterial posts in Bailleul; his father, a 'juge de paix,' destined him for the law; but his musical aptitude was such that at ten he could play any piece upon the piano at sight. He also learned the violin and violoncello. He was educated at the Douai 'Lycée,' and took lessons in harmony from Moreau, organist of St. Pierre. In 1825 he went to Paris, and studied composition, etc., under Reicha and others. The recent researches of Fétis had roused a general interest in the history of music, and Coussemaker's attention was turned in that direction. Having completed his legal studies he was appointed 'juge' successively at Douai [where he continued to study music with Victor Lefebvre], Bergues, Hazebrouck, Dunkerque, and Lille. He died Jan. 10, 1876. He was a member of the 'Institut' for twenty years, and belonged to several other learned societies, besides being a chevalier of the Legion of Honour, and of the order of Leopold of Belgium. His works are *Mémoire sur Hucbald*, etc. (1841); *Notices sur les collections musicales de la bibliothèque de Cambrai*, etc. (1843); *Histoire de l'harmonie au moyen-âge* (1852); *Trois chants historiques* (1854); *Essai sur les instruments de musique au moyen-âge* (1856); *Chants populaires des Flamands* (1856); *Chants liturgiques de Thomas à Kempis* (1856); *Notice sur un MS. musical de . . . S. Dié* (1859); *Drames liturgiques*, etc. (1860); *Messe du XIII*^{e} *siècle*, etc. (1861); *Scriptorum de musica medii ævi, nova series*[1] (1864-76, 4 vol.); *Les harmonistes des XII*^{e} *et XIII*^{e} *siècles* (1865); and *L'art harmonique au XII*^{e} *et XIII*^{e} *siècles* (1865); *Traités inédits sur la musique du moyen-âge* (1865, 1867, 1869). He also edited the works of Adam de la Halle (Paris, 1872), and Tinctor's treatise (1875). At the time of his death he was preparing a continuation of his *Art harmonique* to the 14th century. His legal writings are good, especially one on Flemish law. In early life he composed some masses and other church music and published a volume of songs. In spite of considerable errors his works form a most important contribution to the history of music. F. G.

COUSSER or KUSSER, Johann Sigismund, son of a musician at Presburg; born there about 1657, died in Dublin, 1727. He studied six years in Paris under Lully, and on his return to Germany lived at Stuttgart [where he played in the court band from 1682. From 1683 to 1685 he was in the service of the Bishop of Strasburg, and from about 1690 to 1693 was capellmeister at Brunswick.] He lived at Hamburg from 1693 to 1697, conducting the performances at the opera, and is said to have been one of the first to introduce the Italian method of singing into Germany. [In 1698 he was again at Stuttgart, where he was ober-capellmeister from 1700, resigning his appointment in 1704.] Between 1700 and 1705 he made two journeys to Italy for study. Soon after, he came to London, and in 1710 received an appointment in Christ Church Cathedral, Dublin, and 'Master of the musick attending his Majesty's state in Ireland.' His published works comprise six overtures and airs (Stuttgart, 1682); the operas 'Erindo'

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[1] In continuation of Gerbert's *Scriptores ecclesiastici.*

(1693), 'Porus,' 'Pyramus and Thisbe' (1694), 'Scipio Africanus' (1694), and 'Jason' (1697), many of them, and others (for which see the *Quellen-Lexikon*) performed at Hamburg; 'Apollon enjoué,' six operatic overtures and airs published at Stuttgart, 1700; an opera, 'Ariadne'; and 'Heliconische Musenlust,' a collection of airs from 'Ariadne' (Stuttgart, 1700); an Ode on the death of Arabella Hunt; and a 'Serenade' for the King's birthday (1724) [additions from *Quellen-Lexikon*]. M. C. C.

COVENT GARDEN THEATRE, opened Dec. 7, 1732, under the management of Rich, who moved there with all his company from the theatre he had previously directed in Lincoln's Inn; burned on the night of Sept. 19, 1808; new theatre opened Sept. 18, 1809; converted into an opera-house 1847; burnt down 1856; reconstructed and opened again as an opera-house 1858. Though licensed for the performance of the higher class of dramatic works, to which the name of 'legitimate' is given, Covent Garden Theatre has been the scene of all kinds of theatrical representations; and two years after the first opening of the theatre, in 1734, we find the bill for March 11 announcing 'a comedy called The Way of the World, by the late Mr. Congreve, with entertainments of dancing, particularly the Scottish dance, by Mr. Glover and Mrs. Laguerre, Mr. Le Sac and Miss Boston, Mr. de la Garde and Mrs. Ogden; with a new dance called Pigmalion, performed by Mr. Malter and Mlle. Sallé.' 'No servants,' it is stated, in a notification at the end of the programme, 'will be permitted to keep places on the stage.' Mlle. Sallé is said on this occasion to have produced the first complete *ballet d'action* ever represented on the stage. She at the same time introduced important reforms in theatrical costume. [See BALLET.] The chief composer of eminence connected with the theatre was Sir Henry Bishop, who between 1810 and 1824 produced at Covent Garden no less than fifty musical works of various kinds, including 'Guy Mannering,' 'The Miller and his Men,' 'The Slave,' and 'Clari,' besides adaptations of Rossini's 'Barber of Seville,' Mozart's 'Marriage of Figaro,' and other celebrated operas. 'Der Freischütz,' soon after its production in Germany, was brought out in an English version both at Covent Garden and at Drury Lane (1824). So great was its success that Weber was requested to compose for Covent Garden an entirely new opera. 'Oberon,' the work in question, was brought out in 1826 (April 12), when, though much admired, it failed to achieve such popularity as 'Der Freischütz' had obtained. It has been said that Weber was much affected by the coolness with which 'Oberon' was received. Scudo, the eminent French critic, writing on this subject in the *Revue des Deux Mondes*, records the fact that 'Oberon' was very successful on its first production at Covent Garden, and adds that it was 'received with enthusiasm by those who were able to comprehend it.' An English musical journal, the *Harmonicon*, published a remarkable article on 'Oberon,' an extract from which will be found in the article WEBER.

Between 1826 and 1846 operas and musical dramas were from time to time played at Covent Garden. But it was not until 1846 that the theatre was turned permanently into an opera-house; when, with the interior reconstructed by Mr. Albano, it was opened, in the words of the prospectus, 'for a more perfect representation of the lyric drama than has yet been attained in this country.' The director was Mr. Frederick Beale (of the firm of Cramer, Beale, & Co.), with whom was associated Signor Persiani, husband of the eminent prima donna of that name, and others. The musical conductor was Costa. In the company were included Grisi and Mario, who with Costa and nearly all the members of his orchestra had suddenly left Her Majesty's Theatre for the new enterprise, in which they were joined by Persiani, Tamburini, Ronconi, and Alboni, who, on the opening night—April 6, 1847—sang (as Arsace in 'Semiramide') for the first time on this side of the Alps. The management of the Royal Italian Opera, as the new musical theatre was called, passed after a short time into the hands of Delafield, who was aided by Gye; and after Delafield's bankruptcy the establishment was carried on solely by Gye (1851), who, when the theatre was burned down in 1856, rebuilt it at his own expense from the design of Edward Barry, R.A. Madame Patti made her début at the Royal Italian Opera in 1861, when she sang for the first time on the boards of a European theatre. Lucca and Albani, Tamberlik and Graziani, may be mentioned among other artists of European fame who appeared at the Royal Italian Opera. For some dozen years (between 1840 and 1855) M. Jullien directed promenade concerts at this theatre; and from time to time, during the winter months, performances of English opera were given at Covent Garden. Thus Balfe's 'Rose of Castille,' 'Satanella,' and 'Armourer of Nantes,' Wallace's 'Lurline,' and Benedict's 'Lily of Killarney,' were produced here under the management of Miss Louisa Pyne and Mr. William Harrison. [The 'Royal Italian Opera' suffered financial collapse soon after the season of 1884; and between that date and the commencement of the prosperous régime of Sir Augustus Harris, a few seasons of opera were managed by an impresario named Lago. In 1888, Harris opened with a very large subscription, and with a company which he had formed at Drury Lane in the previous year. From that date until his death in June 1896, success followed all that he undertook, and the 'Royal Opera' once more drew all the world to Covent Garden. After his death the Royal Opera Syndicate became lessees of the theatre, and their tenure has been markedly successful. During the winter fancy dress balls are given periodically, and the taste for masquerades has been revived in the London public.] H. S. E.

COWARD, Henry, distinguished chorus-master, was born, of Sheffield parents, at Liverpool, Nov. 26, 1849. On the death of his father the family removed to Sheffield. At the age of nine the boy—who had not received six months' consecutive schooling—was put to the staple trade of the city, the manufacture of cutlery. He took several prizes as the result of his skilful craftsmanship. All his spare time was spent in improving himself educationally and in the pursuit of music. He joined a tonic-sol-fa singing class and soon conducted a choral society of his own. After serving at the bench for fourteen years, he started on a scholastic career—first as a pupil-teacher (aged twenty-two), then as an assistant-master, and subsequently as head-master, a position for which he had qualified himself by unwearied study. At the age of thirty-nine he decided to exchange the scholastic profession for that of music. In 1889 he took the degree of Mus.B., followed by that of Mus.D. five years later, both at the University of Oxford.

Dr. Coward has composed various cantatas, anthems, songs, etc. ; but his fame rests on his remarkable gifts as a trainer of choirs, in which his magnetic personality, poetic insight, boundless enthusiasm, and original methods find full scope. It is no exaggeration to say that he has in the course of a very few years brought the Sheffield Musical Festival—one of the youngest institutions of its kind—into the front rank of English Festivals. For further particulars of Dr. Coward's career the reader is referred to a biographical sketch of him, compiled from authentic sources, which appeared in *The Musical Times* of Jan. 1902 ; see also the article Festivals in this Dictionary. F. G. E.

COWARD, James, born in London, Jan. 25, 1824, entered the choir of Westminster Abbey at an early age. He was given the appointment of organist at the parish church, Lambeth ; and at the opening of the Crystal Palace at Sydenham in 1857, he received a similar appointment there, which he retained until his death. He held various church appointments in addition to this, being at one time or another organist of St. George's, Bloomsbury, and St. Magnus the Martyr, London Bridge. He was conductor of the Western Madrigal Society from 1864 to 1872, and directed also the Abbey and City Glee Clubs for some time before his death, which took place at his house in Lupus Street, Jan. 22, 1880. He was for some time organist to the Sacred Harmonic Society, and the Grand Lodge of Freemasons. Although best known by his brilliant transcriptions for the organ of operatic melodies, etc., his published works show him to have possessed considerable musical knowledge and artistic feeling. They include an anthem, 'O Lord, correct me'; 'Sing unto God,' a canon four in two; two other canons; Ten Glees, 1857; 'Ten Glees and a madrigal,' 1871; besides many pieces for pianoforte, organ, etc. He had a remarkable power of improvisation, which, however, was often turned to account in order to accompany the performances of acrobats and similar exhibitions. M.

COWEN, Frederic Hymen (originally Hymen Frederick), was born at Kingston, Jamaica, Jan. 29, 1852. He was brought by his parents to England at the age of four, and even in earliest childhood exhibited an extraordinary love of music ; he published a waltz at the age of six, and in 1860 composed an operetta, called 'Garibaldi ; or the Rival Patriots,' to a libretto by his sister, aged seventeen. In November of the same year, he became a pupil of Goss and Benedict, and by 1863 was advanced enough to give a morning concert (or piano recital) in the concert-room of Her Majesty's Theatre, playing a number of pieces from memory. In 1864, he played Mendelssohn's D minor concerto at Dudley House, at a concert at which Joachim and Santley appeared. In 1865, also at Dudley House (the composer's father was private secretary to the Earl of Dudley), a trio in A, composed by Cowen, was played by himself, Joachim, and Pezze. In the same year he competed successfully for the Mendelssohn Scholarship, but the scholarship was relinquished, as his parents objected to give up the control of their son. They took him to Leipzig, where he entered the Conservatorium as a pupil of Plaidy, Moscheles, Reinecke, Richter, and Hauptmann. A string quartet was played at the Conservatorium in Jan. 1866, but his residence abroad was cut short by the war between Prussia and Austria, and he returned to England, appearing as a composer for the orchestra in an overture in D minor played at Mellon's promenade concerts at Covent Garden. He appeared elsewhere as a pianist a few times, and in Oct. 1867 entered the Stern Conservatorium at Berlin, where he studied under Kiel, and laid the foundation of his remarkable skill as a conductor. He stayed less than a year abroad, coming back to London in 1868, and playing at various concerts, such as the Philharmonic, the Monday Popular, and elsewhere. He made his most prominent appearance as a composer on Dec. 9, 1869, at a concert in St. James's Hall, where were produced his symphony in C minor, and pianoforte concerto in A minor. From that time he was recognised as primarily a composer, but as, even for a young man so highly gifted as he, composition was not yet a practical means of livelihood, he undertook to act as accompanist to Mapleson's concert-party and assistant-accompanist at Her Majesty's under Costa. This eminent conductor got Cowen his first festival commission, as a result of which 'The Corsair' was brought out at Birmingham in 1876. In the same year his first opera, 'Pauline,' was produced by the Carl Rosa Company at the Lyceum. It was the production of his 'Scandinavian Symphony' at St. James's Hall on Dec. 18, 1880, that gave Cowen his place among the most prominent of English composers. The work rapidly made its way on the Continent and in America, and as the work of one who never had a lesson in orchestration it is a very remarkable feat. Local colour is used with admirable felicity, and there is little wonder that it soon became popular. In 1881, his 'St. Ursula' at Norwich enhanced his fame, and in 1884 he conducted five concerts for the Philharmonic Society. From 1888 to 1892 he was permanent conductor of the society, appointed on the resignation of Sullivan; and in 1888 he went to Melbourne, where he conducted the daily orchestral concerts at the Centennial Exhibition for six months, receiving the unprecedented sum of £5000 for the engagement. He conducted the Hallé Orchestra in Manchester from 1896 to 1899; and the Liverpool Philharmonic Society and Bradford Festival Choral Society and Subscription Concerts from 1896 to the present time. He conducted the Bradford Permanent Orchestra 1899-1902, and the Scarborough Festival of 1899. In 1900 he was again appointed, in succession to Sir A. C. Mackenzie, as conductor of the Philharmonic Society, and it is in this capacity that some of his best work has been done, for the players before this date had rested on the reputation gained in former years, and the performances were sadly perfunctory as compared with those of some younger orchestras. Cowen at once proved himself fully capable of reforming the state of things, and raised the society to a higher position than it had held since the death of Costa. The conductorship of the Scottish Orchestra was added to Cowen's other appointments in 1900, that of the Cardiff Festival in 1902, and that of the Handel Festival in 1903. In Nov. 1900, the honorary degree of Mus.D. was conferred upon him by the University of Cambridge.

Cowen's music is marked by a certain fantastic grace that is all his own; for this reason, he succeeds best in subjects that deal with fairy tales and the like. Here he is always in his element, and the variety of treatment which he has shown in a long succession of choral and orchestral works of this kind, is very remarkable. Some of his many songs are genuinely expressive, and in his operas there are things in which the deeper emotions are skilfully handled; but it is in the lighter moods that he is most successful. As he has never adopted the useful system of opus-numbers, it is difficult to be sure that the list of his compositions is complete. That given below is founded on the catalogue given in an article in the *Musical Times* for November 1898:—

ORCHESTRAL MUSIC

Symphonies.—No. 1, in C minor (1869); No. 2, in F minor (1872); No. 3, in C minor ('Scandinavian,' 1880); No. 4, in B flat minor ('Welsh,' Philharmonic, 1884); No. 5, in F (Cambridge, 1887); No. 6, in E ('Idyllic,' Richter, 1897).

Overtures.—In D minor (1866); Festival Overture (Norwich, 1872); Characteristic Overture, 'Niagara' (Crystal Palace, 1881); 'The Butterfly's Ball,' Queen's Hall Symphony Concerts, 1901.

Suites, Marches, etc.—'The Language of Flowers' (1880); 'In the Olden Time' (for strings, 1883); 'In Fairyland' (1896); 'Four English Dances in the Olden Style'; Sinfonietta in A (1881); 'A Phantasy of Life and Love' (Gloucester Festival, 1901). Various marches, among them the 'Coronation March' (1902); Indian Rhapsody (Hereford Festival, 1903). Two pieces for small orchestra, 'Childhood' and 'Girlhood' (1903).

Concertos.—In A minor, pf. and orch. (1869); Concertstück, for pf. and orch. (Philharmonic, 1900); Rêverie for vln. and orch., arranged from a piece for vln. and pf.

CHAMBER MUSIC

Trio in A, pf. and strings (1865); string quartet in C minor (1866); Rêverie, vln. and pf.; Suite, 'Flower Fairies,' sonata, fantasia, allegretto grazioso; 'Petite Scène de Ballet' (4 pieces), and many other pieces for piano solo.

DRAMATIC MUSIC

Operas.—'Pauline' (Lyceum, 1876); 'Thorgrim' (Drury Lane, 1890); 'Signa' (Milan, 1893, and Covent Garden, 1894); 'Harold' (Covent Garden, 1895).

Operettas, etc.—'Garibaldi' (1860); 'Maid of Orleans' (incidental music, 1871); 'One too many' (German Reeds, 1874).

CHORAL MUSIC

Oratorios.—'The Deluge' (Brighton, 1878); 'St. Ursula' (Norwich, 1881); 'Ruth' (Worcester, 1887); 'Song of Thanksgiving' (Melbourne, 1888); 'The Transfiguration' (Gloucester, 1895).

Cantatas, etc.—'The Rose Maiden' (1870); 'The Corsair' (Birmingham, 1876); 'The Sleeping Beauty' (Birmingham, 1885); 'St. John's Eve' (1889); 'The Water Lily' (Norwich, 1893); 'All hail the glorious reign' (Jubilee Ode, 1897); 'Ode to the Passions' (Collins's words) (Leeds, 1898); Coronation Ode (Norwich, 1902).

Cantatas for female voices.—'Summer on the River,' 'Christmas Scenes,' 'The Rose of Life,' 'A Daughter of the Sea,' 'Village Scenes,' 'The Fairies' Spring.' Anthems, etc. and part-songs.

VOCAL MUSIC

'The Dream of Endymion,' tenor solo and orch. (Philharmonic, 1897); 'Nights of Music,' duet with orch. (1900); Songs, nearly 300 in number.

M.

COX AND BOX, a 'triumviretta,' or musical farce, altered from Madison Morton's 'Box and Cox' by F. C. Burnand, music by A. Sullivan. First performed at Moray Lodge, Campden Hill, and given first in public at the Adelphi Theatre, May 11, 1867.

CRACOVIENNE. See KRAKOVIAK.

CRAMER, a family of German musicians, of whom the head was JACOB CRAMER, born at Sachau in Silesia 1705, violinist in the then celebrated band at Mannheim, where he died in 1770. Of his sons, JOHANN, born at Mannheim 1743, was drummer in the court band at Munich, and WILHELM, born at Mannheim 1743 or 1745, made himself a considerable reputation as a violinist and leader. He was a pupil of Johann Stamitz, sen., and of Cannabich, and when still very young gave evidence of unusually brilliant abilities. His contemporaries declared that his playing united the facility of Lolli with the expression of Franz Benda. At sixteen he was admitted into the band at Mannheim, but left it after his father's death for London, where he was well received in 1772, and soon obtained a creditable position. His first appearance was March 22, 1773. He was appointed head of the king's band, and leader at the Opera and Pantheon, the Antient Concerts (1780-89) and the Professional Concerts. He was famous as the leader of the Handel Festivals at Westminster Abbey in 1784 and 1787. His last appearance was at the Gloucester Festival in 1799, and he died in London, Oct. 5 of that year, in Charles Street, Marylebone. As a solo player he was for a time considered to be without a rival in England till superseded by Salomon and Viotti. He published three concertos in

Paris, several solos and trios, but they are of no value. Of his sons are known, **Franz** or **François**, born 1772, a violinist of repute in London, who was appointed master of the king's music in 1834, and died August 1, 1848; **Carl**, born 1780, a good pianist and valued teacher; and finally, **Johann Baptist**, the eldest son and the best known of the whole family, an eminent pianist, and one of the principal founders of the modern pianoforte school, born at Mannheim, Feb. 24, 1771. He was but a year old when his father settled in London, and it was there that he lived and worked for the greatest part of his life. To his father's instruction on the violin and in the elements of the theory of music, pianoforte playing was added, and for this the boy manifested the most decided preference and unmistakable talent. His teachers were a certain Benser, Schroeter, and above all, Muzio Clementi, under whom he studied for two years till Clementi's departure in 1784. His first appearance in public took place in 1781. His mind and taste were formed on Handel, Bach, Scarlatti, Haydn, and Mozart, and by this means he obtained that musical depth and solidity so conspicuous in his numerous works. Cramer was in the main self-educated in theory and composition. He had, it is true, a course of lessons in thorough-bass from C. F. Abel in 1785, but his knowledge was chiefly acquired through his own study of Kirnberger and Marpurg. From 1788 Cramer undertook professional tours on the Continent, and in the intervals lived in London, enjoying a world-wide reputation as pianist and teacher. In 1824 he established the firm of J. B. Cramer & Co., music-publishers (see below). After a residence of some years abroad, at first (from 1835) in Munich, and afterwards in Paris, he returned in 1845 to London, and passed the rest of his life in retirement. He lived to play a duet with Liszt in London, and died April 16, 1858. He was buried in Brompton Cemetery. There are references to him in Beethoven's letters of June 1, 1815, and March 5, 1818, and frequent notices in Moscheles's Life. Ries has left on record (*Notizen*, p. 99) that John Cramer was the only player of his time of whom Beethoven had any opinion—'all the rest went for nothing.' A. M.

J. B. Cramer's playing was distinguished by the astonishingly even cultivation of the two hands, which enabled him, while playing legato, to give an entirely distinct character to florid inner parts, and thus attain a remarkable perfection of execution. He was noted among his contemporaries for his expressive touch in adagio, and in this, and in facility for playing at sight, he was able when in Paris to hold his own against the younger and more advanced pianists. His improvisations were for the most part in a style too artistic and involved for general appreciation. Cramer's mechanism exhibits the development between Clementi and Hummel, and is distinguished from the period of Moscheles and Kalkbrenner which followed it, by the fact that it aimed more at the cultivation of music in general than at the display of the specific qualities of the instrument. All his works are distinguished by a certain musical solidity which would place them in the same rank with those of Hummel, had his invention been greater and more fluent; but as it is, the artistic style, and the interesting harmony, are counterbalanced by a certain dryness and poverty of expression in the melody. It is true that among his many compositions for pianoforte there are several which undeniably possess musical vitality, and in particular his seven concertos deserve to be occasionally brought forward; but, speaking generally, his works (105 sonatas, 1 quartet for pianoforte, 1 quintet, and countless variations, rondos, fantasias, etc.) are now forgotten. In one sphere of composition alone Cramer has left a conspicuous and abiding memorial of his powers. His representative work '84 Studies in two parts of 42 each,' is of classical value for its intimate combination of significant musical ideas, with the most instructive mechanical passages. No similar work except Clementi's *Gradus ad Parnassum* has been so long or so widely used, and there are probably few pianists who have not studied it with profit. It forms the fifth part of Cramer's *Grosse praktische Pianoforte-Schule* (Schuberth, Leipzig), and has appeared in numerous separate editions. Of these the earliest is probably the lithograph edition of Breitkopf & Härtel, of which the second part appeared in 1810; next in importance ranks the last that was revised by Cramer himself, viz. the original English edition of Cramer & Co., which contained, as op. 81, '16 nouvelles Études,' making in all 100; and finally an edition without the additional numbers, revised by Coccius, and published a few years later than that last mentioned, by Breitkopf & Härtel. A selection of '50 Études,' edited by Von Bülow (Aibl, Munich), is specially useful to teachers from the excellent remarks appended to it, though, on the other hand, it contains a number of peculiarities which may or may not be justifiable, the editor having transposed one of the studies and modified the fingering of them all to meet the exigencies of the modern keyboard. The above edition in 100 numbers must be distinguished from the 'Schule der Geläufigkeit' (op. 100), also containing 100 daily studies, and which forms the second part of the *Grosse Pianoforte-Schule*, and should be used as a preparation for the great 'Études.' [A copy of the études, with comments by Beethoven, was discovered in 1893 in the Royal Library of Berlin, by Mr. J. S. Shedlock, who published a selection from the book, with a prefatory account and careful annotations in the same year (Augener & Co.)]

If it is asked, When did Cramer flourish, and what does he represent to us? the answer usually returned is that he was born after Clementi and died after Hummel, and that he forms the link between those two great players and writers for their instrument. But no pianist with his eyes open would commit himself to such a statement, which rests solely upon two dates of birth and death, and leaves out of sight every spiritual connection, every indication of mental paternity and relationship. The truth is that Cramer does not surpass Clementi as regards the technical treatment of the pianoforte, but stops considerably short of him: Cramer's best sonatas are as much more tame and timid than Clementi's best, as his most valuable études are technically easier and less daring than the chefs-d'œuvre of Clementi's *Gradus*. Spiritually, though not mechanically, Cramer occupies a field of his own, which all pianists respect. Many of his études are poems, like Mendelssohn's Songs without words. But in his sonatas, etc., he moves in a restricted groove of his own, near the highway of Mozart. The name 'J. B. Cramer' really signifies Cramer's Études—let us say some forty or fifty out of the hundred he published. These certainly are good music—a few, perhaps a dozen, even beautiful music, and always very good practice. But pitted against forty or fifty out of the hundred numbers of Clementi's *Gradus*, which are equally good music, and decidedly better practice, they sink irretrievably.

The treatment of the pianoforte as distinct from the harpsichord, if pursued along its plain and broad high-road does not necessarily touch upon Cramer. It stretches from Clementi to Beethoven on the one side, from Mozart to Hummel on the other; from Mozart *viâ* Hummel, and Clementi *viâ* Field, to Chopin; and from Hummel, *viâ* Chopin and Beethoven, to Liszt. Cramer, like Moscheles after him, though not of the first authority, must be considered one of the fathers of the church of pianoforte-playing, and worthy of consultation at all times. E. D.

CRAMER & CO. This eminent music publishing house was founded in the year 1824 [by J. B. Cramer in partnership with Robert Addison and T. Frederick Beale; the two latter had previously carried on a small business at 120 New Bond Street, and had moved to 201 Regent Street in 1822]. J. B. Cramer's popularity and influence soon drew around him a goodly proportion of the professors of the day, who with his own pupils created a large circulation for the pianoforte works of the firm. The catalogue of publications continued on the increase until, in the year 1830, the firm bought the whole of the music plates belonging to the Harmonic Institution, which contained a considerable portion of the works of Dussek, Clementi, Haydn, Herz, Hummel, Mozart, and Steibelt, besides a few of Beethoven and Moscheles, with Handel's choruses arranged as solos and duets, many of the popular songs of C. Horn, the operas 'Oberon' and 'Freischütz,' the oratorio of 'Palestine' by Dr. Crotch, and a large number of Italian songs and duets by Gabussi, Meyerbeer, Mozart, Pacini, Paer, Rossini, Vaccaj, and others, thus giving the house a very strong position in the music trade. Upon this followed the English operas of Balfe, Benedict, and Barnett, the glees of Horsley and Callcott, the songs of Neukomm, pianoforte works of Döhler, Moscheles, Thalberg, Leopold de Meyer, etc. Between 1835 and 1845 Cramer was much abroad, and in 1844-45 Addison retired from the business [becoming senior partner with Hodson at 210 Regent Street] and was succeeded by W. Chappell, when the firm became Cramer, Beale, and Chappell. In 1845 Vincent Wallace returned from America, and Cramer & Co. secured his 'Maritana,' publishing also, as years went on, his other successful works. [After the death of Cramer in 1858, and the retirement of Chappell in 1861, George Wood, one of a family of Edinburgh and Glasgow music publishers, became partner with Beale. In 1862 the firm took additional premises with a large gallery at 207 and 209 Regent Street, and about the same time devoted much attention to the manufacture of pianos.] On the death of Beale in 1863 the whole of the business fell into the hands of Wood, who carried it on with great success, giving, however, more attention to pianoforte manufacturing than to publishing, having introduced and very extensively carried out a novel mode of supplying pianofortes on a hiring system, which seems to have become very general. On the death of George Wood in 1893 the business passed to his two nephews, and the premises at 199 and 201 Regent Street were given up.

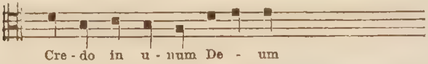
In 1897 the firm was turned into a limited company, and at the end of 1902 removed to their present premises 126 Oxford Street, with other establishments in Moorgate Street and at Notting Hill Gate. C. H. P.; with additions by F. K.

CRANG & HANCOCK, organ-builders. John Crang, a Devonshire man, settled in London and became a partner with Hancock, a good voicer of reeds. The latter added new reeds to many of Father Smith's organs. Crang altered the old echoes into swells in many organs, as at St. Paul's Cathedral, St. Peter's, Cornhill, etc. There appear to have been two Hancocks, John and James, probably brothers; both are mentioned in the contract for an organ at Chelmsford in 1772. John died in 1792, and James was living in 1820, and probably later. Crang appears to have given his name to Crang Hancock, a pianoforte-maker. V. DE P.

CREATION, THE. Haydn's first oratorio, written at the suggestion of Salomon. The book of words was selected—originally for Handel—from Genesis and *Paradise Lost* by Mr.

Lidley or Liddell, and translated into German, as 'Die Schöpfung,' with modifications, by Baron van Swieten. The music occupied Haydn from 1796 to April 1798, and was produced by a body of dilettanti at the Schwartzenberg Palace, Vienna, April 2, 1798. 500 ducats were subscribed for Haydn. In 1800 it was published in score at Vienna with German and English words, the latter re-translated by van Swieten; 510 copies were subscribed for, of which nearly half were for England. It was first performed in London at Covent Garden, under Ashley, March 28, 1800, and in Paris, Dec. 24, 1800, when Napoleon I. escaped the infernal machine in the Rue Nicaise. A great performance by the same society as before took place at the University Hall, Vienna, on March 27, 1808, in Haydn's presence, a year and two months before his death. (See *Musical Times*, 1891, p. 330; 1898, p. 236; and 1899, p. 160.)

CREDO is the first word of the Nicene Creed in Latin, and is the name by which it is well known to musicians by reason of the magnificent music to which it has been set by the greatest composers for the use of the Roman Church in the Service of the Mass. The traditional figure to which the first sentence or 'intonation' is given out by the priest is



and upon this Bach developed the stupendous contrapuntal chorus to those words in his B minor Mass. C. H. H. P.

CREED. There are three creeds in use in the services of the English Church—the Apostles' Creed, the Nicene, and that known by the name of St. Athanasius.

The first of these is the most ancient, and of unknown origin, and was probably used in early times. It is found in the ancient breviaries of the churches of England, such as those of Sarum and York, in much the same position as it now occupies. In the first Prayer-Book of Edward VI. it was ordered to be said or sung like the other creeds, but it has latterly become the custom only to intone it, and in some churches the intonation is supported by harmonies on the organ, but it has not been definitely set to music for English use.

The Nicene Creed is distinguished in the English Church by an extensive musical treatment. It cannot be ascertained when it came into use in the ancient English offices. It is in the breviaries of Sarum, York, and Hereford, for use on feasts and solemn occasions. It was looked upon to some extent as a hymn, whence its universal musical treatment. Marbeck's setting of it in the 'Book of Common Praier noted' of 1552 for the use of the English reformed church follows the Roman originals much less closely than most of the other parts of his setting of the service, and is consequently much more free and melodious. Tallis's setting of it is said to resemble the Gregorian Descants of the Creed in the Missa de Angelis. Further settings of it, both ancient and modern, are extremely numerous. Among the ancient ones may be mentioned settings by Byrd (in six parts), Farrant, Gibbons, Child, Aldrich, Blow, Purcell, Rogers, and Bevin. Attempts have been made with very fair success to adapt it to a kind of free chant form, which renders it more available for musical performance by parish choirs and general congregations.

The Athanasian Creed, as it is now called, was formerly known very generally as the Psalm 'Quicunque vult'—the first two words of its Latin form. It was sung at Prime after certain other psalms, and the custom of singing it as a psalm has continued in the Roman Church to the present day, it being pointed and divided into paragraphs after the manner of psalms, and answering in its construction to the principles of ancient Hebrew poetry. The chant most commonly used is a very simple one by Tallis (see CHANT, under 'Canterbury Tune'). There have been many others specially written for it both in ancient and modern times. It has never been customary to adapt it to more elaborate forms of composition. C. H. H. P.

CREMONA, a considerable town in Lombardy, on the river Po, was for the space of two centuries, from about 1550 to 1750, the seat of the famous Cremona school of violin-makers. The shape and construction of the violin, and the other instruments belonging to the tribe, having been finally settled by the great makers of Brescia, Gaspar di Salò and Paolo Maggini (see those names), it was at Cremona that the last step in the art of violin-making was made, which led to that point of perfection from which no further progress has yet been possible or perhaps desirable. The numerous makers of the Amati family (see that name) chronologically head the list of the masters of Cremona: Antonio Stradivari and Josef Guarnerius (see those names) are the greatest of all, and their instruments have never been rivalled. The names of Andreas, Petrus, and Josef Guarnerius (brother of Andreas), Carlo Bergonzi, Guadagnini, Montagnana, Ruggieri, Storione, and Testore (see all these names) make up the list of the masters of this school, whose violins are still highly valued. The term 'a Cremona,' or 'a Cremonese violin' is often incorrectly used for an old Italian instrument of any make.

'Cremona,' as applied to an organ stop of 8-ft. pitch and clarinet tone, is a mere ignorant corruption of 'Krummhorn.' P. D.

CREQUILLON or CRECQUILLON, THOMAS, one of the most distinguished musicians of the Netherland school in the period between that of Josquin des Prés and that of Lassus and Palestrina (1520-60). He was attached to the chapel of the Emperor Charles V. at Madrid about 1547; he was living in 1557. His compositions are even more numerous than those of his contemporaries Clemens non Papa and Gombert. His masses, motets, and chansons appear in all the great collections printed at Louvain and Antwerp in the second half of the 16th century, and some of his works were printed in 1544 at Venice by Gardano. [See also the *Quellen-Lexikon.*] J. R. S. B.

CRESCENDO—increasing, *i.e.* in loudness. One of the most important effects in music. It is expressed by *cresc.* and by the sign <. Sometimes the word is expanded—*cres . . . cen . . . do*—to cover the whole space affected. As with so many other things now familiar, Beethoven was practically the inventor of the crescendo. In the works of his predecessors, even in such symphonies as the G minor and 'Jupiter' of Mozart, it is very rarely to be found. Among the most famous instances in Beethoven are that in the 'working out' (after the double bar) of the first movement of the Symphony in B♭ (No. 4). This immortal passage, which so excited the wrath of Weber, begins in the strings and drum *ppp*, and continues so for 13 bars; then a shade louder, *pp*, for 31 bars; and then a crescendo of 8 bars with the same instruments, ending in the reprise of the subject *fortissimo*, and with full orchestra.

Another instance, on a still more extended scale, is in the coda to the last movement of Schubert's Symphony in C (No. 9), where the operation is divided into distinct steps—first 8 bars *ppp;* then 24 bars *pp;* then 12 bars *p;* then 16 bars *crescendo* to *mf;* then 12 bars *crescendo* to *f;* then a *crescendo* of 8 bars to *ff fz;* and lastly a final advance of 36 more to *fff.*

In the overtures of Spontini and Rossini the crescendo is employed, with a repetition of the same figure, in a manner at once so effective, so characteristic, and so familiar, that it is only necessary to allude to it here. [The crescendo degenerated into a mere mannerism with Rossini, in whose works it is used with wearisome iteration.] G.

CRESCENDO PEDAL. A term sometimes used for the ordinary swell pedal of the organ, but more appropriately applied, in the form of 'Crescendo and Decrescendo Pedal' to a contrivance which throws out and takes in the stops in their proper order as to pitch and power. T. E.

CRESCENTINI, GIROLAMO, a very celebrated Italian sopranist, who was born Feb. 2, 1766, at Urbania, near Urbino. At the age of ten, he began the study of music, and was afterwards placed with Gibelli, to learn singing. Possessed of a beautiful mezzo-soprano voice, and a perfect method of vocalisation, he made his début at Rome in 1783. He then obtained an engagement as *primo uomo* at Leghorn, where he appeared in Cherubini's 'Artaserse.' In the spring of 1785 he sang at Padua in the 'Didone' of Sarti, and was engaged for Venice. In the following summer he was at Turin, where he sang Sarti's 'Ritorno di Bacco.' He now came to London, and remained sixteen months. He was here thought so moderate a performer that, before the season was half over, he was superseded by Tenducci, an old singer, who had never been first-rate, and had scarcely any voice left. 'It is but justice,' says Lord Mount-Edgcumbe, 'to add that, when he was here, Crescentini was very young, and had not attained that excellence which has since gained him the reputation of a first-rate singer. He never returned to this country.' In 1787 he was engaged for the carnival at Milan, and sang for two whole years, 1788 and 1789, at the San Carlo in Naples. In 1791 and 1793 he appeared at the Argentina at Rome, and in 1794 at Venice and Milan. In this last city he arrived at the highest degree of excellence in Zingarelli's 'Romeo e Giulietta.' In 1796 Cimarosa composed expressly for him 'Gli Orazii e Curiazii' at Venice. An amusing story is told, that on one occasion, fancying that the dress of the primo tenore (Curiazio) was more magnificent than his own (as Orazio), he insisted on its being given up to him. An exchange was therefore made, in spite of the remonstrances of the manager; and throughout the evening a Curiatius, six feet high, was seen wearing a little Roman costume, which looked as if it would burst at any moment, while a diminutive Horatius was attired in a long Alban tunic, with its skirt trailing on the ground. After singing at Vienna, he returned to Milan for the carnival of 1797, for the 'Meleagro' of Zingarelli. At the end of this season he engaged himself with the Opera at Lisbon, where he sang for the next four years. Returning to Italy, he reappeared at Milan in Mayr's 'Alonzo e Cora' and Federici's 'Ifigenia,' in 1803. He sang at Piacenza, at the opening of the new theatre, and went to Vienna in 1805, with the appointment of professor of singing to the Imperial family. Napoleon having heard him there, was so charmed that he determined to engage him permanently, and secured to him a handsome salary. He also gave him the decoration of the Iron Crown, which provoked almost as much discussion as Napoleon's distribution of thrones and sceptres had done. It is related that, in a salon at Paris, when a pompous orator was holding forth on the subject of the honour conferred on Crescentini, and inquired what right he could have to such a distinction,—the beautiful Mme. Grassini, who was present, rose majestically, and with theatrical tone and gesture exclaimed, '*Et sa blessure, monsieur!*' A storm of laughter and applause stopped the discussion. Crescentini sang at Paris from 1806 to 1812, when his voice showed signs of suffering from an uncongenial climate, and he with difficulty obtained permission to retire. He went to Bologna, and then to Rome, where he remained till 1816, when he settled at Naples as professor at the Real Collegio di Musica. He was the last great singer of his school. 'Nothing could exceed,' says Fétis, 'the suavity of his tones, the force of his expression, the perfect taste of his ornaments, or the large style of his phrasing.' In Romeo he affected Napoleon and the whole of the audience to tears by his singing of the prayer, and the air 'Ombra adorata.' The prayer of Romeo was of his own composition, for this excellent singer was also a composer; he published at Vienna in 1797 several collections of *Ariette*, and some admirable exercises for the voice, with a treatise on vocalisation in French and Italian, at Paris. He died at Naples, April 24, 1846. J. M.

CRESER, William, Mus.D., born at York Sept. 9, 1844; the son of the choirmaster at St. John's Church there. He entered the choir of the Minster at eight years of age, and studied afterwards with Sir G. A. Macfarren. He took the Mus.B. degree at Oxford in 1869, and that of Mus.D. in 1880. In or about 1859 he was organist at Holy Trinity, Micklegate, York; and from 1863 to 1875, of St. Andrew's, Grinton. In the latter year he became organist of St. Martin's, Scarborough, and in 1881, of the Parish Church, Leeds. Some of his most important work as a choir-trainer was done during his tenure of the last appointment, and he organised notable performances of Bach's 'St. Matthew Passion,' and other important works. In 1891 he was appointed organist of the Chapel Royal, St. James's, and composer to Her Majesty's Chapels Royal. He held these posts until 1902. He conducted the Western Madrigal Society in 1896; has given many organ recitals in London and the provinces. Mrs. Creser, *née* Amelia Clarke, has attained considerable success as a mezzo-soprano singer. Dr. Creser's works include several oratorios and compositions of high aim: 'Micaiah'; 'Eudora,' a cantata, given at Leeds in 1882; 'The Golden Legend'; 'The Sacrifice of Freia' (performed at the Leeds Festival of 1889 with success); 'Tegner's Drapa' (Longfellow); a Mass; two Psalms; an operetta, 'Naxine,' etc., are examples of his industry and skill. An 'Old English Suite' for orchestra was played at the Queen's Hall in 1896, and his chamber music includes a quartet in A minor; a trio in A, pianoforte and strings; a violin sonata, and organ pieces. (*Brit. Mus. Biog.*)

CREYGHTON, Rev. Robert, D.D., born about 1639, was the son of the Rev. Dr. Robert Creyghton, Professor of Greek at Cambridge, afterwards Dean of Wells, and in 1670 Bishop of Bath and Wells. In 1662, he, like his father, held the Greek Professorship at Cambridge. In 1674 he was appointed canon residentiary and precentor of Wells Cathedral. Creyghton composed several services and anthems still extant in the library of Wells Cathedral. Two services in E♭ and B♭ are now printed. Tudway's MS. (Brit. Mus. Add. MSS. 7338, 7339) contains a third, in C, besides an anthem, 'Praise the Lord.' He is widely known by his beautiful little canon-anthem 'I will arise.' He died at Wells, Feb. 17, 1733-34, at the advanced age of ninety-four. W. H. H.

CRISTOFORI, Bartolommeo di Francesco—written Cristofali by Maffei—a harpsichord-maker of Padua, and subsequently of Florence, and the inventor of the pianoforte. Other claims to this discovery have great interest and will be noticed elsewhere (see Pianoforte and Schröter), but the priority and importance of Cristofori's invention have been so searchingly investigated and clearly proved by the late Cavaliere Leto Puliti,[1] that the Italian origin of the instrument, which its name would indicate, can be no longer disputed.

Cristofori was born May 4, 1665 (Fétis and Pietrucci in their respective memoirs erroneously state 1683). It may be surmised that he was the best harpsichord-maker in Padua, inasmuch as Prince Ferdinand, son of the Grand Duke Cosmo III., a skilled harpsichord player, who visited Padua in 1687, induced him then or very soon after to transfer himself from that city to Florence. We have evidence that in 1693 Cristofori wrote from Florence to engage a singer—the only time he appears in the Prince's voluminous correspondence. In 1709 Maffei visited Florence to seek the patronage of Prince Ferdinand for his *Giornale dei Letterati d'Italia* and in vol. v. of that work, published in 1711, Maffei states that Cristofori had made four 'gravicembali col piano e forte,' three distinctly specified as of the large or usual harpsichord form, the fourth differing in construction, and most likely in the clavichord or spinet form: there was among the Prince's musical instruments a 'cimbalo in forma quadra,' an Italian spinet which when altered to a pianoforte would be termed a square. In 1719, in his *Rime e Prose*, published at Venice, Maffei reproduced his description of Cristofori's invention without reference to the previous publication. As these pianofortes were in existence in 1711, it is just possible that Handel may have tried them, since he was called to Florence in 1708 by Prince Ferdinand to compose the music for a melodrama, remained there a year and brought out his first opera 'Rodrigo.'

The Prince died in 1713, and Cristofori continuing in the service of the Grand Duke, in 1716 received the charge of the eighty-four musical instruments left by the Prince. Of these nearly half were harpsichords and spinets—seven bearing the name of Cristofori himself. It is curious, however, that not one of them is described as 'col piano e forte,' and also interesting that in the receipt to this inventory we have Cristofori's own handwriting as authority for the spelling now adopted of his name.

The search for Cristofori's workshop proving unsuccessful, Puliti infers that the Prince had given him a room in the Uffizi, probably near the old theatre, in the vicinity of the foundry and workshops of the cabinet-makers. He imagines the Prince suggesting the idea of the pianoforte, and taking great interest in the gradual embodiment of the idea thus carried out under his own eyes.

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[1] Cenni Storici della vita del serenissimo Ferdinando dei Medici, etc. Estratto dagli Atti dell' Accademia del R. Istituto Musicale di Firenze, 1874.

Maffei gives an engraving of Cristofori's action or hammer mechanism of 1711. It shows the key with intermediate lever, and the hopper, the thrust of which against a notch in the butt of the hammer jerks the latter upwards to the string. The instant return of the hopper to its perpendicular position is secured by a spring; thus the escapement or controlled rebound of the hammer is without doubt the invention of Cristofori. The fall of the intermediate lever governs an under-damper, but there is no check to graduate the fall of the hammer in relation to the force exercised to raise it. For this, however, we have only to wait a very few years. There was in the possession of the Signora Ernesta Mocenni Martelli in Florence (now, by gift of Mrs. J. Crosby Brown, in the Metropolitan Museum, New York), a grand pianoforte made by Cristofori in 1720, the namepiece 'Bartholomæus de Christoforis Patavinus Inventor faciebat Florentiæ MDCCXX.' being the guarantee for its origin and age. Puliti had two exact drawings made of the action, one with the key at rest and the other when pressed down, and has described each detail with the greatest care. The hammer is heavier than that represented in 1711, the intermediate lever is differently poised, and the damper raised by the key when in movement now acts above instead of under the strings. Finally there is the check completing the machine.

What doubts have not found their solution by the discovery of this interesting instrument, which was exhibited at the Cristofori Festival at Florence in May 1876? The story of it begins about eighty years since, when Signor Fabio Mocenni, the father of the late owner, obtained it from a pianoforte-tuner at Siena in exchange for wine. Its anterior history is not known, but Puliti offers suggestive information in the fact of Violante Beatrice di Baviera—the widow of Cristofori's master and protector Prince Ferdinand—having lived at Siena at different times, particularly when her nephew was studying at the Sienese University in 1721.

But if it were only a harpsichord turned by the addition of hammers to a pianoforte? The careful examination of Puliti is the authority that all its parts were constructed at one time, and the word 'Inventor' appended to Cristofori's name would not have been applied to a simple harpsichord or spinet. It is a bichord instrument, compass from D to F, exceeding four octaves. Another grand pianoforte by Cristofori, a few years later in date, 1726, is in the famous museum at Florence belonging to Baron Kraus and his son the Commendatore Alessandro Kraus figlio. This instrument was shown by them in the Paris Exhibition of 1878, and was, at that time, in satisfactory playing order: the touch light and agreeable. Yet another instrument existing accredited to Cristofori is a harpsichord with three keyboards, dated A.D. 1702, and bearing the arms of Ferdinando de' Medici. It has been acquired in Italy by Mr. Frederick Stearns of Detroit, U.S.A., and presented by him to the University of Michigan.

Cristofori died Jan. 27, 1731. His reputation had already extended into Germany, for Mattheson had published the translation by König of Maffei's article in the second volume of his *Critica Musica* (Hamburg, 1722-25), (reproduced in Adlung's *Musica Mechanica Organœdi*, 1767) and Walther, in his *Musikalisches Lexikon* (Leipzig, 1732), article 'Pianoforte,' treating of the invention, attributes it exclusively to Cristofori.

On May 7, 1876, a stone was placed in the cloisters of Santa Croce at Florence bearing the following inscription—

A BARTOLOMEO CRISTOFORI
Cembalaro da Padova
che
in Firenze nel MDCCXI
INVENTÒ
IL CLAVICEMBALO COL PIANO E FORTE.

A. J. H.

CRIVELLI, GAETANO, an excellent tenor of the old school, born at Bergamo in 1774. He made his first appearance when very young; and married at the age of nineteen. In 1793 he was at Brescia, where he was admired for his fine voice and large manner of phrasing. He was engaged to sing at Naples in 1795, where he remained several years, profiting greatly by the opportunities of hearing the best singers, and by the advice of good masters, especially of Aprile. From thence he went to Rome, Venice, and at last to Milan, where he sang at La Scala with Banti, Marchesi, and Binaghi, in the carnival of 1805. In 1811 he succeeded Garcia at the Italian Opera in Paris, where he produced a great effect in the 'Pirro' of Paisiello, in which he first appeared. His superb voice, excellent method, and nobly expressive style of acting, combined to make him a most valuable acquisition to the stage. He remained there until Feb. 1817. He then came to London, and helped to make that a brilliant season at the opera. He had, according to Lord Mount-Edgcumbe, 'a sonorous mellow voice, and a really good method of singing, but he was reckoned dull, met with no applause, and staid only one year.' In 1819 and 1820 he sang with success at La Scala in Milan; but in the latter year signs of decay were apparent in his voice, which became more evident when he appeared in that town in Lent, 1823. In 1825, at Velluti's suggestion, Ebers sent for him to take part in 'Teobaldo ed Isolina'; but the opera was not performed. For six years he presented the painful spectacle of a worn-out singer before the public of small provincial towns. [He published some canzonets and songs in London and Milan.] In 1829 he sang, perhaps for the last time, at Florence; and died at Brescia, July 10, 1836. J. M.

CRIVELLI, Domenico, son of the above, was born June 7, 1793, at Brescia, and died in London, Feb. 11, 1857; he was for some years teacher at the Real Collegio of Naples, and when called to London by his father brought out an opera buffa, 'La Fiera di Salerno'; he settled in London as a singing-master, and published *The Art of Singing*. (Riemann's and Baker's Dictionaries.)

CROCE, Giovanni, a learned and original composer, was born about 1557 or 1559 at Chioggia. He was a pupil of Zarlino, by whom he was placed in the choir of San Marco. [In 1568, and again in 1599, he is called 'Archimusico' of San Marco; in 1593 he taught at the Seminario.] In 1603 he succeeded Donati as maestro at that cathedral, and still held the post when he died, May 15, 1609. He was also in priest's orders, and in this capacity was attached to the church of Santa Maria Formosa. His publications chiefly consist of a long list of madrigals, motets, psalms, and other pieces in the ordinary musical forms of his epoch, and, with the exception of one curious volume, they are hardly worth enumeration. This is entitled 'Triaca Musicale, nella quale vi sono diversi capricci a 4, 5, 6, and 7 voci, nuovamente composta e data in luce' (Gi. Vincenti, Venice, 1595). The pieces in it are mostly comic, and are composed upon words written in the Venetian patois. A second edition of this was issued in 1596, a third in 1607, and a fourth in 1609. Two motets for eight voices are in Bodenschatz's 'Florilegium Portense' (Part 2, Nos. 111 and 150). A collection of church music by Croce, set to English words, under the title of 'Musica Sacra to Sixe Voyces,' was published in London in 1608. Several fine motets of his, full of expression and beauty, were published with English words by Hullah in his *Part Music*, and nine in the collection of the Motet Society; three of his madrigals are in Yonge's *Musica Transalpina*; of these 'Cynthia, thy song' is well known. [Two motets and a 'Giuoco dell' Oca' from the 'Triaca,' are in Torchi's *Arte musicale in Italia*, vol. ii.] E. H. P.

CROCIATO IN EGITTO, IL, heroic opera in two acts; words by Rossi; music by Meyerbeer; produced at the Fenice, Venice, in 1824, and at the King's Theatre, London, July 23, 1825. Velluti appeared in it, probably the last *castrato* heard in London.

CROFT (or, as he sometimes wrote his name, Crofts), William,[1] Mus.Doc., born at Nether Ettington, Warwickshire, in 1678 (he was baptized on Dec. 30 of that year); he was one of the children of the Chapel Royal under Dr. Blow. On the erection of an organ in the church of St. Anne, Soho, 1700, Croft was appointed organist. [Earlier in the same year he had joined Blow, Piggott, Jeremiah Clarke, and John Barrett in publishing a 'Choice Collection of Ayres for the Harpsichord or Spinnet.'] On July 7, 1700, he was sworn in as a gentleman extraordinary of the Chapel Royal, with the reversion, jointly with Jeremiah Clarke, of the first vacant organist's place. On May 25, 1704, on the death of Francis Piggott, Croft and Clarke were sworn in as joint organists, and on Clarke's death in 1707, Croft was sworn in to the whole place. On the death of Dr. Blow in 1708 Croft was appointed his successor as organist of Westminster Abbey, and master of the children and composer to the Chapel Royal. It was in the discharge of the duties of the latter office that Croft produced, for the frequent public thanksgivings for victories, etc., many of those noble anthems which have gained him so distinguished a place among English Church composers. He had before written 'occasional' anthems, as, for example, after the victory of Blenheim in 1704 and 1705. In Jan. 1711-12 he resigned his appointment at St. Anne's in favour of John Isham, who had been his deputy for some years. In 1712 he edited for his friend, Mr. (afterwards Sir John) Dolben, sub-dean of the Chapel Royal, a collection of the words of anthems under the title of *Divine Harmony*, to which he prefixed a brief historical account of English church music. [But in H. Davey's *History of English Music*, pp. 370-74, it is stated that John Church was the editor.] On July 9, 1713, he took the degree of Doctor of Music in the University of Oxford, his exercise (performed on July 13) being two odes, one in English, the other in Latin, on the Peace of Utrecht; these were afterwards engraved and published under the title of *Musicus Apparatus Academicus*. In 1715 Croft received an addition of £80 per annum to his salary as master of the children of the Chapel Royal for teaching the children reading, writing, and arithmetic, as well as playing on the organ and composition. In 1724 Dr. Croft published in two folio volumes, with a portrait of himself, finely engraved by Vertue, prefixed, Thirty Anthems and a Burial Service of his composition, under the title of *Musica Sacra*. In the preface he states it to be the first essay in printing church music in that way, *i.e.* engraven in score on plates. [He was one of the original members of the Academy of Vocal Musick founded 1725.] Dr. Croft died at Bath, August 14, 1727, and was buried in the north aisle of Westminster Abbey, where a monument is erected to his memory. Croft in the earlier part of his career composed for the theatre, and produced overtures and act tunes for 'Courtship à la mode,' 1700; 'The Funeral,' 1702; 'The Twin Rivals,' 1702; and 'The Lying Lover,' 1703. He also published sonatas for both violin and flute. Numerous songs by him are to be found in the collections of the period, and some odes and other pieces are still extant in MS. Two psalm tunes, attributed to him, St. Anne's and St. Matthew's, and a single chant in B minor, will long live in the Anglican Church, even after his fine anthems have become obsolete. [See an interesting article in *Musical Times*, 1900, p. 577, with a photograph from the portrait in the Music School, Oxford.] W. H. H.

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[1] The records of St. Anne's, Soho, give his name as Philip.

CROMORNE, or CROM HORN, a corruption of Krummhorn, which see.

CROOK (Fr. *Corps de réchange;* Germ. *Ton; Bogen*). A name given to certain accessory pieces of tubing applied to the mouthpiece of brass instruments for the purpose of altering the length of the tube, and thus raising or lowering their pitch. Since natural horns and trumpets, without valves or slides, can only play one scale, the sole method of enabling them to play another is to transpose the fundamental note, and this is done by the crooks. The largest number of crooks is required by the French horn, which is occasionally written for in every key, from the treble B♮ down to A♭ in the bass octave.

The term is also applied to the S-shaped metal tube connecting the body of the bassoon with the reed (Fr. *bocale*), [and generally to any such removable bent tube at the mouthpiece end of any instrument, as in the saxophone, and the alto and bass clarinets]. W. H. S.

CROSDILL, John, was born in London in 1751 or 1755. He is said to have been at Westminster School (but no trace of his name is to be found in the school registers, which, however, only begin in 1763); he received his early musical education in the choir of Westminster Abbey under John Robinson and Benjamin Cooke. Upon quitting the choir he became a performer on the violoncello, and soon attained to considerable proficiency. In 1768 he became a member of the Royal Society of Musicians, and in the following year appeared at Gloucester, as principal violoncello at the meeting of the Three Choirs, a position which he continued to occupy until his retirement from his profession, with the exception of the year 1778, when the younger Cervetto filled his place, at Gloucester. In 1776, on the establishment of the Concert of Ancient Music, Crosdill was appointed principal violoncello. On March 10, 1778, he succeeded Nares as violist of the Chapel Royal, an appointment which soon became a sinecure, but which he continued to hold until his death. He also became a member of the King's band of music, an office which he likewise retained until his death. In 1782 he was appointed chamber musician to Queen Charlotte, and about the same time taught the Prince of Wales, afterwards George IV., to play the violoncello. In 1784 he filled the post of principal violoncello at the Handel Commemoration. In 1788 or later, having married a lady of considerable fortune, he retired from the public exercise of his profession. In 1821 he resumed its duties for one day, to play, as a member of the King's band, at the coronation of George IV. Fétis says that about 1772 Crosdill visited Paris, where he took lessons of the elder Janson; that he resided in Paris for some years, and played in the orchestra of the 'Concerts des Amateurs' at the 'Loge Olympique'; and that he returned to London about 1780. But this account cannot be correct as respects the dates, as we have seen that Crosdill was engaged in England during the greater part of the time mentioned by Fétis. His visit was probably in 1778-79, and occupied months instead of years. Crosdill died in October 1825 at Eskrick, Yorkshire,[1] leaving all his property to his only son, Lieutenant-Colonel Crosdill, C.B., of the East India Company's service, who, by his father's desire, presented to the Royal Society of Musicians the munificent donation of £1000. W. H. H.

CROSS, Thomas, an early music engraver, and practically the inventor of sheet music. By error he was treated in the former edition of this work as two persons—Cross senior and Cross junior; but evidence is conclusive enough that he merely signed himself as 'junior' in the very earliest part of his career (*i.e.* 1683 to about 1708-10) when it may be presumed that his father was alive. There is nothing to connect Cross senior with music engraving, although it is quite possible that if he had such connection he might have cut some of the music of the few delicately engraved books of instrumental works which were issued near the middle of the 17th century by the elder John Playford. It is also possible that Cross senior may have been the Thomas Cross who engraved portraits, 1646 to 1684 (see Walpole's *Anecdotes of Painting*).

The name of Thomas Cross the music engraver first appears in 1683 on Purcell's 'Sonnata's of III. Parts'; it is there given as 'Tho. Cross junior Sculp.' His latest dated work is D. Wright's 'Minuets and Rigadoons for the Year 1732.'

Between the above dates Cross appears to have had, certainly in the early part, nearly the whole of the music-engraving trade in his hands, working for composers as well as for publishers. Before the 17th century had closed he had engraved several important collections as:—Purcell's and Eccles' Songs, folio, a collection of Richard Leveridge's Songs in small folio *circa* 1698. 'Military Musick or the Art of playing the Haut-bois,' 1697, etc. Cross's early work was particularly neat, and clearly cut on copper. It was about this time that he began the engraving and issue of single songs. All vocal music prior to this period had to be purchased in collections, chiefly printed from type. Though instrumental music in small quantity had been engraved yet it is due to Cross that he was the first (in England at least) to engrave vocal music, and the first to issue single songs as separate publications.

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[1] *The Harmonicon*, vol. iii. p. 235, says that he died at his house in Berners Street, London.

Copper was expensive for ephemeral productions sold at a cheap rate, but examination will show that Cross had soon found a cheaper material, probably pewter. The single songs were printed on a half sheet of thin paper, and must have come forth in enormous numbers. At the foot of most the engraver's name appears frequently as 'Exactly engraved by T. Cross.'

The single song had, before 1700, become so popular that Dr. Blow's *Amphion Anglicus*, 1700, contains a tirade against them—

> Music of many parts hath now no force,
> Whole reams of single songs become our curse.
>
> . . . . .
>
> While at the shops we daily dangling view
> False concords by Tom Cross engraven true.

There is another allusion to 'honest Cross' in Purcell's *Orpheus Britannicus*.

About 1720 or a little later Cross had a serious rival in the publication of sheet songs. John Walsh commenced to issue them in similar form, but from plates produced by the notes and lettering being punched on the pewter as at the present day. This caused Cross to engrave on one of his sheets 'Beware of ye nonsensical puncht ones.—Cross Sculp.' Cross engraved boldly and freely, his lettering being very flowing. Hawkins states that he 'stamped the plates of Geminiani's solos and a few other publications, but in a very homely and illegible character, of which he was so little conscious that he set his name to everything he did, even to single songs.' Hawkins is frequently inaccurate in details; it is doubtful whether Cross ever did any stamped or punched work. His later engraving is not so fine and minute as his earlier, but it is quite clear and legible.

Cross kept a music shop, his first address being 'in Katharine Wheel Court near Snow Hill' [or 'near Holbourn Conduit']; afterwards he was 'near the Pound Clerkenwell.' F. K.

CROSSE, JOHN, born at Hull, July 7, 1786, published in 1825 a large quarto volume entitled 'An Account of the Grand Musical Festival held in September 1823, in the Cathedral Church of York, . . . to which is prefixed a Sketch of the rise and progress of Musical Festivals in Great Britain, with biographical and historical notes'—an admirably executed work, replete with valuable and useful information. He died at York, Oct. 20, 1833. W. H. H.

CROSS-FINGERING. See FINGERING (WIND INSTRUMENTS).

CROSSLEY, ADA, born March 3, 1874, at Tarraville, Gippsland, Australia, studied at first with Mme. Fanny Simonsen, of Melbourne, and learnt the piano while carrying on her vocal studies. She sang in Australia for about two years, and won such appreciation in oratorio and concert-singing, that on her departure to continue her studies in Europe, municipal functions of a valedictory kind were held in her honour at Melbourne, Sydney, and Adelaide. After studying with Santley in London and Mme. (Mathilde) Marchesi in Paris, she gave a concert at the Queen's Hall in London on May 18, 1895, when she sang an air from Ambroise Thomas's 'Psyché' with such success as to make her future career a matter of certainty. She very soon attained a foremost rank among the contraltos of the time; and while musical people delight in her exquisitely pure and musicianly style in the classical works, the less cultivated audiences take equal pleasure in the beautiful quality of her sympathetic voice, and her delivery of ballads. It would be impossible to enumerate even the most prominent of her public appearances, but her performance of the 'Agnus Dei' from Bach's B minor mass, and of the solo part in Brahms's 'Rhapsody' are the highest of her achievements up to the present time. M.

CROTCH, WILLIAM, Mus.Doc., was born in Green's Lane, Norwich, July 5, 1775. His father, a master carpenter, who combined a taste for music and mechanics, had constructed for himself a small organ. When little more than two years old the child evinced a strong desire to get to this instrument, and being placed before it, contrived shortly to play something like the tune of 'God save the King,' which he soon was able to play with its bass. His ear was remarkably sensitive, and readily distinguished any note when struck, or detected faulty intonation. The Hon. Daines Barrington, a well-known amateur, published an interesting account of him, and Dr. Burney communicated to the Royal Society an account, which was printed in the *Philosophical Transactions*, vol. lxix. pt. 1. In October 1779 the child was brought to London, and performed in public on the organ, giving daily recitals (as they would now be called) at Mrs. Hart's, a milliner in Piccadilly. Besides his musical ability he displayed considerable skill in drawing, to which art he remained attached through life, and attained to much eminence in it. In 1786 Crotch went to Cambridge, and remained there about two years as assistant to Dr. Randall, the Professor of Music, and organist of Trinity and King's Colleges, and Great St. Mary's Church. At fourteen years of age he composed an oratorio, 'The Captivity of Judah,' which was performed at Trinity Hall, Cambridge, June 4, 1789. In 1788 he had removed to Oxford, where he studied, under the patronage of the Rev. A. C. Schomberg, of Magdalen College, with a view of entering the church. His patron's health having broken down he resumed the profession of music, and in September 1790 was appointed, on the death of Thomas Norris, organist of Christ Church. On June 5, 1794, he graduated as Bachelor of Music. In March 1797 he succeeded Dr. Philip Hayes, deceased, as organist of St. John's College, and Professor of Music in the University. [About the same time he was organist of St. Mary's.] On Nov. 21, 1799, he proceeded Doctor of Music, composing as his exercise Dr. Joseph Warton's 'Ode to Fancy,' the score of which he afterwards published. From 1800 to 1804 he delivered lectures in the Music School, and in 1804, 1805, and 1807, lectured at the Royal Institution. [In 1810 he composed an Installation Ode for Lord Grenville.] In 1812 he produced his oratorio 'Palestine,' which was received with great favour, and also published a treatise on the *Elements of Musical Composition.* [In 1813 he became an associate of the Philharmonic Society, and was a member from 1814 to 1819.] From 1820 onwards he lectured at the Royal Institution, and on the establishment of the Royal Academy of Music in 1822 was placed at its head as principal. He resigned the post in June 1832. On June 10, 1834, he produced at Oxford, on the installation of the Duke of Wellington as Chancellor, an oratorio, 'The Captivity of Judah,' wholly different from his juvenile work bearing the same title.[1] On June 28 in the same year he made his last public appearance as a performer, by acting as organist for part of the third day's performance at the Royal Musical Festival in Westminster Abbey. Dr. Crotch died at Taunton, where he had for some time resided, on Dec. 29, 1847, while seated at dinner at the house of his son, the Rev. William Robert Crotch, then Head Master of the Grammar School there; he was interred in the churchyard of Bishop's Hull, near Taunton, where a monumental inscription is placed to his memory. Besides the works above specified, Dr. Crotch produced 'Ten Anthems,' some chants, a motet, 'Methinks I hear'; several glees; some fugues and concertos for the organ; several pianoforte pieces; an ode on the accession of George IV., performed at Oxford, 1820; Funeral Anthem for the Duke of York, 1827; 'The Lord is King,' anthem for voices and orchestra, 1843; and some works on Thorough-Bass and Harmony. He also published *Specimens of various styles of Music referred to in a course of Lectures on Music read at Oxford and London,* and in 1831 the *Substance of several courses of Lectures on Music read at Oxford and in the Metropolis.* As a teacher he enjoyed a high and deserved reputation. [A complete list of his compositions, compiled by John S. Bumpus, appeared in *Musical News,* April 17 and 24, 1897.] W. H. H.

CROTCHET, a note which is half the value of a minim, and twice that of a quaver, and is represented thus ♩. The name is derived from the French *croche;* but *croche* is a quaver, ♪, and is so called on account of the hook at the end of its tail, whereas a crotchet has no hook. [The *semiminima* of ancient music was an open note with a hook .] The French name for this note is *noire,* the Italian *semiminima,* and the German *Viertel,* 'a quarter'—*i.e.* of a semibreve. The last name is adopted by American musicians. The French call a crotchet rest, 𝄽 by the pretty name of *un soupir.* G.

CROUCH, MRS. ANNA MARIA, born in London, April 20, 1763, was the daughter of Peregrine Phillips, a solicitor. Being gifted with a remarkably sweet voice, Miss Phillips was at an early age placed under the instruction of a music-master named Wafer, and some time afterwards was articled to Thomas Linley, under whose auspices she made her appearance on Nov. 11, 1780, at Drury Lane Theatre, as Mandane in Arne's 'Artaxerxes.' Her success was great, and for upwards of twenty years she held a high place in public esteem, both as actress and singer. Early in 1785 she married Mr. Crouch, a lieutenant in the navy, but after a union of about seven years the parties separated by mutual consent. She sang at Drury Lane in oratorios in 1787; later on she lived with Michael Kelly, and appeared for the last time at his benefit, May 14, 1801, as Celia in 'As You Like It.' After this, her health became impaired, she withdrew from public life, and died at Brighton, Oct. 2, 1805. [Two volumes of *Memoirs* by M. Young, were published in 1806, with a portrait. A sketch by Cosway belongs to Lord Tweedmouth, and a miniature by the same artist to Baroness Burdett-Coutts.] W. H. H.

CROUCH, FREDERICK NICHOLLS, born in Warren Street, Fitzroy Square, London, July 31, 1808, studied music with his father, an eminent violoncellist, and his grandfather, William Crouch, organist of St. Luke's E.C. Young Crouch played in the band of the Royal Coburg Theatre at the age of nine; after travelling in Yorkshire and Scotland, he was for two years a common seaman on coasting smacks between London and Leith. He next entered the orchestra of Drury Lane Theatre, and the choirs of Westminster Abbey and St. Paul's. From about 1822 he studied at the Royal Academy of Music under Crotch, Attwood, Lindley, and Crivelli, and played in the principal orchestras. He was in Queen Adelaide's private band until 1832, and taught singing at Plymouth. He is said to have invented the engraving process called zincography. About 1838 he gave lectures on the songs and legends of Ireland, and about the same time his 'Kathleen Mavourneen' was published as one of a series, 'Echoes of the Lakes.' In 1849 he went to America, and was first engaged as violoncellist at the Astor Place Opera House, New York; afterwards he went to Boston; to Portland (from 1850); to Philadelphia (1856) as conductor of a series of Saturday Concerts; and to Washington, where he founded an unsuccessful school of music. His next move was to Richmond, where he sang in a church choir; he joined the Confederate army, and served through the civil war. He settled in Baltimore as a singing-teacher, and died at Portland, Maine, August 18, 1896. Besides the song that has made his name famous, and many others, Crouch wrote two operas, 'Sir Roger de Coverley,' and 'The Fifth of November.' (*British Musical Biography;* Baker's *Dictionary.*) M.

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[1] The MS. is now at St. Michael's College, Tenbury.

CROWN DIAMONDS, THE. See DIAMANTS DE LA COURONNE.

CRÜGER, JOHANN, born April 9, 1598, at Gross-Breese near Guben in Prussia, educated chiefly at the Jesuit college of Olmütz, at the school of poetry at Regensburg, and the university of Wittenberg; in 1622 was appointed cantor at the church of St. Nicolaus at Berlin, a post which he retained till his death, Feb. 23, 1662. His reputation in his own day both as an author and composer was great, but he is now chiefly known as the composer of some of the most favourite chorales. The best-known of them are 'Nun danket alle Gott'; 'Jesu meine Zuversicht'; 'Jesu meine Freude'; and 'Schmücke dich, o liebe Seele.' [They were published under the title of 'Praxis pietatis melica,' the melodies with bass, in 1644. No copy is known to exist either of the first or second edition (1647), but the work ran through innumerable editions, the fortieth of which appeared in Berlin, 1724. His 'Geistliche Kirchen-Melodien über die von Herrn D. Luthero . . . auffgesetzte Gesänge und Psalmen' in which the tunes are for four voices and two instruments, appeared in Leipzig, 1649.] He also composed many concertos and motets which no longer exist. Other works have been preserved; they are *Meditationum musicarum Paradisus primus, oder Erstes musikalisches Lust Gärtlein*, in three and four parts (Frankfort, 1622); and *Med. mus. Parad. secundus* (Berlin, 1626); a collection of new Magnificats in German, in two and eight-part harmony, arranged in all the eight tones. Also *Recreationes musicæ, das ist neue poetische Amorösen* (Leipzig, 1651), containing thirty-three pieces. Among his theoretical works may be mentioned (1) *Synopsis musices*, a method for thorough-bass (Berlin, 1624)—the third edition (Berlin, 1634) has a different title; (2) *Preceptæ musicæ practicæ figuralis* (1625), also published in a German form as 'Rechter Weg zur Singekunst' (Berlin, 1660); (3) *Quæstiones musicæ practicæ* (Berlin, 1650). [Other works and editions are in the *Quellen-Lexikon.*] A. M.

CRUVELLI, JEANNE SOPHIE CHARLOTTE, whose family name was Crüwell, was born March 12, 1826, at Bielefeld in Westphalia. Her father was fond of music, and played the trombone tolerably. Her mother had a fine contralto voice, and sang with expression. She had a voice of admirable quality, compass, and truth, but did not receive the instruction which should have developed its advantages, and enabled her to avoid those faults and imperfections which are inevitable without it. She made her début at Venice in 1847, and the beauty of her voice ensured her a brilliant success, which was confirmed when she sang in Verdi's 'Attila' at the theatre of Udine on July 24, and in 'I Due Foscari.' Coming now to London, in the height of her fame, she Italianised her name, and became known as Cruvelli, on her appearance in 'Le Nozze di Figaro' (1848), and ever after. The rôle of the Countess was not suited to her fiery style, nor was the comparison between her and Jenny Lind, who played Susanna, to her advantage. After this partial failure, she returned to Italy, and continued to earn success by the mere beauty of her organ, and even by the exaggeration of her dramatic effects. In 1851 she went to Paris, where she had sung in concerts before her first appearance in Italy. She appeared with immense success in 'Ernani' at the Théâtre Italien, for Verdi's music seemed made for her. She sang again in London that year, and was very successful, in spite of many faults. Besides her splendid voice, she had a very fine face and figure, and enormous energy of accent and dramatic force: her performance in 'Fidelio' was especially admirable. In Jan. 1854 she was engaged at the Grand Opéra at Paris, and appeared as Valentine in 'Les Huguenots,' when the enthusiasm of the public knew no bounds. But a violent reaction soon succeeded, and the last opera in which she preserved some of her former popularity was the 'Vêpres Siciliennes' of Verdi. In this work she exercised the greatest control of voice and action; it was her last rôle. In 1856 she retired, and married the Comte Vigier. [Her eldest sister FRIEDERIKE MARIE, born August 29, 1824, appeared in London in 1851, taking her sister's place without great success; she died at Bielefeld, July 26, 1868. Riemann's *Lexikon.*] J. M.

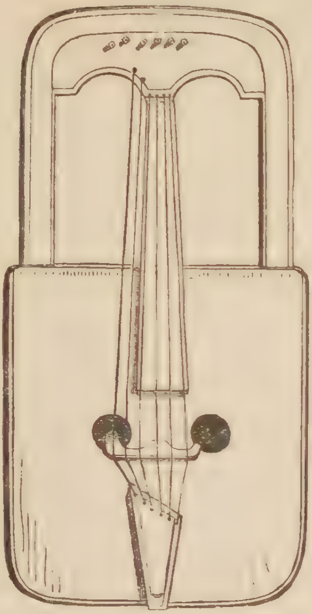
CRWTH (*i.e.* Crooth) or CROWD, as far as we know the oldest stringed instrument played with the bow; probably at home in India, but in its European use apparently limited to England, and especially to Wales. It is first mentioned in some elegiacs, written about 609, by Venantius Fortunatus, Bishop of Poitiers, running thus:

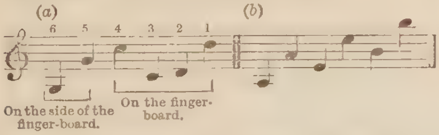
> Romanusque lyra plaudat tibi, Barbarus harpa,
> Graecus achilliaca, *chrotta* Brittanna canat.

[Its oldest form was probably that of the Irish cruit, originally a small harp or lyre, plucked with the fingers (as in the case of the Roman *fidicula*); it was subsequently played with a bow. It is mentioned by an Irish poet who is said to have flourished before the Christian era.—W. H. G. F.] As the 'crwth trithant,' or with three strings, pictures of it are found

CÉSAR ANTONOVICH CUI

in manuscripts of the 11th century. We first hear it mentioned again by the Hon. Daines Barrington, the eminent archæologist, who relates that he knew one John Morgan, born 1711 in the isle of Anglesey, who still played the crwth. Bingley also heard it played at Carnarvon as late as 1801; but it is now entirely out of use. In its later form it was mounted with six strings, four stretched over the finger-board and played with the bow, and two, lying at the side of the finger-board, pinched with the thumb of the left hand. The strings were tuned either as (*a*)—according to Edward Jones, the celebrated Welsh harp-player—




(a)
(b)
6
5
4
3
2
1
On the side of the finger-board.
On the finger-board.

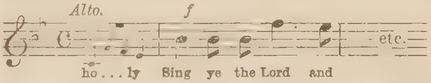
or as (*b*)—according to Bingley (*Musical Biography*, 1814). The sound-holes are perfectly circular, and have a diameter of 1¼ inch. The bridge does not stand straight, but inclines toward the right, and its left foot, which is 2½ inches in length (while the right foot measures only ¾ of an inch), passes through the sound-hole and rests on the back of the instrument, thus acting the part of the sound-post in the violin. The crwth is 22½ inches in length; its width near the tailpiece is 10½ inches, near the top 9 inches; the height of the sides is 2 inches. P. D.

CRYSTAL PALACE SATURDAY CONCERTS. See SYMPHONY CONCERTS.

CSARDAS. See MAGYAR MUSIC.

CUDMORE, RICHARD, was born at Chichester in 1787, and received his first instruction in music from James Forgett, an organist in that city. At a very early age he became a proficient on the violin, being placed under Reinagle in 1797, and at eleven years old was placed under Salomon. In 1799 he led the band at the Chichester Theatre, and was engaged in the orchestra at the Italian Opera, London. He next resided for nine years in Chichester, and then removed to London for the purpose of studying the pianoforte under Woelfl, and became a member of the Philharmonic Society's band. He afterwards settled in Manchester as leader of the Gentlemen's Concerts there. [On one occasion at Liverpool he played a violin concerto, a pianoforte concerto, and a violoncello concerto. *Dict. of Nat. Biog.*] He composed several concertos for the violin and others for the pianoforte, as also an oratorio, 'The Martyr of Antioch' (published), portions of which were performed in Birmingham, Manchester, and Liverpool. Cudmore died at Manchester, Dec. 29, 1840. W. H. H.

CUE, *i.e. queue*, the *tail* of the preceding passage. Where a player or singer is reading from a separate part, and not from the score, some help is advisable to aid him in coming in correctly after the long pauses. A few notes of some other part immediately preceding the entrance of his own are therefore printed small in the stave as a guide; and this is called a cue:—



CUI, CÉSAR ANTONOVICH, born at Vilna, Jan. 18, 1835, was the son of a French officer who, being unable to follow the retreat from Moscow in 1812, remained in Poland, where he subsequently married a Lithuanian lady, and settled as professor of French at the High School of Vilna. In this establishment César Cui received his early education. He showed a precocious talent for music, and was taught the piano at an early age. During his schooldays, he also received some irregular instruction in theory from the celebrated Polish composer Moniuszko. In 1850 Cui entered the School of Military Engineering, St. Petersburg, and, on passing out in 1857, was appointed to a sub-professorship. He was afterwards recognised as an authority on fortification, and lectured on this subject in the Artillery School and the Staff College. Among his pupils he reckons the present Emperor Nicholas II. Cui now holds the rank of Lieut.-General of Engineers, and is also President of the Imperial Russian Musical Society. While working for his examinations, Cui was compelled to lay aside his musical tastes; but when in 1857, being a full-fledged officer, he came in contact with Balakirev, his enthusiasm was at once rekindled. He was greatly attracted by the new and progressive ideas which the latter discussed with him. Although Cui owes something to Balakirev's guidance and criticism, he must be regarded, on the whole, as a self-taught musician. He married in 1858 Mdlle. Bamberg, a gifted pupil of Dargomijsky, and his first opus number was a Scherzo for piano (4 hands) on her name and his own: B. A. B. E. G. and C. C. His earliest operatic work, 'The Mandarin's Son,' an operetta written for private performance in 1859, is quite in the style of Auber, and shows little individuality. 'The Captive in the Caucasus' (1859), an opera on the subject of Poushkin's romantic poem, is a work of more substance, to which he added a middle act in 1881-82. But Cui's reputation as an operatic composer became more firmly established with his third dramatic work: an opera in three acts, based on a romantic tragedy by Heine, 'William Ratcliff' (St. Petersburg, 1861). 'Angelo,' on a libretto from the play by Victor Hugo, was first performed at St. Petersburg in 1876. This work is usually regarded as the finest fruit of Cui's maturity; but it has never enjoyed anything like popular success. Cui has a natural predilection for French texts, and his opera 'Le Flibustier' (1889) was composed to a French libretto taken from a play by Jean Richepin. It was first performed at the Opéra Comique, Paris, in 1894, and attracted considerable attention at the time; but it has not kept its place either in the French or Russian repertories. 'The Saracen,' an opera in four acts, from an historical novel by the elder Dumas, was first heard in St. Petersburg in 1889 and again in Moscow in 1902. A short opera, or rather a dramatic scene, in one act, to Poushkin's text 'A Feast in Time of Plague,' appeared in 1900; while an eighth dramatic work, from Maupassant's novel 'Mam'zelle Fifi,' has not yet been published or performed.

Since 1864 Cui has been an industrious contributor to many leading Russian papers; while his articles in French and Belgian publications were some of the first to call attention to the remarkable activity of the New Russian school. Most of the leading characteristics of Cui's style are apparent in 'Ratcliff,' and it seems surprising that this opera, with all its poetic charm and pathos, should have been so coldly received by the public and critics in Russia. It is possible that the crude sensationalism of the libretto did not help to commend the opera to a nation whose dramatic traditions are derived from the realistic plays of Gogol and Ostrovsky rather than from the romanticism of Schiller's 'Robbers' and kindred dramas. 'William Ratcliff' tends more to lyrical than to declamatory opera. Cui's melody is refined, and exhales an almost feminine tenderness; but it is not strikingly original. It does not flow in a broad stream of *cantilena*, but takes the form of continuous *arioso;* a method which is often ineffective, because it blurs the clear edges of melody and recitative. In 'Angelo,' which is altogether constructed on broader lines than any other of his operas, Cui shows considerable power of expressive declamation. His harmony is interesting and original, in spite of certain recurrent tricks, such as the excessive use of pedal points, tonic and dominant, and the over-elaboration of the inner parts at the expense of effective melody. Cui is not so great a master of orchestration as some of his compatriots; nor is he in his element when dealing with massive choral effects. He is a miniature painter who works most effectively on a small scale. In solo, and above all in love-duets, we find him at his best. His lyrical vein is more tender than virile, consequently his heroines are more life-like than his heroes. Mary in 'Ratcliff,' Thisbe and Catharine in 'Angelo,' are sympathetic and convincing creations. After 'Angelo,' Cui's work takes a new tendency: that exclusive preoccupation with small forms and polished technique which is best exemplified in such exquisite trifles as his little suites and pieces for pianoforte.

Summing up Cui's position as a composer, it appears in some respects paradoxical. Although he was the first disciple of Balakirev, and one of the chief upholders of the National School, the Russian element is exceedingly attenuated in his own music. His natural gift is vocal rather than symphonic, if we may judge from the preponderance of vocal works in the list of his compositions. 'He needs a text to bring out his power of delicate psychological analysis.' But, while drawn to opera and song, Cui reflects most frequently the influence of such instrumental composers as Chopin, Liszt, and Schumann, none of whom are suitable models for the formation of a broad and effective opera style. Again, Cui's music has passion, grace, a delicate and refined lyricism, but not that note of tragic intensity which the subjects of his operas seem to demand. When dealing with such ultra-romantic libretti as those of 'William Ratcliff' and 'Angelo' he gives the impression of a Herrick posing as a John Webster. As a critic, Cui unites an elegant literary style to a keen satirical wit. He did good service in the cause of music at a time when Russia stood in need of enlightenment, and was almost entirely given up to idolatry of all things Italian; but, as regards Russian music, his views cannot be accepted as comprehensive.

The following is a list of Cui's compositions:—

A. Songs and Vocal Music

Songs:—Op. 3 (3), op. 5 (6), op. 7 (6), op. 9 (6), op. 10 (6), op. 11 (6), op. 13 (6), op. 15 (13 vignettes musicales).
Six Songs, op. 16; Bolero, op. 17.
Seven Songs and Duets, op. 19.
Six Melodies to French words (1885), op. 23.
Six Songs, op. 27; Seven Songs, op. 32.
Seven Songs to words by Poushkin and Lermontov (1886), op. 33.
'Ave Maria,' for one or two female voices and chorus, op. 34.
Three German Lieder, op. 37.
Les Deux Ménétriers, op. 42.
Twenty Poems by Jean Richepin (1890), op. 44.
Four Sonnets by Miçziewicz (Polish words), op. 48.
Seven Songs, op. 49; Five Songs, op. 54; Eight Songs, op. 55.

Twenty-five Songs to words by Poushkin (1899), op. 57.
Twenty-one Songs to words by Nekrassov (1902), op. 62.

B. Choral Works

Two Choruses for mixed voices, with orchestral accompaniment, op. 4 (Prize of the Imp. Russ. Mus. Society, 1860).
Mystic Chorus for female voices *a cappella* (1885), op. 28.
Five Choruses to words by K. R., op. 46.
Seven Choruses (*a cappella*), op. 28; Five Choruses, op. 46; Six Choruses, op. 53.
Two Choruses for male voices, op. 58.
Seven Vocal Quartets or Choruses (1902), op. 59.
Les Oiseaux d'Argenteau, for children's voices.

C. For Orchestra

1st Scherzo (1857), op. 1.
2nd Scherzo (1857), op. 2.
Tarantella (1859), op. 12.
Marche Solonnelle (1881), op. 18.
'Suite Miniature,' No. 1, op. 20 (from the Sixth Suite for PF., op. 20).
Suite No. 2 (1887), op. 38.
Suite No. 3, 'À Argenteau' (1887), op. 40.
Suite No. 4, 'In modo populari,' op. 43.

D. For Strings

String quartet in C minor, op. 45.
'Petite Suite' for violin, op. 14.
Twelve miniatures for violin, op. 20.
Two ditto (with orchestra), op. 24.
'Suite Concertante' for violin and orchestra (1883). op. 25.
Seven miniatures for violin (arranged from op. 39 for PF.)
'Kaleidoscope,' twenty-four pieces for violin, op. 50.
Six Bagatelles for violin, op. 51.
Five little duets for flute and violin, op. 56.
Two pieces for violoncello and orchestra, op. 36.
Tarantella for violin.

E. For PF.

Three pieces, op. 8 (1877)
Twelve miniatures, op. 20.
Suite (dedicated to Liszt), op. 21.
Four pieces, op. 22.
Valse-Caprice, op. 26.
Two 'Bluettes,' op. 29.
Two Polonaises, op. 30.
Three Valses, op. 31.
Three Impromptus, op. 35.
Six miniatures, op. 39.
Nine pieces (à Argenteau), op. 40 (1887).
The Valse-movements, op. 41.
Five pieces, op. 52.
Four pieces, op. 60.
Theme and Variations, op. 61.
Six numbers of The Paraphrases (see Borodin).

Operatic Works

1. 'The Captive in the Caucasus.' 2. 'The Mandarin's Son.' 3. 'William Ratcliff.' 4. 'Angelo.' 5. 'Le Flibustier.' 6. 'The Saracen.' 7. 'A Feast in Time of Plague.' 8. 'Mam'zelle Fifi.'

R. N.

CULLEN, John. A London music publisher, who flourished from about 1705 to 1710, or a few years later. On the death of Henry Playford, he appears to have succeeded to the business and stock, possibly at the latter's shop (or at that of John Carr), for Cullen's address is 'At the Buck without Temple Barr,' or 'At the Buck between the two Temple Gates.' On Keller's *Thorough Bass*, 1707, which he published, he advertises many of the Playford publications. His own include an edition of Simpson's *Compendium of Practical Music*, 1706; the opera of 'Camilla' (*circa* 1706); Daniel Purcell's 'Six Sonatas,' and other works. F. K.

CUMBERLANDS, Royal Society of. This is an ancient society of change-ringers long established in London, and originally called the Society of London Scholars. But in the early part of the 18th century some members of the society rang the bells of Shoreditch Church in honour of the public entrance into London of the Duke of Cumberland, and to commemorate this event a medal was presented to the society bearing a likeness of the Royal Duke. It was on receipt of this that its members changed the name of their society to that of 'Cumberland Youths' or 'Royal Cumberlands.' C. A. W. T.

CUMMINGS, William Hayman, native of Sidbury, Devon, born August 22, 1831, placed at an early age in the choir of St. Paul's Cathedral, and afterwards in that of the Temple Church. He sang as an alto in the London performance of 'Elijah' in 1847. On leaving the Temple choir he was appointed in 1847 organist of Waltham Abbey, where he was the first to adapt Mendelssohn's theme from a secular cantata to 'Hark the herald angels sing.' After a time he was admitted as tenor singer in the Temple, Westminster Abbey, and the Chapels Royal, appointments which he subsequently resigned, when his success as a leading concert tenor was assured. His first important oratorio engagement was as a substitute for Sims Reeves, under G. W. Martin in 'Judas Maccabæus.' At the Birmingham Festival of 1864 he sang the tenor part in Sullivan's 'Kenilworth,' instead of Mario, for whom it was written. He sang in the United States in 1871 and subsequently. He was for years identified with the important tenor parts in Bach's Passion, and other works, where an accomplished musician is as necessary as a good singer. He was a professor of singing at the Royal Academy of Music from 1879 to 1896, and still belongs to the committee of management. In 1882 he was appointed chorus-master of the Sacred Harmonic Society, and subsequently conductor. He was precentor of St. Anne's, Soho, in 1886-88, and in 1896 was elected to succeed Barnby as Principal of the Guildhall School of Music. He was chiefly instrumental in founding the Purcell Society, and edited many volumes of its publications. He wrote a life of that master in the *Great Musicians* series. In addition to all his other avocations, he has filled important official posts in connection with the Philharmonic Society, the Musical Association, and the Incorporated Society of Musicians; and has devoted much time to the affairs of the Royal Society of Musicians. In 1900 he received the degree of Mus.D. from Dublin University. He is the possessor of a splendid musical library. His compositions include several prize glees, a Morning Service, an Anthem, various songs, and a Cantata, 'The Fairy Ring'; he has also written a biographical dictionary and a Primer of the Rudiments of Music (Novello). M.

CURIONI, a seconda donna, engaged at the King's Theatre about 1754. Among other parts, she sang that of Plistene, a male character in the 'Ipermestra' of Hasse and Lampugnani. She was, perhaps, the mother of Alberico Curioni, a distinguished tenor, born about 1790. After singing at the San Carlo at Naples, and other theatres, he went to Barcelona, and had great success. Benelli, catering for the London Opera, found him there and engaged him for the season of 1821 at £600. He had a very sweet and pleasing voice, was a very agreeable, if not yet a great, singer, and was one of the handsomest men that ever appeared on the Italian stage. As time went on, his talent developed and he improved in dramatic force and value. His expression and taste were pure, and he sang with much intelligence. In 1821 he made his first appearance in London as Tito with Camporese. He then seemed the best tenor that had belonged to the theatre for some time, but he hardly gave the full promise of his future excellence. Curioni was re-engaged in 1822, at an increased salary, and appeared in 'Otello' with renewed éclat; and again in 'La Clemenza di Tito,' in 'La Donna del Lago,' and 'Ricciardo e Zoraide,' in 1823. In 1824 and 1825 he was again engaged. In the latter year he appeared as Orosmane in 'Pietro l' Eremita,' and in 'Otello,' 'Così fan tutte,' and 'Il Crociato.' In the latter opera he reappeared in 1826, as also in 'Medea,' where he was very effective in the part of Giasone. His portrait was drawn by Hayter in this character, and there is a good lithograph of it. He was re-engaged in 1827, at the increased salary of £1450, and played a principal part in Pacini's 'Schiava in Bagdad.' In 1828 he was again at the King's Theatre, where he was heard by Lord Mount-Edgcumbe in 1834, singing with undiminished powers. He was an honorary member of the Royal Academy of Music. J. M.

CURIOSO INDISCRETO, IL. An opera of Anfossi's, produced at Milan in 1778; of little interest for the present day, except for the fact that Mozart added three songs to it on the occasion of its performance at Vienna in 1783. Two of these, 'Vorrei spiegarvi' and 'Nò, nò, nò' (bravura), were for Madame Lange; the third, 'Per pietà non ricercate,' was for Adamberger, but owing to a trick of Salieri's was not sung (Köchel, 418, 419, 420).

CURSCHMANN, Karl Friedrich, born at Berlin, June 21, 1804. As a child he showed considerable talent for music, and had a beautiful soprano voice, but having been intended for the law it was not till 1824 that he decided to adopt music as a profession. He studied for four years under Spohr and Hauptmann at Cassel, and in 1824 settled in Berlin, making occasional concert tours in Germany, France, and Italy. He died in the prime of life August 24, 1841, at Langfuhr near Danzig. Curschmann's fame rests on his 'Lieder.' He was the favourite song-writer before Schubert's songs were known, and when Schumann had scarcely attempted vocal composition. His songs are full of real melody, and if they do not possess the intensity of expression which characterises the creations of Schubert, Schumann, and Brahms, they are far superior to the shallow productions which deluged Germany at that and a later period. The fact that many of them are still sung speaks much for their inherent merit. Curschmann's collected 'Lieder' (2 vols., Berlin, 1871) comprise eighty-three solos, and nine songs in two and three parts. A few of them have Italian words. Among his other works may be mentioned a one-act opera, 'Abdul und Erinnieh,' written and performed at Cassel in 1828, and some church music now forgotten. In England he is best known by his song 'In every opening flower' and his trios 'Ti prego' and 'Addio,' the former a general favourite with amateurs. A. M.

CURTAL or CURTAIL, an obsolete woodwind instrument, having a reed and being of the bassoon type. It was played as a bass to the hautboy.

It is mentioned by Grassineau (1740), and in a verse written in a volume of manuscript music in the handwriting of Dr. Robert Creyghton (*Taphouse Collection*).

I hear a Thunder rolling here beneath,
Where Curtals and Bassoons their murmurs breathe,
And Sackbuts their unfolded tubes of brass
Unsheathing, push and draw their counter Bass;
While Clarions, Hautboys, and Chirrimas[1] mix
Here 7 with 5; there 4 and 2 with 6.
Loud Violin abruptly checks its bow
To listen to the Harmony below. R. C.

A curtal is mentioned in an inventory of musical instruments which belonged to Sir Thomas Kytson of Hengrove Hall, Suffolk, at the end of Elizabeth's reign. F. K.

CURWEN, John, the founder of the 'Tonic Sol-Fa' method of teaching singing, was born Nov. 14, 1816, at Heckmondwike, Yorkshire. For an account of the main work of his life, see Tonic Sol-fa and Tonic Sol-fa College. He came from an old Cumberland family, and was educated (at Wymondley College, and University College, London) for the profession of his father, a Nonconformist minister. [In 1838 he was appointed assistant minister at Basingstoke, and held similar appointments elsewhere until 1864.] It was at a conference of Sunday-school teachers held in Hull in 1841 that he was commissioned to make inquiry as to the best and simplest way of teaching to sing by note, and this led to the practical adoption of Miss Glover's system; the investigations thus begun led him to make the spreading of music among the people the great object of his life. In 1843 his *Grammar of Vocal Music* appeared. In 1853 he founded the 'Tonic Sol-fa Association,' and in 1879 the 'Tonic Sol-fa College' was opened; [it had been incorporated in 1875, and owed its origin in great part to the opposition of the Education Department, and the appointment of John Hullah (an acknowledged enemy of the Sol-Fa movement) as inspector of music in training colleges]. In 1864 he gave up ministerial work, and devoted his whole time 'to the direction of the large organisation' which had grown up under his care. He died at Manchester, May 26, 1880. A biography published in 1882 by his son John Spencer Curwen (born Sept. 30, 1847, Principal of the Tonic Sol-fa College), under the title of *Memorials of John Curwen*, gives a picture of a very full and useful life, as well as of a signally fine character.

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[1] 'Chirrimia' or Chirima (from the Spanish) is a kind of oboe.

The following is a list of Mr. Curwen's educational works, omitting the large number of smaller instruction-books, etc., prepared for the use of classes of different kinds :—

The Standard Course of Lessons and Exercises on the Tonic Sol-fa Method. [First edition, 1861; issued in a new form, 1872, as the *New Standard Course*, the most complete class book of the method for general use, includes Harmony, Musical Form, Composition, etc.]

How to observe Harmony. First edition 1861; reissued in a new form 1872.

Musical Statics: an attempt to show the bearing of the recent discoveries in Acoustics on Chords, Discords, Transitions, Modulations, and Tuning, as used by modern musicians, 1874.

The Teacher's Manual of the Art of Teaching in General, and especially as applied to Music, 1875. A book designed for the teaching of teachers, which superseded an earlier book of a similar character—*Singing for Schools and Congregations*, 1843.

A Tonic Sol-fa Primer (No. 18 of the series of Primers edited by Dr. Stainer, and published by Messrs. Novello). Written 'to explain the T.S.F. notation and method of teaching to those already familiar with the established mode of writing music by means of the Staff.'

Musical Theory, 1879. Curwen's latest work.

Tonic Sol-fa Reporter. Published monthly (1d.). Begun 1851; successfully carried on until 1889, when it became *The Musical Herald*, a monthly journal with a large circulation.

Various Hymn and Tune Books, Collections of Part Music, School Songs, etc., including 'Modern Part Songs' in 96 numbers.

Mr. Curwen also edited in Sol-fa a large number of classical works (oratorios and other compositions by Handel, Haydn, Mozart, Rossini, etc.), and works by later composers (Macfarren, Mendelssohn, and others). R. B. L.

CURZON, EMMANUEL HENRI PARENT DE, French writer on music, was born at Havre, July 6, 1861; has the degree of 'Dr. ès lettres,' and is archiviste of the Archives Nationales in Paris. Since 1889 he has been musical critic to the *Gazette de France*, and writes very frequently for the *Guide Musical*, the *Vie Théâtrale*, etc. Among his various works of musical history and criticism may be mentioned: translations of Mozart's letters (1888), followed by *Nouvelles lettres des dernières années de la vie de Mozart*, 1898; of Robert Schumann's writings on music (1894, 1898); and of Hoffmann's *Fantasiestücke in Callot's Manier* (1891). An essay on the 'Sigurd' legend in the Edda, àpropos of Reyer's opera, was published in 1890; and some interesting *Croquis d'Artistes*, biographical sketches of contemporary singers, in 1898. G. F.

CUSANINO. See CARESTINI.

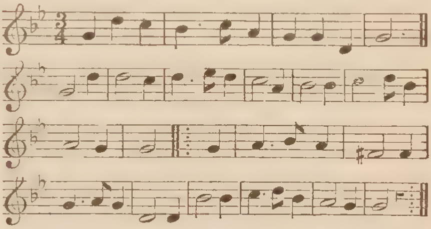
CUSHION DANCE. An old English action dance, also bearing the title 'Joan Sanderson.' The dance was common among all classes in the 16th and 17th centuries, even at Court. At the present day a survival of it exists among children in the game of 'The Shy Widow.' The cushion dance is alluded to in many 17th century books; a very full reference to these, and complete description of the dance, are given in Wm. Chappell's 'Popular Music of the Olden Time.'

Briefly, the dance or game is performed thus: A single person, male or female, dances about the room with a cushion, which, after some dialogue, is laid before a favoured one of the opposite sex, who, kneeling on it, kisses the one who has so placed it. The one who has knelt and kissed now takes up the cushion and continues the dance in the same manner. The dialogue begins :—

'This dance it will no further go.'
'I pray you, good sir, why say you so?'
'Because Joan [or John] Sanderson will not come to, etc.'

In Wilson's *Companion to the Ball Room*, *circa* 1818, the dance is mentioned as being then danced; but the author, a fashionable dancing-master, makes an indignant protest against it. The original air and quaint directions are to be found in Playford's *Dancing Master* (1686, and later editions). The title and melody are as follows :—

JOAN SANDERSON, OR THE CUSHION DANCE: AN OLD ROUND DANCE



F. K.

CUSINS, SIR WILLIAM GEORGE, was born in London, Oct. 14, 1833, and in his tenth year entered the Chapel Royal. In 1844 he entered the Brussels Conservatoire under Fétis for the study of the piano, violin, and harmony. In 1847 he gained the King's Scholarship at the R.A.M. of London, where his Professors were Potter, Sterndale Bennett, Lucas, and Sainton. In 1849 his scholarship was prolonged for two years, and he made his first appearance in public as a piano player in Mendelssohn's D minor Concerto, and as composer with a MS. overture. In the same year he was appointed organist to the Queen's Private Chapel, and entered the orchestras of the Royal Italian Opera and of the principal concerts of London, in which he played the violin for about five years. In 1851 he was appointed Assistant Professor at the R.A.M. and afterwards Professor. From 1867 to 1883 he was conductor of the Philharmonic Society, *vice* Sir W. Sterndale Bennett resigned. [In 1867 he conducted Bennett's 'Woman of Samaria' at the Birmingham Festival.] In 1870 he was appointed Master of the Music to the Queen; in 1875 succeeded Bennett as examining Professor at Queen's College; and in 1876 became joint examiner, with Hullah and Otto Goldschmidt, of scholarships for the National Training School of Music. Besides holding these posts Cusins came often before the public as a player and concert-giver, having amongst other places performed at the Gewandhaus, Leipzig, and at Berlin, as well as the Philharmonic and Crystal Palace. [In 1885 he became a professor in the Guildhall School of Music, and conductor of the London Select Choir. He received the honour of knighthood, August 5, 1892, and the cross of Isabella the Catholic in 1893. He died of influenza at Remonchamps, in the Ardennes, August 31, 1893, and was buried at Kensal Green Cemetery. *Brit. Mus. Biog.*] His works, if not numerous, are all on an important scale:—'Royal Wedding Serenata' (1863); 'Gideon,' an oratorio (Gloucester, 1871); two Concert overtures, 'Les Travailleurs de la Mer' (1869), 'Love's Labour's Lost' (1875); Piano Concerto in A minor; besides marches, songs, etc.

CUTELL, Richard, an English musician of the 15th century, was the author of a treatise on counterpoint, a fragment of which is preserved among the manuscripts in the Bodleian Library, Oxford. W. H. H.

CUTLER, William Henry, Mus.Bac., was born in London in 1792. Having manifested a precocious musical ability, he was instructed in pianoforte-playing by Little and Griffin, and in singing by Dr. Arnold. [He made his début as a pianist in 1800. *Brit. Mus. Biog.*] In 1803 he became a chorister of St. Paul's Cathedral, on quitting which he studied under William Russell, Mus.Bac. In 1812 he took the degree of Bachelor of Music at Oxford, his exercise for which (an anthem for voices and orchestra) he afterwards published. In 1818 he was appointed organist of St. Helen's, Bishopsgate, and about the same time opened an academy for teaching music on Logier's system, which he gave up after about three years' trial. In 1821 he appeared as a singer at the oratorios at Drury Lane Theatre, but failed from nervousness. In 1823 he resigned the organistship of St. Helen's for that of Quebec Chapel, Portman Square. Cutler's compositions comprise a service, anthems, songs, and numerous pianoforte pieces. He is last heard of as giving a grand concert at the Opera House on July 5, 1824. The date of his death is uncertain. W. H. H.

CUZZONI, Francesca, born at Parma,[1] or Modena,[2] about 1700,[3] received her first instruction from Lanzi, a noted master, and became one of the most famous singers of the 18th century. She made her début at Venice with Faustina, 1719, in M. A. Gasparini's 'Lamano,' being described as 'Virtuosa di Camera' of the Grand Duchess of Tuscany; and she appeared again with Faustina and Bernacchi in the 'Pentimento Generoso,' in the same year and at the same place. After singing on most of the principal stages of Italy she came to England. On her first arrival here she married Sandoni, a harpsichord-master and composer of some eminence.[1] Her first appearance in London was on Jan. 12, 1722, as Teofane in Handel's 'Otho.' Her singing of her first air, a slow one, 'Falsa immagine,' fixed her reputation. A story is told about this song which illustrates her character as well as that of Handel. At rehearsal she took a dislike to the air, and refused to sing it; whereupon Handel seized her by the waist, and swore he would throw her out of the window if she persisted. She gave way, and in that very song achieved one of her greatest triumphs. Success followed her in 'Coriolano,' in 'Flavio,' and in 'Farnace'; and she became a popular favourite.

In the following year she sang in 'Vespasiano' and 'Giulio Cesare.' Meanwhile Cuzzoni's popularity had diminished that of Durastanti, who left England, and had eclipsed that of poor Anastasia Robinson, who soon after retired. Cuzzoni continued her triumphal career in 'Calfurnia,' 'Tamerlane,' and 'Artaserse'; and in 'Rodelinda' (1725) she created one of her most successful parts, gaining great reputation by her tender singing of the song 'Ho perduto il caro sposo.' Fresh applause met her in 'Dario,' 'Elpidia,' 'Elisa,' 'Scipio,' and finally in 'Alessandro' (Handel), when she first encountered, on the English stage, the redoubtable Faustina. In this opera her style and that of her rival were skilfully contrasted by the composer; but the contest was the first of a series which did the Italian Opera much harm.

In 1727 she created a great effect in the song 'Sen vola' ('Admeto'), which displayed her warbling style; and an enthusiast in the gallery was so far carried away by the charm that he exclaimed, 'D— her! she has a nest of nightingales in her belly!' Her next part was in 'Astyanax.' The violence of party feeling had now become so great that, when the admirers of Cuzzoni applauded, those of Faustina hissed; and *vice versá*. This culminated during the performance of 'Astyanax,' when shrill and discordant noises were added to the uproar, in spite of the presence of the Princess Caroline. Lady Pembroke headed the Cuzzonists, and was lampooned in the following epigram[4]

Upon Lady Pembroke's promoting the cat-calls of Faustina.

Old poets sing that beasts did dance
Whenever Orpheus play'd,
So to Faustina's charming voice
Wise Pembroke's asses bray'd.

Cuzzoni's chief supporters, among the men, are commemorated in the following[4]

Epigram on the Miracles wrought by Cuzzoni.

Boast not how Orpheus charm'd the rocks,
And set a-dancing stones and stocks,
And tygers rage appeas'd;
All this Cuzzoni has surpass'd,
Sir Wilfred[5] seems to have a taste,
And Smith[6] and Gage[7] are pleas'd.

In 1728 Cuzzoni appeared in 'Siroe' and 'Tolomeo' with unabated success, in spite of the 'Beggar's Opera' and all these heart-burnings. At the close of the season, however,[8] the directors, troubled by the endless disputes of the rivals, decided to offer Faustina one guinea a year more than the salary of Cuzzoni. The latter had been persuaded to take a solemn oath that she would not accept less than her enemy, and so found herself unengaged. About this time[9] she yielded to the invitation of Count Kinsky, and went to Vienna. She sang at court with great éclat; but her arrogant demands prevented her from getting an engagement at the theatre.

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[1] Burney.
[2] Hawkins.
[3] Fétis.

[4] Harl. MSS. 7316, pp. 394, 319.
[5] Sir W. Lawson.
[6] Simon Smith, Esq.
[7] Sir William Gage.
[8] Hawkins.
[9] Fétis.

At Venice she next sang at one theatre, while Faustina performed at another. In London again, a few years later (1734), she appeared in Porpora's 'Ariadne'; and, with Farinelli, Senesino, and Montagnana, in 'Artaserse' as Mandane, and also in other operas.

Hawkins says that she returned again in 1748, and sang in 'Mitridate'; but this is not recorded by Burney, who puts her third visit in 1750, when she had a benefit concert (May 18). She was now old, poor, and almost voiceless. The concert was a failure, and she disappeared again. She then passed some time in Holland, where she soon fell into debt, and was thrown into prison. Gradually she paid her debts by occasional performances given by the permission of the governor of the prison, and returned to Bologna, where she was obliged to support herself by making buttons. She died there in extreme poverty and squalor in 1770.[1]

It was difficult to decide whether she excelled more in slow or in rapid airs. A 'native warble' enabled her to execute divisions with such facility as to conceal their difficulty. So grateful and touching was her natural tone that she rendered pathetic whatever she sang, when she had the opportunity to unfold the whole volume of her voice. Her power of conducting, sustaining, increasing, and diminishing her notes by minute degrees acquired for her, among professors, the credit of being a complete mistress of her art. Her shake was perfect: she had a creative fancy, and a command of *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonation was so absolutely true that she seemed incapable of singing out of tune.[2] She had a compass of two octaves, c' to c'''. Her style was unaffected, simple, and sympathetic. As an actress she was cold, dressed badly, and her figure was short and ungraceful. Yet the fine ladies imitated the costume (brown silk, embroidered with silver) which she wore in 'Rodelinda,' and it became the rage! She was silly, fantastical, capricious, ungrateful, and extravagant: with all her charms she had many faults, by which she herself was the greatest sufferer, as is usual.

Her face was 'doughy and cross, but her complexion fine.'[3] There are no good portraits of her; but she figures in several of the caricatures of the time, and notably in Hogarth's *Masquerades and Operas*, where she is the singer to whom the Earl of Peterborough is presenting £1000. Her portrait in Hawkins's *History* is taken from a print by Vander Gucht after Seeman. J. M.

CYCLE OF SONGS, CYCLUS. See LIEDERKREIS.

CYMBALS (Ital. *Piatti* or *Cinelli*, Germ. *Becken*) are two thin round metal plates, with a leather strap through the centre of each, by which the performer holds one in each hand. The metal is an alloy of 80 parts of copper to 20 of tin. To produce a good tone they should not be struck so as to coincide together, but should rather be rubbed against each other in a single sliding motion (French *froisser*). From motives of economy, the part for the cymbals is often played by the bass-drummer; one cymbal is then tied to the drum, and the other held in his left hand, while his right hand uses the drum-stick. [It may be pointed out that this expedient diminishes the tone and effect of the cymbals. In scores in which the parts for the cymbals and bass-drums are written on one line, the words 'senza piatti' indicate that the bass-drum plays alone in the passage so headed. The peculiar effect to be obtained by striking a cymbal with a drumstick does not seem to have been used at all prominently by any composer before Wagner, who uses it in single notes, and introduces a roll for 'Becken (mit Paukenschlägeln)' in the second act of 'Die Walküre,' at the point where Wotan utters his mysterious blessing of Alberich, in the words 'So nimm meinen Segen, Niblungen Sohn!'] V. DE P.

CZAAR UND ZIMMERMANN. Opera in three acts, by Lortzing; produced in Leipzig, Dec. 22, 1837, and at the Gaiety Theatre, London, translated, as 'Peter the Shipwright,' April 15, 1871. Among other operatic versions of the story of Peter the Great, may be mentioned Donizetti's 'Borgomastro di Saardam' (Naples, 1827), 'Peter the Great,' by T. S. Cooke (London, 1829), and L. A. Jullien's 'Pietro il Grande' (Covent Garden, August 17, 1852).

CZAKAN, or STOCKFLÖTE, a Bohemian or Transylvanian instrument of the flageolet family, usually standing in the key of A, though made to other pitches. It is said to have been lost for many years after its original invention, and to have been rediscovered in a Transylvanian monastery in 1825. However this may be, it rose to great popularity at Vienna about 1830, and received many additions and improvements. It consisted of a large flageolet mouthpiece, with a long slender body, bored with an inverted conical tube like that of the old flute, at right angles to the mouthpiece. It thus resembled an ordinary handled walking-stick, and indeed was commonly put to that use. It had the octave scale of the old concert flute, with fingering intermediate between that and the oboe. There was also a small vent-hole for the thumb at the back, as in the flageolet. It possessed about two octaves compass, starting from *b* of the flute. There exists a *Method* for this almost forgotten instrument by Krämer dated 1830. Its music appears to have been written in the key of C. W. H. S.

CZERNOHORSKY, BOHUSLAV, born about

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[1] Fétis. [2] Mancini, *Pensieri*, 1774. [3] Walpole.

1690 at Niemburg in Bohemia, deserves mention as having taught Gluck and Tartini. He was a monk of the Minorite order, and was for a time Regens Chori at the Santo in Padua, and about 1715 organist in the convent church at Assisi, where Tartini was his pupil. About 1735 he was director of the music at St. Jacob's Church in Prague, where Gluck learnt from him. He was an excellent composer, but very few of his works are extant, the chief part of them having been destroyed by a fire in his convent. A few of his works are in the church archives at Prague and in private hands. He died in 1740 while on his way to Italy. A biographical notice by Laurencin was published in the *Neue Zeitschrift für Musik*, 60, No. 13 (Riemann's *Lexikon*, etc.). M.

CZERNY, KARL, excellent pianoforte teacher and prolific composer, born at Vienna, Feb. 20, 1791. His father, a cultivated musician, taught him the pianoforte when quite a child, and at the age of ten he could play by heart the principal compositions of all the best masters. He gained much from his intercourse with Wenzel Krumpholz the violinist, a great friend of his parents, and a passionate admirer of Beethoven. Having inspired him with his own sentiments, Krumpholz took his small friend to see Beethoven, who heard him play and at once offered to teach him. From 1800 to 1803 Czerny made rapid progress, and devoted himself especially to the study of the works of his master, whose friendship for him became quite paternal. Czerny also profited much by his acquaintance with Prince Lichnowsky, Beethoven's patron; with Hummel, whose playing opened a new world to him; and with Clementi, whose method of teaching he studied. He was soon besieged by pupils, to whom he communicated the instruction he himself eagerly imbibed. In the meantime he studied composition with equal ardour. Czerny was always reluctant to perform in public, and early in life resolved never to appear again, at the same time withdrawing entirely from society. In 1804 he made preparations for a professional tour, for which Beethoven wrote him a flattering testimonial, but the troubled state of the continent obliged him to give up the idea. Three times only did he allow himself to travel for pleasure, to Leipzig in 1836, to Paris and London in April 1837, and to Lombardy in 1846. He took no pupils but those who showed special talent; the rest of his time he devoted to self-culture, and to composition and the arrangement of classical works. His first published work, '20 Variations concertantes' for pianoforte and violin on a theme by Krumpholz, appeared in 1805. It was not till after his acquaintance with the publishers Cappi and Diabelli that his second work, a 'Rondo Brillante' for four hands, followed (1818). From that time he had difficulty in keeping pace with the demands of the publishers, and was often compelled to write at night after giving ten or twelve lessons in the day. From 1816 to 1823 Czerny had musical performances by his best pupils at his parents' house every Sunday. At these entertainments Beethoven was often present, and was so charmed with the peaceful family life he witnessed, as to propose living there entirely; the project, however, fell through owing to the illness of the parents. One of Czerny's most brilliant pupils was Ninette von Belleville, then eight years old, who in 1816 lived in the house, and afterwards spread the fame of her master through the many countries in which she performed. She married Oury the violinist, and settled in London. [See OURY.] She was followed by Franz Liszt, then ten years old, whose father placed him in Czerny's hands. The boy's extraordinary talent astonished his master, who says of him in his autobiography 'it was evident at once that Nature had intended him for a pianist.' Theodor Döhler and a host of other distinguished pupils belong to a later period. About 1850 Czerny's strength visibly declined; his health gave way under his never-ceasing activity, and he was compelled to lay aside his indefatigable pen. His active life closed on July 15, 1857, shortly after he had, with the help of his friend Dr. Leopold von Sonnleithner, disposed of his considerable fortune in a princely manner. Czerny was never married, and had neither brothers, sisters, nor other near relations. He was modest and simple in his manner of life, courteous and friendly in his behaviour, just and kindly in his judgment on matters of art, and helpful to all young artists who came in his way. His disposition was so gentle that he shrank from a harsh or coarse word even spoken in jest, which was partly the cause of his living so much in retirement. His industry was truly astounding. Besides his numerous printed works, which embrace compositions of every species for pianoforte, he left an enormous mass of MS., now in the archives of the Gesellschaft der Musikfreunde at Vienna. These compositions comprise 24 masses, 4 requiems, 300 graduales and offertoires, symphonies, overtures, concertos, string-trios and quartets, choruses, songs for one or more voices, and even pieces for the stage. His book *Umriss der ganzen Musikgeschichte* was published (1851) by Schott of Mayence, and in Italian by Ricordi of Milan. His arrangements of operas, oratorios, symphonies, and overtures for two and four hands, and for eight hands on two pianofortes, are innumerable. As a special commission he arranged the overtures to 'Semiramide' and 'Guillaume Tell' for eight pianofortes, four hands each. An arrangement for pianoforte of Beethoven's 'Leonora,' which he made in 1805, was of great service in training Czerny for this kind of work. He says in his Autobiography, 'It is to Beethoven's remarks on this work that I owe the facility in arranging which has been so useful to me in later life.' His printed compositions amount to nearly 1000, of which many consist of 50 numbers or even more. A catalogue containing opp. 1-798, with the arrangements and the MS. works, is given in his *School of Practical Composition* (op. 600, 3 vols. Cocks & Co.). Czerny's pianoforte compositions may be divided into three classes, scholastic, solid, and brilliant. The best of all, especially if we include the earlier works, are undoubtedly the scholastic, opp. 299, 300, 335, 355, 399, 400, and 500, published under the title *Complete Theoretical and Practical Pianoforte School* (3 vols. Cocks). However worthy of admiration Czerny's industry may be, there is no doubt that he weakened his creative powers by over-production, and the effect has been that the host of lesser works have involved the really good ones in undeserved forgetfulness. C. F. P.

CZERWENKA, Joseph, born at Benadek in Bohemia, 1759, died at Vienna, 1835, one of the finest oboists of his time. In 1789 entered the private band of Count Schafgotsche at Johannisberg in Silesia. In the following year played in Prince Esterhazy's band, under Haydn, where his uncle played the bassoon. In 1794 he settled in Vienna as solo oboist in the Imperial band, and the Court Theatre, and professor at the Conservatorium. He retired in 1820. M. C. C.

CZIBULKA, Alphons, born May 14, 1842, at Szepes-Várallya, in Hungary, died Oct. 27, 1894, in Vienna, where he held an important post as military bandmaster, was a prolific composer of dance-music, and his compositions include six operettas. (Riemann's *Lexikon.*)

D

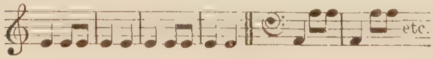
D. The second note of the natural scale. In solfaing it is called Re. The scale of D major contains F♯ and C♯, and its relative minor is B; that of D minor contains B♭, and its relative major is F. A D clef is in existence. See Clef.

Among the most important compositions in D major are the Missa Solennis and Second Symphony of Beethoven; Mozart's Parisian Symphony; Brahms's Second Symphony. In D minor there are the Choral Symphony, Schumann's No. 4, Pianoforte Concertos by Mendelssohn and Brahms, etc.

DA CAPO, or D.C.—'from the beginning'—is placed at the end of the second part of an air, or chorus ('O the pleasure'), or scherzo and trio, or other movement in two portions, to show that the first portion is to be played over again as a conclusion. The direction is often Dal Segno—'from the sign'—the sign being a 𝄋 at or near the beginning of the first portion. In scherzos and minuets, with trios, the direction at the end of the trio is usually 'Scherzo, or Minuetto, D.C. senza repetizione.' Among the earliest instances of its use are those in Cavalli's opera of 'Giasone' (1655), and in Tenaglia's opera of 'Clearco' (1661).

DACHSTEIN, Wolfgang, Roman Catholic priest at Strasburg [where he was organist at the Minster about 1520], adopted the Reformed principles in 1524, married, and became vicar and organist of St. Thomas's Church there. [He died in 1561.] He is known chiefly as a composer of chorales, especially 'An Wasserflüssen Babylon.' M. C. C.

DACTYL, a metrical 'foot' (–⏑⏑), exactly expressed by the original word δάκτυλος, a finger—one long joint and two short ones. A fine example of dactyls in instrumental music is in the slow movement of Beethoven's Seventh Symphony, alternately with spondees, or alone:—



DAL SEGNO—'from the sign'—a direction used instead of Da Capo (which see) when the repetition is not from the beginning, but from some point indicated by the sign, for which some form of the capital S, such as 𝄋, is generally used.

DALAYRAC, Nicolas, a celebrated French composer, was born at Muret (Languedoc), June 13, 1753. His father occupied a high civil appointment in his province, and in spite of his son's early passion for music destined him for the bar. His studies of the violin were put a stop to, and it is said that the young enthusiast, in order to play without interruption, used every night to ascend the roof of the house. This, however, interfered with the nocturnal exercises of a neighbouring nunnery. But the complaints of the pious damsels addressed to his father ultimately led to the fulfilment of young Dalayrac's dearest wish. His aversion to the law was considered conclusive, and he was sent in 1774 to Paris, where a commission in the guards of the Count of Artois had been obtained for him. But the love of his art was proof against the attraction of a military career. Immediately on his arrival in the capital he took lessons in harmony from Langlé, and soon made his début as a dramatic composer with a comic opera called 'Le petit Souper,' first performed at the French court in 1781. Encouraged by this success, he produced in the following year an opera, 'L'Éclipse totale,' at the Opéra Comique. This also was successful, and secured Dalayrac's position amongst the best and most fertile composers of his time. He continued for the remainder of his life producing operas at the rate of one or two a year. Not even the Reign of Terror interrupted or in any way influenced the inexhaustible productiveness of his pen. Two of his most charming operas, 'La Famille Américaine' and 'Ambroise, ou Voilà ma journée,' bear the terrible date of 1793. In 1790 he lost much of his property, but in spite of this misfortune he refused to avail himself of his father's will, which excluded his younger brother from a share in the family property. At the beginning of the century he was made a chevalier of the Legion of Honour by Napoleon, and he died Nov. 27, 1809, at Paris. Of the numerous works of Dalayrac none have remained in the repertory. The titles of the more important ones may be cited:—'Le Corsaire' (1783), 'L'Amant Statue' (1785), 'Nina' (1786), 'Azémia' (one of his best works, first performed on Oct. 17, 1786), 'Fanchette' (1788), 'Raoul de Créqui' (1789), 'Adèle et Dorsan' (1795), 'Adolphe et Clara' (1799), 'Maison à vendre' (1800), 'Une Heure de Mariage' (1804), 'Le Poète et le Musicien' (first performed in 1811, two years after the composer's death), and many others. [A catalogue of fifty-six in all is given in the *Quellen-Lexikon.*]

Amongst the earlier composers of the modern French school of dramatic music Dalayrac takes a high position. To us his means of expression appear primitive, but considering the date of his earlier works, his skill in orchestral treatment, and his keen perception of dramatic effects and proprieties, are by no means of a despicable order. The opéra-comique, consisting of simple airs and short ensembles, was his favourite mode of production. Such a work as the one-act operetta 'Maison à vendre' is not deprived of a certain archaic charm even at the present day. Lise's song 'Fiez-vous,' with which it opens, a piece of music much affected by our great-grandmothers, is a charming specimen of the French romance, and the finale of the same work is remarkable for the skilful and fluent treatment of the vocal parts. The same feature is noticeable in his more elaborate compositions, as for instance in the finale of 'Azémia,' which winds up with a charming bit of choral writing. It may briefly be said that Dalayrac's style contains, although in a somewhat embryonic stage, all the qualities which have made the French school justly popular in Europe. He is a unit amongst a galaxy of brilliant stars. His claim to remembrance lies perhaps less in his individual merits than in the fact that without him and other composers of his type and epoch there would have been no Grétry, no Auber, and no Boieldieu. A Life of Dalayrac, by R. C. G. P[ixérécourt], was published in 1810. F. H.

DALBERG, Johann Friedrich Hugo, Freiherr von, born at Aschaffenburg, May 17, 1752, studied theology at Göttingen, and held various high ecclesiastical appointments at Treves, Worms, and Coblenz. Although technically an amateur, he composed a great deal of music, and played the pianoforte excellently; his piano works were regarded as remarkably difficult. He died at Aschaffenburg, July 26, 1812. His most important works were cantatas, such as 'Jesus auf Golgotha,' 'Eva's Klagen,' a German version of Pope's 'Dying Christian to his Soul,' and Schiller's ode, 'An die Freude.' A quartet for piano and wind instruments is op. 25. A number of sonatas for piano, with and without violin, and several books of songs, some to English words, published in London, are mentioned in the *Quellen-Lexikon.* Among his literary works are the anonymous *Blick eines Tonkünstlers in die Musik der Geister* (1787), *Fantasien aus dem Reiche der Töne* (1806), *Vom Erfinden und Bilden* (1791), *Untersuchungen über den Ursprung der Harmonie* (1800), *Die Aeolsharfe* (1801), and a translation of Sir William Jones's treatise on Indian Music, *Über die Musik der Indier* (1802). (*Quellen-Lexikon* and Riemann's *Lexikon.*) M.

DALCROZE, Émile Jaques-, Swiss composer, born at Vienna of Swiss parents, July 6, 1865; has lived at Geneva since 1873, where he pursued his literary and musical studies simultaneously. He was afterwards a pupil of R. Fuchs and Anton Bruckner at Vienna, and of Delibes in Paris, the latter for orchestration. On his return to Geneva he entered upon a career of remarkable activity as a lecturer, critic, professor of harmony and 'solfège supérieur' at the Conservatoire of Geneva, and as a composer of music of all descriptions. The most important of his works are the following:—'La Veillée,' for soli, chorus, and orchestra; fragments of an opera, 'Le Violon maudit' (1893); 'Janie,' a lyric comedy (performed at Geneva 1893, and at Stuttgart and Frankfort 1895); 'Poème Alpestre' (for soli, chorus, and orchestra), Geneva Exhibition, 1896, and in London, 1897): 'Sancho Panza,' lyric comedy in four acts (Geneva, 1897, Strasburg, 1902); 'Festival Vaudois,' soli, chorus, and orchestra (Lausanne, 1903). A violin concerto played by Henri Marteau in Switzerland, Germany, Belgium, and in Paris, provoked hot discussions on account of its bold tendencies, and its persistent ignoring of all the usual rules of form. His string quartet is often played by quartet parties led by Schörg, Geloso, Marteau, and others. M. Jaques-Dalcroze's bold and sincere talent perhaps nowhere more completely exhibits the mixture of poetry and humour which is characteristic of him, than in various collections of songs ('Chansons romandes,' 'Chez nous,' 'Enfantines,' 'Chansons de l'Alpe,' etc.); these have become quickly popular in Switzerland, and have won a like success in Germany and Holland. In them the composer has created a genuinely Swiss musical literature of a class in which his country was hitherto very poor. G. F.

DALE, Joseph, a very prominent music publisher who founded a business which extended from before 1778 to nearly the middle of the 19th century. In 1778 he was established at a private house, 19 Chancery Lane, from whence he issued many musical publications, including a number of operas, as 'Rosina,' 'Flitch of Bacon,' 'Maid of the Mill,' and others, the copyright of which he had purchased from Napier and Welcker. Between 1783 and 1786 he had opened extensive premises at 132 Oxford Street (at the corner of Holles Street), having taken over the business of S. Babb. In 1791 he had, in addition, another shop at 19 Cornhill, and in 1803 a third at 151 New Bond Street. Before 1806 his son William was in partnership, and the business was one of the best in the trade in London.

In 1812, however, there are appearances of a break up. Joseph Dale, possibly a son of the original, remained at 19 Cornhill, and William was in the Poultry, succeeded in 1828 by E. Dale, who remained until after 1835. The original Joseph Dale was to some extent a musician. He composed sonatas, and arranged vocal airs with variations for the harpsichord or pianoforte. Another contemporary with him (perhaps his brother), James Dale, did the same.

The Dale firm in its best days issued so many and such various publications as to defy classification. The standard operas of the day, collections of English and Scottish songs, country dance music, and sheet music of all kinds, bear their imprint. F. K.

DALLAM (spelt also **Dalham**, **Dallum**, and **Dallans**), the name of a family of English organ-builders in the 17th century. The eldest was employed in 1605-6 to build an organ for King's College, Cambridge, for which purpose he closed his workshop in London and removed his whole establishment to Cambridge. He and his men were lodged in the town, but boarded in the College Hall. Dr. Rimbault (*History of the Organ*) gives a very curious account of every item paid for building this organ. It was destroyed in the time of the Long Parliament, but the case, with some alterations, remains to this day. This Dallam's Christian name does not appear in the college books, but he is most probably identical with Thomas Dallam, who built an organ for Worcester Cathedral in 1613. [He came to London from Dallam in Lancashire, and was apprenticed to a member of the Blacksmiths' Company, of which he afterwards became a liveryman. The organs which he built for King's College, Cambridge, and for Worcester Cathedral were taken down at the time of the Civil War; parts of the former are said to be contained in the existing instrument. He was in all probability the same Dallam who in 1615, 1632, and 1637 was employed to repair the organ of Magdalen College, Oxford. In 1599-1600 he made a journey to Constantinople with a mechanical clock-organ for the Grand Turk. His diary was printed by the Hakluyt Society in 1893]. The three following were probably his sons:—

Robert, born 1602, died 1665, and buried in the cloisters of New College, Oxford, for which college he built the organ; but his principal work was that of York Minster, since destroyed by fire. He also built a similar organ for St. Paul's Cathedral. [He was, like his father, a member of the Blacksmiths' Company. Between 1624 and 1627 he built the organ of Durham Cathedral, which remained till 1687, when Father Smith, after putting in four new stops, sold the Choir Organ for £100 to St. Michael's-le-Belfry, York. It remained there until 1885, when it was sold for £4 to an organ-builder of York. It is said that Dallam received £1000 for the original organ, but there is no foundation for the statement. In 1634 he built an organ for Jesus College, Cambridge, in the agreement for which he is called 'Robert Dallam of Westminster.' He added pedals in 1635; the organ, after being taken down at the time of the Civil War, was replaced at the Restoration. In 1635 he built an organ for Canterbury Cathedral. The Calendar of State Papers for the same year contains a bill of Robert Dallam's, dated Nov. 12, for work done to Laud's organ at Lambeth. An organ which he built for St. Mary Woolnoth's was so much injured in the fire of London that it was replaced by a new instrument built by Father Smith, who, however, used some of Dallam's stops. (*Dict. of Nat. Biog.*; Hopkins and Rimbault, *The Organ*, 3rd ed.)]

Ralph built the organ for St. George's Chapel, Windsor, at the Restoration, as well as those at Rugby, Hackney, and Lynn Regis. The Windsor organ is still preserved at St. Peter's-in-the-East, St. Albans. He died while making the organ at Greenwich Church, begun by him in Feb. 1672. [His will, dated August 2, 1673, proved Sept. 19, 1673, gives evidence of his death between those dates, and shows that he had two brothers, George and Thomas, and two sisters, May and Katherine (the wife of Thomas Harrison of London, organ-maker)]. James White, his partner, finished the Greenwich organ in 1673.

George lived in Purple Lane in 1672, and in 1686 added a 'chaire organ' to Harris's instrument in Hereford Cathedral. v. de p.; additions by w. b. s.

DALLERY. The eldest of these organ-builders was Charles, born at Amiens about 1710, and originally a cooper. His nephew Pierre, born 1735, after working with his uncle, was for a few years in partnership with Clicquot. To the union of these two clever men are due the organs of Notre-Dame and the Sainte Chapelle in Paris, that of the Palace of Versailles, and many others now destroyed or mutilated by ignorant workmen.

Pierre-François, son of Pierre, born in Paris 1764, worked with his father from 1801 to 1807, when the latter retired from business, and Pierre-François remained alone. He never had an opportunity of undertaking a large work, but was entirely occupied in repairing instruments. He was clever in certain points, but had not studied his art profoundly, and being a needy man, often used inferior materials. He died in Paris in 1833, leaving nothing but his name to his son Louis Paul, who was born in 1797 and continued the business. v. de p.

DAMAN, or DAMON, William, one of the musicians to Queen Elizabeth, harmonised for the use of a friend the psalm tunes then in common use, to the number of about forty. His friend, in 1579, published them under the following title:—'¶ The Psalmes of David in English Meter with Notes of foure partes set unto them by Guilielmo Damon, for John Bull [who is called in the preface, 'Citezen and Goldsmith of London'], to the use of the godly Christians for recreatyng themselves in stede of fond and unseemly Ballades. At London, Printed by John Daye. Cum privilegio.' This work seems to have been but ill received, and Daman set himself to work to reharmonise the tunes. The new work was published in 1591 with the title of '¶ The former Booke of the Musicke of M. William Damon, late[1] one of her Majesties Musitions, containing all the tunes of David's Psalms, as they are ordinarily soung in the Church: most excellently by him composed into 4 partes. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke by W. Swayne, Gent. Printed by T. Este, the assignè of W. Byrd, 1591.' The work is in two parts, the second being entitled '¶ The second Booke of the Musicke of M. William Damon, containing all the Tunes of David's Psalms, differing from the former in respect that the highest part singeth the Church tune.' [Daman was certainly dead before March 23, 1593, as is proved by a document in Rymer's *Fœdera*, vol. iii. p. 117 (quoted in *The Musician*, June 30, 1897). In the Christ Church Library are a 'Confitebor' and a piece without words by Daman; also two motets by 'W. Demande,' who is probably the same. In the British Museum are the following:—'O heavenly God' *a* 5, in Add. MSS. 29,372-7, and two pieces for lute, in Add. MSS. 29,246 and 31,992. A five-part 'Miserere' is printed in No. xxi. of Arkwright's *Old English Edition*.] W. H. H.; additions by G. E. P. A.

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[1] [This may indicate that Daman was already dead.]

DAMASCENE, Alexander, a foreigner, of probably Italian extraction, but French birth, who, on July 22, 1682, obtained letters of denization in England (see Pat. Roll, 34 Chas. II. pt. 6, No. 4, where he is described as a French Protestant), was an alto singer. On Dec. 6, 1690, Damascene was sworn in as a gentleman extraordinary of the Chapel Royal, and on the death of Henry Purcell in 1695 was advanced to a full place. He died July 14, 1719. Damascene was a prolific song writer, and many of his compositions may be found in the following collections, viz. 'Choice Ayres and Songs,' 1676-84; 'The Theatre of Musick,' 1685-87; 'Vinculum Societatis,' 1687-91; 'The Banquet of Musick,' 1688-92; 'Comes Amoris,' 1687-94; 'The Gentleman's Journal,' 1692-94. W. H. H.

DAME BLANCHE, LA. Opéra-comique in three acts, founded on Scott's *Monastery;* libretto by Scribe, music by Boieldieu; produced at the Opéra Comique, Dec. 10, 1825; played at the same theatre for the 1000th time on Dec. 16, 1862. Produced in English as 'The White Maid' at Covent Garden, Jan. 2, 1827.

DAMNATION DE FAUST. See Faust.

DAMOREAU, Laure Cinthie Montalant, born at Paris, Feb. 6, 1801, was admitted into a vocal class at the Conservatoire, Nov. 28, 1808. She made quick progress, and soon began to study the piano. In 1814 she left the piano-class to enter that of vocalisation. She began her career by giving some concerts which were not successful. Engaged at the Théâtre Italien in second parts at the age of eighteen, Mlle. Cinti, as she now called herself, made her first appearance as Cherubino. She played the part with great charm and grace, but her time was not yet come. It was not till 1821 that she attempted principal parts. In 1822 she was engaged by Ebers for the London opera, at a salary of £500. She was young and pretty, her manners pleasing and elegant, and her acting correct and unaffected, if not forcible; but her voice was not strong enough for the size of the theatre, and she created little sensation. She returned to Paris, where she soon began to take a higher place; her salary was raised, and the arrival of Rossini was a fortunate event for her. She made her début at the Grand Opéra, Feb. 24, 1826, in 'Fernand Cortez,' and her success was complete. Rossini wrote for her the principal female parts in the 'Siège de Corinthe' and 'Moïse,' which contributed to her reputation. In consequence, however, of some misunderstanding with the management, Cinti quitted the theatre abruptly in 1827, and went to Brussels, where she excited the greatest enthusiasm. Concessions having been made she returned to Paris; but, before leaving Brussels, was married to Damoreau, an unsuccessful actor. This union was not happy. Returned to Paris she resumed her career, singing in 'La Muette de Portici,' 'Le Comte Ory,' 'Robert le Diable,' and 'Le Serment,' in each more excellently than before. In 1829 she took part, with Sontag and Malibran, in the 'Matrimonio Segreto.' Never was there a more brilliant combination; nor did Cinti suffer by comparison. Fétis boldly declares that she now became one of the best singers the world has known. In 1832 she came over with a French company, and sang at Covent Garden in Meyerbeer's 'Robert le Diable.' Her engagement was not renewed in 1835, and she was gladly welcomed at the Opéra Comique, where Auber wrote for her such works as the 'Domino noir,' 'L'Ambassadrice,' and 'Zanetta.' Cinti retired from the stage in 1843, sang again in London in that year, and made a tour with the violinist Artôt in the United States, also in 1843, then at the Hague, at Ghent in 1845, at St. Petersburg, and at Brussels in 1846. In 1834 she had been appointed professor of singing at the Conservatoire in Paris; this place she resigned in 1856, and retired to Chantilly, and died in Paris, Feb. 25, 1863.

Mme. Cinti published an 'Album de romances,' and a few separate pieces. She wrote also a 'Méthode de chant,' dedicated to her pupils. Her son died at an early age after distinguishing himself by some vocal compositions; and her daughter, a singer, married M. Weckerlin. J. M.

DAMPER (Fr. *L'Étouffoir;* Ital. *Saltarello, Spegnitoio*, or *Smorzo;* Ger. *Dämpfer*, but that word also means the *sordino*), that part of the action of a pianoforte contrived to stop the vibration of the strings belonging to a note when the finger is raised from the key. It comprises folds or thicknesses of cloth or soft felt, elevated upon a wire upright, which rest upon or press upwards against the strings when the key is not touched, but quit the strings when the key is pressed down. The pedal movement connected with the dampers removes them collectively from the strings, and so long as the pedal is pressed down the instrument has virtually no dampers, the strings continuing to sound until their vibrations cease. There are no dampers to the treble notes, as the duration of vibration in this part of the scale is too short to need arresting. [See Pianoforte, Sordini.] A. J. H.

DAMROSCH, Leopold, composer, conductor, and violinist, born at Posen, Prussia, Oct. 22, 1832; died at New York, Feb. 15, 1885. After a preliminary education at the gymnasium in his native town he was graduated at Berlin University in 1854, with the degree of Doctor of Medicine. Having shown marked musical tastes in early life, he decided then, against his parents' wishes, to abandon medicine and devote himself to the study of music. He became a pupil of Ries, S. W. Dehn, and Böhmer, and made such progress that he appeared the next year as solo violinist in Magdeburg. After giving concerts in the principal German cities he was appointed (1857) leading violinist in the court orchestra at Weimar by Liszt, who was then the director. While here Damrosch became intimate with Liszt and many of his most distinguished pupils, and also won Wagner's lifelong friendship. Here too he married the singer Helene von Heimburg. In 1859-60 Dr. Damrosch was conductor of the Breslau Philharmonic Society, where he manifested his admiration for Wagner's music and theories, and for the new school of musical art in Germany. His programmes presented, together with the compositions of the older masters, works by Wagner, Liszt, and Berlioz—music not then widely admired or appreciated. In 1860 his increasing engagements compelled him to give up this post, and he made concert tours with Von Bülow and Tausig.

In 1862 he organised the Orchester-verein of Breslau, with an orchestra of eighty players, of which he remained director till 1871.

In that year Dr. Damrosch was called to New York to become conductor of the Männergesang-verein Arion, a leading German male chorus. He made his début there on May 6, as conductor, violinist, and composer. Dr. Damrosch's active personality and strong musical temperament soon made themselves influential in the musical life of New York. There resulted from them, and his marked ability as an organiser, the foundation in 1874 of the Oratorio Society, mixed chorus devoted to the performance of oratorios and other works. In 1878 a further result of Dr. Damrosch's labours was seen in the foundation of the Symphony Society, for the giving of orchestral concerts. Of both of these Dr. Damrosch was elected conductor, and occupied that place until his death. In the season of 1876-77 he officiated as conductor of the Philharmonic Society's concerts.

Dr. Damrosch was also mainly instrumental in the establishment of German Opera at the Metropolitan Opera House in New York. This opera house had been opened the previous year with Italian opera, under the management of Henry E. Abbey; the outcome was disastrous failure financially. Dr. Damrosch presented to the directors a plan for German Opera of which he would assume the management. He gathered a company of German singers, and organised his campaign with a sagacity that led to a brilliant success. The season opened on Nov. 17, 1884, and ended on Feb. 11, 1885. Dr. Damrosch conducted all the representations but the last. The previous day he had contracted a cold, and five days later, while all the city was rejoicing at his achievement, he died. He had put German opera on such a foothold that under Anton Seidl's direction it was continued at the Metropolitan Opera House for six years longer; and the effects of his works have been plainly seen ever since in New York.

In 1880 Columbia College conferred upon him the degree of Mus.Doc. In 1881 he conducted the first great musical festival held in New York, with an orchestra of 250 and a chorus of 1200. In 1883 he made a successful tour through the western States with his orchestra. Dr. Damrosch's son, Walter Damrosch, succeeded him in the direction of the Oratorio and Symphony Societies, and was continued in the services of the opera company as assistant conductor.

The following compositions of Dr. Damrosch have been published in Germany:—

Op.
1. Idylle and Mazurka; Vln. and PF.
2. Stimmungen; 3 pieces, Vln. and PF.
3. Improvisation on theme by Schumann; Vln.
4. Two Romanzas; Vln. and PF.
5. Five Songs.
6. Three Songs.
7. Three Songs.
8. Twelve Songs.
9. Concertstück, in form of serenade, four movements; Vln. and Orch. or PF.

Op.
10*a*. Romanza; Vln. and PF.
b. Six Songs.
11. Twelve Spanish Songs.
12. Romanza; Vln. and Orch. or PF.
13. Three Songs.
14. Three Songs.
15. Festival Overture; Orch.
16. Five Songs.
17. Five Songs.
18. Six Choruses; male voices.
19. Patriotic Songs.

Without opus number:—

Concerto; Vln. and Orch. or PF.
Nachtgesang; Vln. and Orch. or PF.
Capricietto; Vln. and Orch. or PF.
Brautgesang (Uhland); Tenor and Baritone Solos, Male Chorus, Orchestra.

Published in the United States, without opus number:—

Ruth and Naomi; Oratorio.
Saint Cecilia; collection of Anthems and other Church Music.
'Tell me where is Fancy bred'; Glee, Male voices.
Siegfried's Sword; Tenor Solo and Orchestra or PF.
'Thou, Who art God alone'; Masonic Song, Baritone Solo, Male Chorus and Orchestra.
Lexington Battle-Hymn; mixed chorus.
Two duets; Tenor and Baritone.
The Fisher-Boy (Schiller); Song, Soprano.
Four duets for Soprano and Mezzo-soprano.
'Cherry Ripe,' part-song for mixed voices.
Twelve Children's Songs (published in 1885 in 'St. Nicholas Songs').
'Sulamith,' sacred cantata for two solo voices (soprano and tenor), chorus and orchestra.

His son, **Frank Heino Damrosch**, was born in Breslau, June 22, 1859. He came with his father to New York in 1871, but had already studied the pianoforte under Pruckner and Jean Vogt; and continued it in New York under Von Inten, and composition under his father and Moszkowski. He at first went into business in Denver, Colorado, but soon devoted himself to music. He was conductor of the Denver Chorus Club in 1884-85, supervisor of music in the public schools of that city, and also organist at various churches there. During the German régime at the Metropolitan Opera House, after his father's death, from 1885 to 1891, he was chorus-master there. He also conducted the Newark Harmonic Society, from 1885 to 1887. In 1892 Mr. Damrosch organised the People's Singing Classes for the instruction of wage-earners in sight-reading and choral-singing, which meet in the hall of Cooper Union every Sunday afternoon in the winter, with many branches in other parts of the city. These are entirely self-supporting. From these classes has developed the People's Choral Union, a chorus with a membership of 1200, composed chiefly of wage-earners. Mr. Damrosch was also instrumental in founding the Musical Art Society of New York, of which he has been conductor; it is a small chorus of about fifty professional singers who are paid for their services and devoted to the performance of *a cappella* choral works of the 15th and 16th centuries, the works of Bach, and the higher class of modern choral music.

In 1897 he was made supervisor of music in the public schools of the city of New York. In 1898 he succeeded his brother, Walter, as conductor of the Oratorio Society founded by their father. At various times he was also conductor of the Musurgia of New York, the Oratorio Society of Bridgeport, Conn., the Orpheus and the Eurydice Societies of Philadelphia. He has published a few songs and choruses, and in 1894 issued a 'Popular Method of Sight Singing.'

Another son of Leopold Damrosch, **WALTER JOHANNES DAMROSCH**, conductor and composer, was born at Breslau, Prussia, Jan. 30, 1862. He was devoted to music from his childhood, and studied harmony with his father, and with Rischbieter and Draeseke at Dresden; and the pianoforte with Ferdinand Von Inten, Bernardus Boekelman, and Max Pinner, after he had been brought to New York by his father in 1871. When Dr. Damrosch began his season of German Opera at the Metropolitan Opera House in 1884, Walter was engaged as assistant conductor; and after his father's death he continued in that post under Anton Seidl. He succeeded his father as conductor of the Oratorio and Symphony Societies; he was active in the former till he was succeeded by his brother in 1898, and in the latter till its discontinuance. In 1894 he organised the Damrosch Opera Company with German singers with which he gave performances in New York and in many cities throughout the country, for five years. In 1899 he retired from his work as a conductor to devote himself for a year to composing. He took it up again the following year, however, as conductor of the German operas in the company directed by Mr. Maurice Grau at the Metropolitan Opera House, and occupied the post for the seasons of 1900-1 and 1901-2. He was elected conductor of the New York Philharmonic Society for the season of 1902-3. On May 17, 1890, Mr. Damrosch married Miss Margaret Blaine, daughter of James Gillespie Blaine, Secretary of State of the United States in 1881 and in 1889-92.

Mr. Damrosch's compositions include two operas: 'The Scarlet Letter,' based on Hawthorne's romance, the text by George Parsons Lathrop (produced in Boston, Feb. 11, 1896); 'Cyrano,' text by William J. Henderson, after Rostand's play, published in 1904; 'Manila' Te Deum, 1898; a violin sonata, and several songs. R. A.

DANBY, JOHN, born 1757, one of the most distinguished glee composers. Between 1781 and 1794 he obtained ten prizes from the Catch Club for eight glees and two canons. He published three books of his compositions, and a fourth was issued after his decease. In 1787 he published an elementary work entitled *La Guida alla Musica Vocale.* He held the appointment of organist at the chapel of the Spanish Embassy, near Manchester Square, for the service of which he composed some masses and motets. He died May 16, 1798, during the performance of a concert which his friends had got up for his benefit, he having long lost the use of his limbs by sleeping in a damp bed at an inn. He was buried in Old St. Pancras Churchyard, where an altar tomb was raised to his memory. His fine glee, 'Awake, Æolian lyre!' will not soon be forgotten. W. H. H.

DANCE RHYTHM and dance gestures have exerted the most powerful influence on music from prehistoric times till the present day. The analogy of a similar state of things among uncivilised races still existing confirms the inherent probability of the view that definiteness of any kind in music, whether of figure or phrase, was first arrived at through connection with dancing. The beating of some kind of noisy instrument as an accompaniment to gestures in the excitement of actual war or victory, or other such exciting cause, was the first type of rhythmic music, and the telling of national or tribal stories and deeds of heroes, in the indefinite chant consisting of a monotone slightly varied with occasional cadences, which is met with among so many barbarous peoples, was the first type of vocal music. This vague approach to musical recitation must have received its first rhythmic arrangement when it came to be accompanied by rhythmic gestures, and the two processes were thereby combined, while song and dance went on together, as in mediæval times in Europe.

The process in the development of modern music has been similar. The connection between popular songs and dancing led to a state of definiteness in the rhythm and periods of secular music long before the times which are commonly regarded as the dawn of modern music; and in course of time the tunes so produced were not only actually used by the serious composers of choral music, as the inner thread of their works, but they also exerted a modifying influence upon their style, and led them by degrees to change the unrhythmic vagueness of the early state of things to a regular definite rhythmic system. The fact that serious music was more carefully recorded than secular makes the state of the art in the time of Dunstable, Tinctor, De Muris, and the Francos to appear more theoretical than effective. Serious musicians were for the most part very shy of the element of rhythm, as if it was not good enough company for their artistic purposes. Consequently the progress of serious art till the 16th century was confined to the development of good part-writing and good progressions of harmony. The result is a finely continuous mass of tone, and expressive effects of harmony, in the works of these old masters up to the early years of the 16th century, but a conspicuous absence of definiteness in both the rhythms and phrases; as may be observed in the 'Chansons mondaines' of Okeghem, Josquin des Prés, and Hobrecht, as well as in their sacred music. But while these composers were proceeding on their dignified way, others whose names are lost to fame were busy with dance tunes which were both sung and played, and may be studied in the *Orchésographie* of Thoinot Arbeau, and Stafford Smith's *Musica Antiqua*, the *Berliner Liederbuch*, the *Walther'sches Liederbuch*, and elsewhere. And quite suddenly, within the space of less than a generation, the rhythmic impulse of this choral dance music passed into serious music, and transformed the vague old-fashioned 'Chanson mondaine' into a lively rhythmic tune; and at the same time gave the development of the art in the direction of modern harmony a lift such as it never could have got by continuing in its old path. In fact, the first change of the Chanson mondaine into the typical madrigal seems to have been greatly helped by the progress in artistic merit of the forms of the dance tunes, such as were sung in parts by voices, and by the closely allied Frottole and Villanelle. As early as Arcadelt and Festa rhythmic definition of a dance kind is found in works which are universally recognised as madrigals; and as it is possible that composers did not keep steadily in view the particular class to which after ages would refer their works, they wrote things which they intended to be madrigals, but which were in reality pervaded by a dance impulse almost from beginning to end, inasmuch as the harmonies move often together, and form rhythmic groups. But, on the other hand, the most serious masters of the great period of madrigal art evidently resisted the influence of regular dance rhythms, and in the richest and maturest specimens of Marenzio, Palestrina, Vecchi, and our greatest English masters, it would be difficult to point to the distinct rhythmic grouping which implies a connection with dance motions. But nevertheless even these great masters owed something to dance influence. For it was the independence from artistic responsibility of the early dance writers which enabled them to find out the elementary principles of chord management, by modifying the conventional modes as their instincts led them while their more serious and cautious brethren were being incessantly thwarted in their efforts by their respect for the traditions of these modes. And hence dance music reacted upon serious music in a secondary as well as direct manner, since its composers led the way in finding out the method of balancing and grouping chords in the manner which in modern music is familiar in the inevitable treatment of Tonic and Dominant harmonies, and in the simpler branches of modulation of the modern kind. This secondary influence the great madrigal writers were not directly conscious of, however much they profited by it; and the growth and popularity of the independent forms of Frottola, Villanella, Balletto, and so forth, helped to keep their art form free from the more obvious features of dance music. When the madrigal art came to an end, it was not through its submitting openly to the seductive simplicity of dance rhythm, but by passing into part-songs with a definite tune, such as were early typified in the best days by Dowland's lovely and finished works; or into the English glee; or through its being corrupted by the introduction of an alien dramatic element, as by Monteverde.

All such music, however, was deposed from the position it occupied prior to the year 1600 by the growth of new influences. Opera, Oratorio, and many other kinds of accompanied song, and above all, instrumental music, began to occupy most of the attention of composers.

In the first beginnings of Opera and Oratorio the importance of dance rhythm is shown by negative as well as positive evidence. In the parts in which composers aimed at pure declamatory music the result, though often expressive, is hopelessly and inextricably indefinite in form. But in most cases they submitted either openly or covertly to dance rhythm in some part or other of their works. In Cavaliere's one oratorio the connection of the chorus 'Fate festa al Signore' with the 'Laudi spirituali' is as obvious as the connection of the said Laudi with popular dance songs. For in the Italian movement, fostered by Neri, as in the German movement in favour of the Chorale, to which Luther gave the impetus, the dance principle was only two generations off. Both Chorales and Laudi Spirituali, and the similar rhythmic attempts of the early French Protestants, were either adaptations of popular songs, or avowedly modelled on them; and, as has been already pointed out, the popular songs attained their definite contour through connection with the dance. But besides this implication, in Cavaliere's work distinct instructions are given for dancing, and the same is the case with Peri's opera 'Euridice,' which came out in the same year (1600). As a matter of fact, Peri seems to have been less susceptible to the fascination of clear dance rhythm than his fellow composers, but the instructions he gives are clear and positive. The last chorus is headed 'Ballo *a* 3,' 'Tutto il coro insieme cantano *e ballano*.' Similarly Gagliano's 'Dafne' (printed at Florence in 1608) ends with a 'Ballo.' Monteverde's 'Orfeo' (1609) contains a chorus headed 'Questo *balletto* fu cantato al suono di cinque Viole,' etc., and the whole ends with a 'Moresca' which is preceded by a chorus that is to the utmost degree rhythmic in a dance sense. To refer to the works of Lulli for examples of the influence is almost superfluous, as they are so full of dances and gesticulation that the sum total of his operas is more terpsichorean than dramatic, and this does not only apply to the actual dances so called, but also to vocal pieces. Handel, Rameau, and Gluck used their dance effects with more discretion and refinement, and in the later development of Opera the traces of dance and rhythm fade away in the dramatic portions of the work; though it cannot be said that the influence has ceased even in modern times, and positive independent dance movements persist in making their appearance, with complete irrelevance in many cases, as much to the annoyance of people of sense as to the delight of the fashionable triflers to whom opera-houses are dear because it has been the fashion for a century or so for similar triflers to frequent them.

In Oratorio the dance influence maintained its place, though of course not so prominently as in Opera. Next after Cavaliere, Carissimi submitted to its influence. He was, in fact, one of the first Italians who frequently showed the power of a definite rhythmic figure, derived from the dance, in giving go and incisiveness to both choruses and solos. As instances may be quoted the song of Jephthah's daughter when she comes out to meet him—'Cum tympanis et Choris'—after his victory, and the solo and chorus describing the king's feast at the beginning of 'Balthazar'—'Inter epulas canori, exultantes sonent chori.' In Handel's oratorios the introduction of artistic dance music was common, and the influence of it is to be traced elsewhere as well. But in modern times the traditional connection of dance and religion has ceased, except in the dances on Corpus Christi day and some other festivals in the Cathedral of Seville, and oratorios no longer afford examples of minuets and jigs. But the influence is still apparent. In the first Baal Chorus in 'Elijah' Mendelssohn allowed a rhythm of a solemn dance order to appear, and the same quality is to be discerned in the Pagan Chorus in 'St. Paul,' 'O be gracious, ye immortals'; while he permitted himself to drift into a dancing mood, with less obvious reason, in the middle movement of the symphony to the 'Lobgesang,' and in the chorus 'How lovely are the messengers' in 'St. Paul.'

The obligations of instrumental music to dance rhythm are far greater than that of any respectable form of choral music. Almost all modern instrumental music till the present time may be divided into that in which the *cantabile* or singing element predominates, and that in which the rhythmic dance principle is paramount. In fact, dance rhythm may be securely asserted to have been the immediate origin of all instrumental music. The earliest definite instrumental pieces to be found are naturally short dances. A step in the direction of artistic effect was made when two or more dances, such as a Pavan and a Galliard, were played one after another for the sake of the contrast and balance which was thereby obtained. The result of such experiments was the Suite-form, and in the article on that subject the question of the direct connection of the form of art with the Dance is discussed at length.

When the more mature form of the Sonata began to develop, other forms of art were maturing also, and had been imitated in instrumental music. Madrigals having been 'apt for voices or viols' were imitated for instruments alone. Movements for solo voices with accompaniment were also being imitated in the shape of movements for instruments, and were rapidly developing into a distinct art form; and again the movement, consisting of a succession of chords interspersed with *fioriture*, such as singers used, had been developed by organists such as Claudio Merulo, partly by instinct and partly by imitation. Most of these forms were combined with dance forms in the early stages of the SONATA; and in the articles on that subject, and on FORM and SYMPHONY, the question is discussed in detail. Here it is not necessary to discuss more than the general aspect of the matter. Composers early came to the point of trying to balance movements of a singing order with dance movements. In the early Violin Sonatas, such as those of Biber and Corelli, dance principles predominated, as was natural, since the type of the movements which were sung was not as yet sufficiently developed. But the special fitness of the violin for singing speedily complicated this order of things, and the later representatives of the great Italian violin school modified the types of dance forms with cantabile and highly expressive passages.

The Clavier Sonata, on the other hand, inclined for a time towards a rhythmic style. The harpsichord was not fitted for *cantabile*, and the best composers for the instrument fell back upon a clear rhythmic principle as their surest means of effect. When the harpsichord was displaced by the pianoforte a change naturally followed. The first movement came to occupy a midway position, sometimes tending towards dance rhythms, and sometimes to *cantabile*, and sometimes combining the two. The central slow movement was developed on the principle of the slow operatic aria, and adopted its form and style.

The last movement continued for a long time to be a dance movement, often actually a gigue, or a movement based on similarly definite rhythms; and when there were four movements the third was always decisively a dance movement. In the old style of Operatic Overture, also known as a Symphony, there was at least one distinct dance movement. This kind of work developed into the modern Orchestral Symphony, in which at least one decided dance movement has maintained its position till the present day, first as the familiar minuet and trio, and then in the scherzo, which is its offspring, and always implies a dance rhythm. But the fitness of a dance movement to end with is palpable, and composers have constantly recognised the fact. Haydn has given a strong example in the last movement of the fine Symphony in D minor, No. 7 of the Salomon set; and many others of his Rondos are absolute dance movements. Among Mozart's the last movement of the E♭ Symphony may be pointed to; among Beethoven's the wild frenzy of the last movement of the Symphony in A minor, No. 7. In modern times the influence of dance music upon the musical character of composers has become very marked. The dance which has had the greatest influence of all is undoubtedly the Waltz, and its ancestor the Ländler. Beethoven, Weber, Schubert, Schumann, and Brahms have not only written dance movements of this kind, but show its influence in movements which are not acknowledged as dance movements. Even Wagner has written one dance of this kind in 'Die Meistersinger.'

Many modern composers have introduced *bona fide* national dance-tunes into their instrumental works, as Beethoven did with Russian tunes in the Rasoumowsky Quartets. Some go farther, as may be seen by the example of Schubert, Brahms, and Dvořák, and others of note. For they accept, as invaluable accessories to their art, rhythmic and characteristic traits drawn from the dances of Hungarians, Scandinavians, Bohemians, Slavs, and Celts of various nationalities; and subjects which appear in movements of sonatas and symphonies by famous composers are sometimes little more than figures taken from national dance-tunes slightly disguised to adapt them to the style of the composer.

The connection of music with gesture is a question too special and intricate to be entered on in detail. But it may be pointed out that a considerable quantity of the expressive material of music is manifestly representative of, or corresponding to, expressive gestures. The branch of dancing which consisted of such expressive gestures was one of the greatest importance, but it has almost entirely ceased to hold place among modern civilised nations. In music the traces of it are still to be met with, both in the finest examples of Sarabandes, and also, more subtly, in some of the most expressive passages of the greatest masters. C. H. H. P.

DANCE, William. An English musician whose name deserves preservation as one of the founders of the Philharmonic Society. He was born in London in 1755, was [a violinist at Drury Lane, 1771-74,] in the orchestra of the Opera from 1775 to 1793, and led the band at the Handel Commemoration of 1790 in the absence of Cramer. He died full of years and credit June 5, 1840. The circular proposing the meeting which led to the formation of the Philharmonic, was issued by 'Messrs. Cramer, Corri, & Dance,' from Mr. Dance's house, 17 Manchester Street, on Sunday, Jan. 17, 1813. He was afterwards one of the Directors, and Treasurer. His son Henry was secretary to the society for the first year, 1813.

DANCLA, Jean Baptiste Charles, violinist, teacher, and composer, born at Bagnères de Bigorre in 1818, is the last surviving representative of the old French school of violin-playing. He received instruction from Baillot at the Paris Conservatoire (1828) and ultimately became himself a professor at that institution (1857). He was successful as a soloist in the 'Société des Concerts' and elsewhere, and his Quartet Soirées, in which he was assisted by his younger brothers Leopold (violinist) and Arnaud (violoncellist), enjoyed considerable vogue. As a composer he was equally successful, gaining many prizes, among them the Prix Chartier, shared with Madame Farrenc, and given for the composition of a piece of chamber music which should the 'nearest approach to classic masterpieces.' Yet it cannot be said that the more ambitious among the 130 works (*circa*) which he has published are of enduring value. His gift has rather been that of writing bright and graceful music and of writing it well for his instrument, his minor compositions for violin being very popular. His Études are of considerable value to teachers, especially those bearing the title 'Accentuation et ponctuation de l'archet.' M. Achille Rivarde, professor at the Royal College of Music, is one of his pupils. W. W. C.

DANDO, Joseph Haydon Bourne, was born in Somers Town, May 11, 1806. At an early age he commenced the study of the violin under his uncle, Gaetano Brandi. In 1819 he became a pupil of Mori; with whom he continued about seven years. In 1831 he was admitted a member of the Philharmonic orchestra. For many years he filled the post of leader of the bands of the Classical Harmonists and Choral Harmonists Societies (both now extinct), whose concerts were given in the City. Dando was the first to introduce public performances of instrumental quartets. It is true that in the earlier days of the Philharmonic Society a quartet occasionally formed part of the programme, but no concerts consisting exclusively of quartets had before been given. The occasion on which the experiment was first tried was a benefit concert got up by Dando at the Horns Tavern, Doctors' Commons, on Sept. 23, 1835. The programme was entirely composed of quartets, trios, etc. The experiment proved so successful that two more similar concerts were given in October, each proving more attractive than its precursor. Dando then formed a party consisting of Henry Blagrove, Henry Gattie, Charles Lucas, and himself, to give regular series of Quartet Concerts, and they commenced their enterprise on March 17, 1836, at the Hanover Square Rooms. They continued their performances annually until 1842, when Blagrove seceded from the party, upon which Dando assumed the first violin, the viola being placed in the hands of John Loder. Thus constituted they removed to Crosby Hall, where they continued until the deaths of Gattie and Loder in 1853 broke up the party. Dando occupied a prominent position in all the best orchestras until 1875, when the fingers of his left hand becoming crippled he was compelled to desist from performing. [He held the post of music master to the Charterhouse School from 1875 until within a short time of his death, which took place at Godalming, May 9, 1894, two days before his eighty-eighth birthday. He was buried in Highgate Cemetery. A full biography is published in the *Musical Herald* for July 1892.] W. H. H.

DANICAN. See PHILIDOR.

DANIEL, HERMANN ADALBERT, a German theologian, born 1812 at Cöthen near Dessau, professor in the University of Halle. His *Thesaurus Hymnologicus* (5 vols. Löschke, Leipzig) is a valuable work on the history of early church music and collection of hymns. M. C. C.

DANKERTS, GHISELIN, a native of Tholen in Zeeland, and a singer in the Papal Chapel from 1538 to 1565, when he was pensioned. An eight-part motet of his composition, 'Lætamini in Domino,' is included in Uhlard's 'Concentus octo . . . vocum' (Augsburg, 1545), and a six-part motet 'Tua est potentia' in the 'Selectissimæ cantiones ultra centum' (Augsburg, 1540). Also two books of madrigals for four, five, and six voices, are said to have been published by Gardano (Venice, 1559), [and two madrigals, 'Fedel quel sempre fui,' and 'Scarpella si vedra' are contained in the collection first published in 1555 by Barrè of Rome. See Vogel, *Bibl. der ged. weltl. Vocalmusik Italiens.*]

Notwithstanding the new school of composers, already well established in Rome, with Costanzo Festa, Arcadelt, etc., at its head, there were still many conservative musicians in that city, and Dankerts was one of them, who adhered strictly to the old Netherland school, and remained uninfluenced by the new art that had grown up around them. He gained great celebrity as judge in the dispute between two ecclesiastical musicians, Vicentino and Lusitano, upon the nature of the scales on which the music of their time was constructed. Dankerts was obliged to defend his verdict against Vicentino, in a learned and exhaustive treatise on the matter in dispute, the original MS. of which is preserved in the Vallicellan library at Rome. A full account of this controversy is given by Hawkins. J. R. S. B.

DANNELEY, JOHN FELTHAM, born at Oakingham, Berkshire, in 1786, was the second son of a lay-clerk of St. George's Chapel, Windsor. At fifteen years of age he studied thorough-bass under Samuel Webbe, and the pianoforte, first under Charles Knyvett and afterwards under Woelfl and Charles Neate. He resided with his mother at Odiham until he reached his twenty-sixth year, when he established himself at Ipswich as a teacher of music, and in a few years became organist of the church of St. Mary of the Tower in that town. In 1816 he visited Paris, and studied under Antoine Reicha. Danneley published in 1820, *Elementary Principles of Thorough-bass*, etc.; in 1825, *An Encyclopædia or Dictionary of Music;* and in 1826, *A Musical Grammar.* He died in London in 1836. W. H. H.

DANNREUTHER, EDWARD GEORGE, born Nov. 4, 1844, at Strasburg. When five years old was taken to Cincinnati, U.S., where he learned music from F. L. Ritter. In 1859 entered the Conservatorium at Leipzig, and remained there till 1863, under Moscheles, Hauptmann, and Richter. From Leipzig he removed to London, where he has since resided (excepting two professional visits to the United States), and is one of the most prominent musicians of the metropolis, well known as a pianoforte player and teacher, littérateur and lecturer, and a strong supporter of progress in music. He is especially known as the friend and champion of Wagner. His first public appearance in England was at the Crystal Palace, April 11, 1863, when he played Chopin's F minor concerto (for the first time in its entirety in England). He founded the Wagner Society in 1872, and conducted its two series of concerts in 1873 and 1874. He was also a warm promoter of the Wagner Festival in 1877, translated his *Music of the Future* (Schott, 1872) and others of the prose works, such as *On Conducting*, *Beethoven*, etc., and received Wagner in his house during his stay in London. An interesting set of papers in the *Monthly Musical Record* of 1872 was republished in 1904, on *Wagner and the Reform of the Opera.* He was the first to play the concertos of Grieg in A minor, Liszt in A, and Tchaïkovsky in B flat minor (Crystal Palace, 1874 and 1876). He was appointed professor of the pianoforte in the Royal College of Music in 1895.

But while Mr. Dannreuther is an earnest apostle of the new school, he is no less zealous for the old, as the range of the programmes of his well-known chamber concerts, given at his house in Orme Square, Bayswater, from 1874 to 1893, his own able interpretations of Bach and Beethoven, his lectures on Bach, Mozart, Beethoven, Chopin, Schumann, and Wagner at the Royal Institution, his article on Beethoven in *Macmillan's Magazine* (July 1876), abundantly prove. His treatise on *Musical Ornamentation* (one of Novello's Primers) is the standard work on the subject. Dannreuther's published compositions consist of two sets of songs and one of duets.

DANZI, Francesca. See Lebrun, Madame.

DANZI, Franz, composer and violoncellist, born at Mannheim, May 15, 1763, studied chiefly under his father, first violoncellist to the Elector Palatine, and in composition under the Abbé Vogler. At fifteen he was admitted into the Elector's band. In 1778 the band was transferred to Munich, and there Danzi produced his first opera 'Die Mitternachtsstunde,' which was followed by 'Der Kuss,' 'Cleopatra,' 'Iphigenia,' and others. In 1790 he married Marguerite Marchand, a distinguished singer, and in the following year started with her on a professional tour which lasted six years. At Prague and Leipzig he conducted the performances by Guardassoni's Italian company, and his wife was especially successful in the parts of Susanna in 'Le Nozze di Figaro,' and Caroline, and Nina, in 'Il Matrimonio Segreto.' They were also favourably received in Italy, especially at Venice and Florence. In 1797 they returned to Munich, where Mme. Danzi died in 1799. Her husband soon after resigned his post of vice-capellmeister to the Elector, to which he was appointed in 1798. In 1807 he was appointed capellmeister to the King of Würtemberg, but was soon compelled to leave Stuttgart on account of the political changes in that part of Germany. He then became capellmeister at Carlsruhe, where he remained till his death, April 13, 1826. He composed eleven operas, besides a mass of orchestral, chamber, and church music. For list see the *Quellen-Lexikon.* None of it has survived. He was a sound musician, but strained too much after orchestral effects. He was an excellent teacher of singing, and his 'Singing Exercises' were used for long after his death and form his most permanent work. M. C. C.

DAQUIN, Louis-Claude, born in Paris, July 4, 1694, died there June 15, 1772; was a pupil of Marchand; was organist of St. Antoine at the age of twelve years, and of St. Paul from about 1727 until his death. His first book of harpsichord pieces, which contains the famous 'Coucou,' was published in 1735; it was reprinted in vol. ix. of the *Trésor des Pianistes.* Two books, on music and poetry respectively, appeared in 1752 and 1753; they are *Lettres sur les hommes célèbres dans les sciences*, etc., and *Siècle littéraire de Louis XV.*, etc.; but it is doubtful if they are by L.-C. Daquin, or his son, Pierre-Louis. The father also composed a 'Nouveau livre de Noëls' consisting of harpsichord pieces, of which the greater part could be performed on violins, flutes, oboes, etc. M.

DARGOMIJSKY, Alexander Sergeivich, was born Feb. 14, 1813, on a country property in the government of Toula, whither his parents had fled from their own home near Smolensk, during the French invasion of 1812. It is a remarkable fact that this future master of declamation only began to articulate at five years of age. Dargomijsky was educated in St. Petersburg. At six he received his first instruction on the piano, and two years later began the violin. At eleven he had already made some attempts at composition. His education completed, he entered, in 1831, the Control Department, but retired altogether from the Government service four years later. Dargomijsky was of good family, and mixed in fashionable society, where he became well known as an amateur pianist and as the composer of pleasing drawing-room songs. In 1833 a chance meeting with Glinka gave a more serious impulse to his musical talents. Dargomijsky was nine years younger than the composer of 'A Life for the Tsar,' yet for a time these two stood side by side, isolated figures on the horizon of the Russian musical world. Taken together they make up the sum-total of the national character. Glinka had the versatility and spontaneity we are accustomed to associate with the Slav temperament; Dargomijsky had not less imagination, but was more reflective. Glinka's music is idealistic and lyrical; Dargomijsky's realistic and dramatic. Glinka was not devoid of wit; but Dargomijsky's humour is full-flavoured and racy of the soil. Glinka lent Dargomijsky the famous note-books containing the exercises in harmony which he had worked out with Professor Dehn in Berlin. This was all the theoretical training Dargomijsky ever received, but it so far strengthened his technical knowledge that he set to work on an opera 'Esmeralda,' the French libretto of which was taken from Victor Hugo's 'Notre Dame de Paris.' Completed and translated into Russian in 1839, this work was not accepted by the directors of the Imperial Opera until 1847. Although these eight years of suspense undoubtedly discouraged Dargomijsky and retarded his development, he still had courage to devote himself entirely to music. 'Esmeralda' is light opera in the style of Auber or Halévy, but in the dramatic scenes there is already some evidence of that 'language of truth and force' which he afterwards developed in his *magnum opus* 'The Stone Guest.' A cantata on Poushkin's dramatic poem 'The Triumph of Bacchus,' begun in 1842, and transformed into a ballet-opera in 1848, was never given in its entirety. Dargomijsky's letters, highly interesting and full of thought, written during a short visit to Paris in 1844-45, show that his views of music were greatly in advance of his time, and free from the influence of popular decree. 'The Roussalka' (The Water-Sprite), libretto from Poushkin's dramatic national legend, was a far stronger work than 'Esmeralda.' It was first performed at the Mariinsky Theatre, St. Petersburg, in 1856, but proved too novel in form and treatment to please a public infatuated with Italian opera. Besides adding the element of humour to national opera, Dargomijsky made a special feature in 'The Roussalka' of melodic recitative, in which he altogether surpassed Glinka as regards emotional expression. The comparative failure of 'The Roussalka' discouraged the composer from undertaking any new operatic work between 1856 and 1860; but this period was devoted chiefly to song-writing, a form of art in which he excelled all his Russian predecessors. His songs are extraordinarily varied in style and contents. He has left a long series of graceful and elegiac songs, and some inimitably humorous ones, in which he satirises the follies and vanities of the *tchinovnik*, or Russian official. In his oriental songs he is not content with mere local colour and tricks of style, but breathes the very spirit and passion of the East ('An Eastern Song,' 'I think that thou wert born for this,' and 'O Maid my Rose'). Wonderful laconic force and stirring emotion characterise his great dramatic ballads ('Knight-Errant' and 'The Old Corporal') and it is not too much to compare them with the ballads of Schubert and Schumann. In 1864 Dargomijsky went abroad, taking with him the scores of 'The Roussalka' and of three highly original orchestral fantasias: the Little-Russian 'Kazachok,' a 'Russian Legend' and the 'Dance of Mummers.' In France and Germany he was unable to obtain a hearing; but in Belgium, then—as later—hospitably disposed towards the Russian School, his music was enthusiastically received. During this journey the composer spent a few days in London, and was favourably impressed by the capital. On his return to Russia, Dargomijsky became closely associated with Balakirev and his disciples, and took a leading part in the formation of a national and progressive school. Under the more liberal *régime* of Alexander II., the period between 1860 and 1870 was characterised by new ideals, new standards, and freer modes of expression, alike in literature and in art. In Russia, at least, the desire for artistic reform was the logical accompaniment of a similar impulse in the political and social world. The programme of the New School, which was its formal protest against an exaggerated respect for tradition, is set forth in detail in Cui's pamphlet 'La musique en Russie.' A similar dissatisfaction with the accepted forms of opera was also being expressed by Wagner. But the Wagnerian programme was in many respects contrary to the Russian taste and temperament. The New School did not hold with the primary importance which the German master gave to the orchestra. For them, too, there existed a special means of salvation from all that had become jejune and staled by convention: Glinka, out of the primitive elements of the folk-music, had created a new and polished musical idiom, which every Russian could understand. Each member of the New School endeavoured to work out the principle of reformation for himself, guided, however, by the dominant idea that the human voice should remain the interpreter of the composer's intention, while the orchestra should be regarded as a means of supplementing and enhancing the vocal music. Guided by these principles, Dargomijsky created his last opera 'The Stone Guest' (Don Juan), sometimes called 'The Gospel of the New School.' This work represents the final stage of his development, when he had come to use with great power and facility the realistic language of 'The Roussalka' and of his finest songs. But in following out his own dictum that 'the sound must express, or echo, the word,' he evolved a new operatic form which necessitated the abandonment of the traditional divisions. Lenz described this opera as 'a recitative in three acts.' It would be truer to say that the characters repress themselves in that 'melos' or 'mezzo-recitative' which is neither song nor speech, but the connecting link between the two. Dargomijsky's respect for 'the word,' and his passion for realistic expression had led him, by completely independent methods, to a reformation as radical as that of Wagner himself. The story of Don Juan, as told by Poushkin, agrees only in its broad outline with Mozart's libretto; but it gains in dramatic force in the hands of a great poet. Dargomijsky has set the text precisely as it originally stood, and although this tends to a lack of scenic variety, there is a compensating intensity of emotional interest, while the psychological delineation is subtle and profound. Dargomijsky died in Jan. 1869, and on his deathbed entrusted the instrumentation of his opera to Rimsky-Korsakov, who carried it out in strict accordance with his directions. The composer had fixed 3000 roubles (about £330) as the price of his work, but an obsolete law made it illegal for a native composer to receive more than £160 for an opera. At the suggestion of Vladimir Stassov, the sum was raised by public subscription, and 'The Stone Guest' was performed in 1872. It did not appeal to a public accustomed only to Italian *cantilena*. The ideals which it embodied have exercised considerable influence upon the subsequent development of national opera, but time has not assured the popularity of 'The Stone Guest.' In spite of its sobriquet, this 'Gospel' has never been accepted in its entirety. Borodin and Moussorgsky revered it, but neither conformed strictly to its principles; while Cui, Rimsky-Korsakov, Glazounov, and Liadov have gradually drawn away from this work which once seemed destined to be the rallying-point of the entire Russian School. Yet the faithful adherents of 'The Stone Guest' still believe that the 20th century may witness its vindication and triumph.

The following is a list of Dargomijsky's chief works, to which no opus-numbers are attached :—

A. OPERATIC WORKS

'Esmeralda,' libretto from Victor Hugo's *Notre Dame de Paris.*
'The Triumph of Bacchus.' Text by Poushkin. An opera-ballet in one act and two tableaux.
'The Roussalka,' libretto from a dramatic ballad by Poushkin.
'Rogdane,' an unfinished fairy opera.
Duet for Orlik and Kochubey from the unfinished opera 'Mazeppa.'
'Kamennoï Góst,' 'The Stone Guest,' in three acts. Libretto by Poushkin.

B. VOCAL WORKS, SONGS, ETC.

Fifteen Duets.
Three Trios.
Two Quartets.
Twelve Trios or Choruses (The 'Petersburg Serenades').
About ninety songs for voice and pianoforte accompaniment.

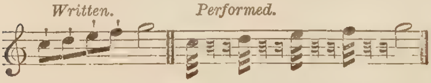
C. FOR PIANOFORTE

'Tarantelle Slave,' for four hands.

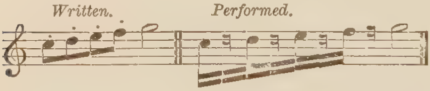
D. ORCHESTRAL WORKS

The Little-Russian 'Kazachok,'
'Baba-Yaga,' an orchestral fantasia.
'The Dance of Mummers.' R. N.

DASH. The sign of *staccato*, written thus (ˈ), and placed under or over a note to indicate that the duration of the sound is to be as short as possible, the value of the note being completed by an interval of silence ; for example—



A round dot (·) is also used for a similar purpose, but with this difference, that notes marked with dots should be less *staccato* than those with dashes, being shortened about one half, thus—



This distinction, which is enforced by all the most celebrated teachers of modern times, such as Clementi, Czerny, and others, is, strange to say, often ignored by modern editors of classical compositions, and it is remarkable that in such valuable and conscientious editions of Beethoven's works as those of Von Bülow ('Instructive Ausgabe'; Cotta, Stuttgart), Pauer (Augener & Co., London), and others, only one sign should have been employed for the two effects. That Beethoven himself considered the distinction of importance is proved by various corrections by his hand of the orchestral parts of the Seventh Symphony, still extant, and also by a letter written in 1825 to Carl Holz, in which he expressly insists that ' and is not a matter of indifference.' See Nottebohm's *Beethoviana*, No. xxv. in which extracts are given from several of Beethoven's works, with the signs of staccato as originally marked by himself. And there can be no doubt that every effort ought to be made, at any rate in the case of Beethoven, to ascertain what were the intentions of the composer on a point so essential to correct phrasing. F. T.

DAUBLAINE ET CALLINET. Organ-builders established in Paris in 1838 as Daublaine & Cie. In 1839 the firm was joined by Louis Callinet (b. 1797) member of an old Alsatian family of organ-builders. But he brought bad fortune to the house, for in 1843 or 1844, in a fit of rage, excited by some dispute, Callinet destroyed all the work which he and his partners had just added to the organ at St. Sulpice. After this feat he retired to Cavaillé's factory as a mere journeyman. Barker then took the lead at Daublaine's and under him the S. Eustache organ was built, to be destroyed by fire in 1845. The same year the firm became Ducroquet & Cie ; they built a new organ at S. Eustache, and exhibited at Hyde Park in 1851, obtaining a council medal and the decoration of the Legion of Honour. In 1855 Ducroquet was succeeded by a Société anonyme, and that again by Merklin, Schütze, et Cie. The business is now carried on by Merklin alone, whose principal factory is at Lyons, with a branch in Paris. V. DE P.

DAUGHTER OF ST. MARK, THE. An opera in three acts, founded on 'La reine de Chypre,' words by Bunn, music by Balfe ; produced at Drury Lane, Nov. 27, 1844.

DAUNEY, William, son of William Dauney of Falmouth, Jamaica, was born at Aberdeen, Oct. 27, 1800. He commenced his education at Dulwich, and completed it at the University of Edinburgh. On June 13, 1823, he was called to the Scottish Bar. He found in the Advocates' Library at Edinburgh a MS. collection of music, written between 1614 and 1620, and known as the Skene Manuscript. It consists of 114 English and Scottish ballad, song, and dance tunes, written in tablature. This manuscript Dauney deciphered and published in 1838 in a 4to vol. under the title of 'Ancient Scottish Melodies from a manuscript of the reign of James VI.' He accompanied it with a long and ably written 'Dissertation illustrative of the history of the music of Scotland,' and some interesting documents. The work is valuable as showing the (probably) earliest versions of such tunes as 'The Flowers of the Forest,' 'John Anderson my jo,' 'Adieu, Dundee,' etc. Shortly after 1838 Dauney quitted Scotland for Demerara, where he became Solicitor-General for British Guiana. He died at Georgetown, Demerara, July 28, 1843. W. H. H.

DAUVERGNE, Antoine, violin player and composer, born at Clermont-Ferrand, Oct. 4, 1713. He was a pupil of his father, leader of the band at Clermont. In 1739 he went to Paris to complete his studies, and very soon played with success at the Concert Spirituel and entered the band of the King and of the Opera. It is, however, more as a composer of operas than as a violin player that Dauvergne claims our attention. Up to his time an opéra-comique meant merely a vaudeville, a comic play interspersed with couplets. In his first opera, 'Les Troqueurs' (1753), Dauvergne adopted the forms of the Italian intermezzi, retaining, however, spoken dialogue in place of recitative, and thereby introduced that class of dramatic works, in which French composers have ever since been so eminently successful. Dauvergne wrote fifteen operas in all, nine of which and a ballet 'Les Amours de Tempé' are extant (see *Quellen-Lexikon*). Fétis also enumerates fifteen motets of his composition, sonatas for the violin (1739), trios for two violins and bass (1740), and two sets of symphonies in four parts (1750).

In 1755 Dauvergne bought the appointment of composer to the King and the next presentation as master of the band. From 1751 he conducted the Opera, from 1762 the Concert Spirituel, and from 1769 to 1776 was Surintendant de musique; and finally, with some interruptions, became manager of the Opera. He retired to Lyons in 1790, and died there Feb. 12, 1797. P. D.

DAVENPORT, FRANCIS WILLIAM, born 1847 at Wilderslowe, near Derby, was educated at University College, Oxford. He studied music under Sir George Macfarren, whose only daughter he married; was appointed a Professor at the Royal Academy of Music in 1879, and subsequently Examiner for the Local Examinations in connection therewith. In 1882 he was appointed a Professor at the Guildhall School of Music. Mr. Davenport's compositions include Symphonies, No. 1 in D minor (1st prize at the Alexandra Palace Competition, 1876), No. 2 in C; Overture 'Twelfth Night,' Viard-Louis Concerts, 1879; Prelude and Fugue for Orchestra, Crystal Palace, Nov. 1, 1879; six pieces for piano and violoncello, some of which were given at the Popular Concert, Nov. 24, 1879; four pieces for same; a Trio in B♭, Popular Concerts, Jan. 31, 1881, and again in 1882; two Part Songs—'Phyllis is my only joy,' and 'Sweet day, so cool'; a Christmas carol, 'Hark, hear you not'; three songs and many works in MS. He has written several books on music, viz. *Elements of Music* (1884), *Elements of Harmony and Counterpoint* (1886), and *Guide for Pianoforte Students* (with Percy Baker, 1891). A. C.

DAVID, FÉLICIEN CÉSAR, one of the most prominent of French composers, was born April 13, 1810, at Cadenet (Vaucluse), in the south of France. His father was an accomplished musical amateur, and it is said that Félicien at the age of two evinced his musical taste by shouts of applause at his father's performances on the fiddle. At the age of four the boy was able to catch a tune. Two years later Garnier, first oboe at the Paris Opera, happened to hear the child sing, and strongly advised his mother to cultivate Félicien's talent. Soon afterwards the family removed to Aix, where David attended the Maîtrise (school) du Saint Sauveur, and became a chorister at the cathedral. He is said to have composed hymns, motets, and other works at this early period, and a quartet for strings, written at the age of thirteen, is still preserved at the Maîtrise. In 1825 he went to the Jesuit college at Aix to complete his studies. Here he continued his music, and acquired some skill on the violin. He also developed an astonishing memory for music, which enabled him to retain many pieces by Mozart, Haydn, Cherubini, and Lesueur, by heart. When he left the college, at the age of eighteen, want of means compelled him to enter the office of his sister's husband, a lawyer, but he soon afterwards accepted the appointment of second conductor at the Aix theatre, which he occupied till 1829, when the position of maître de chapelle at St. Sauveur was offered to him. During the one year he occupied this place he wrote several compositions for the choir of the church; one of these, a 'Beatus Vir,' afterwards excited the admiration of Cherubini.

In 1830 David went to Paris to finish his musical education. He had a small allowance from his uncle, but his wants were moderate and his enthusiasm great. Cherubini received him kindly, and under his auspices David entered the Conservatoire, and studied harmony under Millot. He also took private lessons from Réber, and thus accomplished his course of harmony within six months. He then entered the class of Fétis for counterpoint and fugue. An 'Ave verum' composed at this time proves his successful advance. On the withdrawal of his allowance David had to support himself by giving lessons. At the same period he narrowly escaped the conscription.

In 1831 we have to date an important event in our composer's life, viz. his joining the St. Simoniens. David lived for some time in the kind of convent presided over by the Père Enfantin, and to his music were sung the hymns which preceded and accompanied the religious and domestic occupations of the brethren. When, in 1833, the brotherhood was dissolved, David joined a small group of the dispersed members, who travelled south, and were received with enthusiasm by their co-religionists at Lyons and Marseilles. The music fell to our composer's share, and several of his choruses were received with great applause.

At Marseilles David embarked for the East, where he remained for several years, at Constantinople, Smyrna, Egypt, and the Holy Land. The impressions thus received were of lasting influence on his talent. He managed wherever he went to take with him a piano, the gift of an admiring manufacturer at Lyons. Soon after his return, in 1835, he published a collection of 'Mélodies orientales' for piano. In spite of the melodious charm and exquisite workmanship of these pieces they met with total neglect, and the disappointed composer left Paris for several years, and lived in the neighbourhood of Igny, rarely visiting the capital. Two symphonies, twenty-four quintets for strings, two nonets for wind, and numerous songs (one of which latter, 'Les Hirondelles,' was at one time very popular in England) belong to this period. One of his symphonies, in F, was in 1838 performed at the Valentino concerts, but without success. In 1841 David again settled in Paris, and his name began to become more familiar to the public, owing to the rendering of some of his songs by Walter, the tenor. But his chief fame is founded on a work of very different import and dimensions—his 'Ode-symphonie' 'Le Désert'—in which he embodied the impressions of his life in the East, and which was produced Dec. 8, 1844. The form of this composition is difficult to define. Berlioz might have called it a 'mélologue.' It consists of three parts subdivided into several vocal and orchestral movements, each introduced by some lines of descriptive recitation. The subject is the mighty desert itself, with all its gloom and grandeur. On this background is depicted a caravan in various situations, singing a hymn of fanatic devotion to Allah, battling with the simoom, and resting in the evening by the fountain of the oasis. Whatever one's abstract opinion of programme-music may be, one cannot help recognising in the 'Désert' a highly remarkable work of its kind. The vast monotony of the sandy plain, indicated by the reiterated C in the introduction, the opening prayer to Allah, the 'Danse des Almées,' the chant of the Muezzin, founded on a genuine Arabic melody—are rendered with a vividness of descriptive power rarely equalled by much greater musicians. David, indeed, is almost the only composer of his country who can lay claim to genuine local colour. His Arabs are Arabs, not Frenchmen in disguise.

The 'Désert' was written in three months. It was the product of spontaneous inspiration, and to this circumstance its enormous success is mainly due. None of David's subsequent works have approached it in popularity. 'Le Désert' was followed, in 1846, by 'Moïse au Sinaï,' an oratorio written in Germany, where David had gone on a concert-tour, and where he met with much enthusiasm not unmixed with adverse criticism. 'Moïse,' originally destined for Vienna, was performed in Paris, its success compared with that of its predecessor being a decided anti-climax. The next work is a second descriptive symphony, 'Christophe Colomb' (1847), and its success again was anything but brilliant. 'Eden, a Mystery,' was first performed at the Opéra in 1848, but failed to attract attention during that stormy political epoch. His first genuine success since 1844 David achieved with an opéra comique, 'La Perle du Brésil' (1851). His remaining dramatic works are 'La Fin du Monde' (in four acts, never performed), 'Herculanum' (serious opera in four acts; 1859 at the Opéra[1]), 'Lalla Roukh' (two acts; 1862), and 'Le Saphir' (in three acts; 1865, both at the Opéra Comique). Another dramatic work, 'La Captive,' was in rehearsal, but was withdrawn by the composer for reasons unknown.

David's power as an operatic writer seems to lie more in happy delineation of character than in dramatic force. Hence his greater success with comedy than with tragedy. 'Lalla Roukh' particularly is an excellent specimen of felicitous expression, and easy but never trivial melodiousness. Here again his power of rendering musically the national type and the local surroundings of his characters becomes noticeable. This power alone is sufficient to justify the distinguished position he holds. As to his final place in the history of his art it would be rash to hazard a definite opinion. Félicien David died at St.-Germain-en-Laye on August 29, 1876. For the last seven years of his life he had been librarian to the Conservatoire, and in 1869 succeeded to the chair of the Académie vacant by the death of Berlioz. Since his death several of his works—'Le Désert' and 'Lalla Roukh' amongst the number—have been revived with much success in Paris, and his quartets were occasionally played.

An essay on David's life and works up to 1854 is found in the collection called Mirecourt's *Contemporains*. For the earlier part of his life a brochure (*Biographie de F. David*, Marseilles, 1845, out of print), by M. Saint-Étienne, is a valuable source. F. H.

DAVID, **Ferdinand**, one of the best and most influential violin players and teachers of Germany; born at Hamburg, June 19, 1810. His musical talent showed itself very early, and after two years' study at Cassel in 1823 and 1824 under Spohr and Hauptmann, he entered, when still a mere boy, on that artistic career which was destined to be so eminently successful.

His first appearance at the Gewandhaus at Leipzig, with which he was afterwards so closely identified, was in 1825, in company with his sister Louise—ultimately famous as Mme. Dulcken. He passed the years 1827 and 1828 as a member of the band of the Königstadt Theatre, Berlin, where he first became acquainted with Mendelssohn. In 1829 he accepted an engagement as leader of a quartet in the house of a noble and influential amateur at Dorpat, whose daughter he subsequently married. He remained in Russia till 1835, making frequent and successful tours to St. Petersburg, Moscow, Riga, etc. In 1836 Mendelssohn, on becoming conductor of the Gewandhaus concerts, obtained for him the post of leader of the band (Concertmeister), which he filled with distinction and success until his death. [On the foundation of the Conservatorium in 1843, David was appointed violin professor, also by Mendelssohn's influence.] Of the intimate nature of their connection a good instance is afforded by the history of Mendelssohn's Violin Concerto. It is first mentioned in a letter from Mendelssohn to David, dated July 30, 1838. Constant letters on the subject of the work passed between them during the process of composition; hardly a passage in it but was referred to David's taste and practical knowledge, and canvassed and altered by the two friends; and he reaped his reward by first performing it in public at the Gewandhaus concert of March 13, 1845.[1] The autograph is now in the possession of David's family. In like manner 'Antigone' (letter of Oct. 21, 1841), and probably many another of Mendelssohn's works, was referred to him; and he was one of the three trustees to whom the publication of the MS. works of his illustrious friend was confided after his death.

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[1] It is said that in 'Herculanum' a great many pieces from the 'Fin du Monde' have been embodied.

As a virtuoso David combined the sterling qualities of Spohr's style with the greater facility and piquancy of the modern school; as a leader he had a rare power of holding together and animating the band; while as a quartet player his intelligence and tact enabled him to do justice to the masterpieces of the most different periods and schools. Among numerous compositions of the most various kinds his solo-pieces for the violin are most pleasing and effective, and are so founded on the nature and character of the instrument as to be indispensable to the student. As a teacher his influence was probably greater than that of any preceding master, and to him the German orchestras owe many of their most valuable members. He took a warm personal interest in his pupils, amongst whom the most eminent are Joachim and Wilhelmj. Within the sphere of his influence he was always ready to help a friend or to further the true interests of musical art and artists.

It is one of David's special merits that he revived the works of the eminent violin players of the old Italian, German, and French schools, which he edited and published with accompaniments, marks of expression, etc. He also edited nearly the whole classical repertory of the violin for purposes of study, and took a prominent part in the critical editions of the works of Beethoven, Haydn, and other great masters. His unremitting activity was as earnest as it was quick. He was particularly fond of intellectual pursuits, was eminently well read, full of manifold knowledge and experience. His conversation abounded in traits of wit and humour, he was a pleasant companion, a faithful friend, and an exemplary husband and father.

In 1861 the twenty-fifth anniversary of his appointment as leader was celebrated at Leipzig. He died very suddenly, July 18, 1873, while on a mountain excursion with his children, near Klosters in the Grisons. He was buried at Leipzig, where he was highly honoured, and where a street was named after him.

Among his numerous compositions the five violin concertos, a number of variations, and other concert pieces for the violin hold the first rank. He also published for piano and violin 'Bunte Reihe,' 'Kammerstücke,' etc. Besides these, two symphonies, an opera 'Hans Wacht,' a sextet and a quartet for strings, a number of songs and concert pieces for trombone and other wind instruments, deserve to be mentioned. His 'Violin School' is certainly one of the best works of the kind, and the publication of the 'Hohe Schule des Violinspiels' (a collection of standard works of old violinists) marks an epoch in the development of modern violin-playing. H.

[His son, PETER PAUL DAVID, born Aug. 4, 1840, in Leipzig, was leader of the orchestra at Carlsruhe from 1862 to 1865; he came to England about the latter year, and has been for many years master of the music at Uppingham School.]

DAVIDDE PENITENTE. A 'cantata' for three solo voices, chorus, and orchestra, to Italian words by an unknown author, adapted by Mozart in 1785 from his unfinished mass in C minor (K. 427), with the addition of a fresh soprano and fresh tenor air, for the widows' fund of the Society of Musicians (Tonkünstler-Societät); and performed on March 13 and 15, 1785, in the Burgtheatre at Vienna.

DAVIDE, GIACOMO, a very great Italian tenor, better known as 'David le père,' born at Presezzo, near Bergamo, in 1750. Possessing a naturally beautiful voice, he made the best use of it by long and careful study. To a pure and perfect intonation he joined good taste in the choice of style and ornament. Having studied composition under Sala, he was able to suit his *fioriture* to the harmony of the passage he wished to embroider; but he was even more distinguished in serious and pathetic music, and that of the church, than in bravura. Lord Mount-Edgcumbe heard him at Naples in 1785, and thought him excellent in opera. In that year he went to Paris, sang at the Concert Spirituel, and made a great sensation in the 'Stabat' of Pergolesi. Returning to Italy, he sang during two seasons at the Scala. In 1790 he was at Naples again, and in 1791 he came to London. Owing, however, to the Pantheon having been licensed as the King's Theatre, it was impossible to obtain a licence for the Haymarket Theatre, at which Davide was engaged, except for concerts and ballets. This, and the want of good singers to support him, prevented him from becoming as well known here as he deserved. 'He was undoubtedly the first tenor of his time,' says Lord Mount-Edgcumbe, 'possessing a powerful and well-toned voice, great execution as well as knowledge of music, and an excellent style of singing. He learned to pronounce English with tolerable correctness, and one of his last performances was in Westminster Abbey, at the last of the Handel festivals.' In 1802 he was at Florence; and, although fifty-two years of age, had still all his old power, and was able to sing every morning in some church, and at the opera every evening. He returned in 1812 to Bergamo, where he was appointed to sing at the church of Santa Maria Maggiore. It is said that he sang at Lodi in 1820; but he was then no more than the shadow of his former self. He formed two pupils, one of whom was his son, and the other Nozzari. Davide died at Bergamo, December 31, 1830.

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[1] See details in the programme of the Crystal Palace Saturday Concert, Dec. 9, 1871.

2. His son, GIOVANNI, was born in 1789, and long enjoyed the reputation in Italy of a great singer, though his method of producing his voice was defective, and he frequently showed want of taste, abusing his magnificent voice, with its prodigious compass of three octaves comprised within four B flats. He had, however, a great deal of energy and spirit, and his style was undoubtedly original. He made his début at Brescia in 1810, and sang with success at Venice, Naples, and Milan. He was engaged at the Scala for the whole of 1814. In the autumn of that year he was first employed by Rossini in his 'Turco in Italia.' Rossini then wrote rôles for him in 'Otello' (1816), 'Ricciardo e Zoraide' (1818), 'Ermione' and 'La Donna del Lago' (1819). In 1818 he sang at Rome, Vienna, and London. Ebers had made overtures to him in 1822, and his engagement was on the point of completion, when he was engaged for seven years by Barbaja, who at that time directed the operas of Naples, Milan, Bologna, and Vienna. Davide appeared in London in 1829, singing, among other operas, with Mrs. Wood in Pacini's 'L'Ultimo Giorno di Pompei'; but he was *passé*, and his voice so unsteady that he was obliged to conceal its defects by superfluity of ornament. He arrived in Paris in the same year. His voice had now become nasal, and his faults of taste and judgment more apparent. Yet, with all these faults, he was able occasionally to rise to a point that was almost sublime. Édouard Bertin, a French critic, said of him, 'It is impossible for another singer to carry away an audience as he does, and when he will only be simple, he is admirable; he is the Rossini of song. He is a great singer; the greatest I ever heard.' After his return into Italy, Davide sang at Milan and Bergamo in 1831, at Genoa and Florence in 1832, at Naples in 1832, 1834, and 1840, at Cremona and Modena in 1835, at Verona in 1838, and at Vienna in 1839. He retired in 1841 to Naples, where he founded a school of singing, which was not much frequented. A few years later he accepted the post of manager at the Opera of St. Petersburg, and is said to have died there about 1851. J. M.

DAVIDOV, CHARLES, eminent violoncellist and composer, born at Goldingen in Courland, March 17, 1838, took his mathematical degree at the Moscow University in 1858. Shortly afterwards he chose the musical profession and studied the violoncello under Schmidt in Moscow, and Schuberth in St. Petersburg. Composition he studied under Hauptmann in Leipzig. His first appearance in public was at the Gewandhaus Dec. 15, 1859, after which he became leading violoncellist in that orchestra and professor at the Conservatorium *vice* Grützmacher. In 1862 he was appointed first violoncello to the St. Petersburg Opera, and shortly afterwards to a professorship at the Conservatoire. From 1876 to 1886 Davidov was director of this institution, and his reign was marked by most benevolent measures in favour of poor students. The number of scholarships was greatly increased, and free quarters found for the impecunious. Davidov died at Moscow, Feb. 15, 1889, of angina pectoris. He made his first appearance in London at the Philharmonic, May 19, 1862, in a concerto of his own. In the first edition of this Dictionary the following criticism of his playing occurs:—'His tone was expressive, his intonation certain, especially in the higher registers, his execution extraordinary, and there is great individuality in his style.' His compositions are distinguished by an elegiac grace and melancholy and occasionally by glowing passion. His works include: Symphonic Sketch for Orchestra (op. 27) and Orchestral Suite (op. 37). For violoncello: four Concertos (opp. 5, 14, 18, 31), the Russian Fantasia (op. 7), and numerous small pieces of which the best known are 'Adieu,' 'Solitude,' and 'Am Springbrunnen'; Pf. Quintet (op. 40), String Quartet (op. 38), and Sextet (op. 35). His songs (op. 26) are exceedingly popular. He has also written an admirable *School for the Violoncello*. R. N.

DAVIDSBÜNDLER. An imaginary association of Schumann and his friends, banded together against old-fashioned pedantry and stupidity in music, like David and his men against the Philistines. The personages of this association rejoiced in the names of Florestan, Eusebius, Raro, Chiara, Serpentinus, Jonathan, Jeanquirit, etc., and their displays took place in the pages of the *Neue Zeitschrift für Musik*, Schumann's periodical. It was Schumann's half-humorous, half-melancholy way of expressing his opinions. He himself, in the preface to his *Gesammelte Schriften* (Leipzig, 1854), speaks of it as 'an alliance which was more than secret, since it existed only in the brain of its founder.' The Davidsbündler did not confine themselves to literary feats; their names are to be found in Schumann's compositions also. Florestan and Eusebius not only figure in the Carneval (op. 9), but the Grande Sonate, No. 1 (op. 11), was originally published with their names, and so was the set of pieces entitled 'Davidsbündler' (op. 6). The most humorous of all these utterances is the 'Marche des Davidsbündler contre les Philistins,' which winds up the Carneval, and in which the antiquated 'Grossvatertanz' is gradually surrounded and crushed by the strains of the new allies. G.

DAVIDSON, G. H., a name notable in modern days as one of the pioneers of cheap music publishing. His early introduction to the public was his collection of Charles Dibdin's songs, the first attempt towards a complete gathering up to that time. This had the music to the principal songs, and was prefaced by a memoir by George Hogarth. It was issued in an octavo volume by How & Parsons in 1842. Before 1847 Davidson had turned publisher of both literary and musical works, his address being Water Street, Bridge Street, London. In 1847 he had published his first volume of 'The Universal Melodist,' an interesting work in two volumes, the second bearing the date 1848. This had appeared in parts along with a re-issue of the Dibdin Collection. In 1848 he had changed his place of business to 19 Peter's Hill, Doctors' Commons, and from here did an immense business in the issue of cheap and popular music. He purchased the copyright of most of Henry Russell's songs, and published sheet music under the title 'The Musical Treasury.' About 1856 his principal publications, including the above and his Russell's songs, appear to be transferred, and are issued with the imprint 'The Musical Bouquet Office, 192 Holborn.' So late as 1859 some few publications bear the name 'Davidson' or the old address 19 Peter's Hill. F. K.

DAVIES, BENJAMIN GREY, known as BEN DAVIES, was born Jan. 6, 1858, at Pontardawe, near Swansea, and was the son of an engineer, who died when his eldest son was only seven years old. Having learnt on the Tonic Sol-Fa system, the boy had already become a member of a choir that competed at an Eisteddfod at Carmarthen. His is a curious instance of a boyish alto voice passing into a tenor. He kept his alto voice until he was fifteen years old, when he sang in Caradog's choir at the Crystal Palace; soon afterwards his voice broke, and for five years he earned his living in a store at Swansea, until he was twenty, when, having won a prize at the Swansea Eisteddfod on Good Friday, 1877, he was enabled to enter the Royal Academy of Music, where he remained from 1878 to 1880, studying with Signor Fiori, and getting much valuable advice from Mr. Randegger. A performance of the 'Hymn of Praise' by the Academy students in 1879 led to his obtaining an engagement to sing the tenor solos in 'St. Paul' in Dublin; and at another Academy performance, where he enacted the garden scene from 'Faust,' Carl Rosa offered him an engagement to sing regularly in opera. His début on the stage took place at Birmingham in 'The Bohemian Girl' on Oct. 11, 1881, in which opera he appeared for the first time in London at Her Majesty's Theatre, Jan. 25, 1882. On the production of Goring Thomas's 'Esmeralda,' and Mackenzie's 'Colomba,' he sang small parts, and filled a more important part in Stanford's 'Canterbury Pilgrims' in 1884, in which he appeared with Miss Clara Perry, who became his wife in 1885, when both artists left the Company. For a few months, until the end of 1886, Davies was a member of J. W. Turner's Opera Company; and in February 1887 he joined the company that was playing Cellier's 'Dorothy' at the Prince of Wales's Theatre, in which he played the part of Geoffrey Wilder for more than two years. He also appeared in 'The Red Hussar,' and other light operas; but as time went on his energies were more and more constantly turned towards concert-singing, and ever since his first festival appearance at Norwich in 1890 he has been in almost constant request for meetings of the kind. In 1891 he undertook another operatic engagement, with D'Oyly Carte at the English Opera House, where he appeared as Ivanhoe in Sullivan's opera, and as Clément Marot in Messager's 'Basoche.' Since his first visit to the United States in 1893, when he sang at the World's Fair at Chicago, he has crossed the Atlantic almost every year, and his success in America is as great as in England. Since the retirement of Edward Lloyd, Davies has taken the chief position among English tenors, and his artistic way of singing, his fine voice, and the geniality of his disposition, which is entirely free from the effeminacies and affectations to which many tenors are prone, have made him an universal favourite. An interesting article on him, from which much of the above information is taken, appeared in the *Musical Times* for August 1899. M.

DAVIES, DAVID THOMAS FFRANGCON-, was born Dec. 11, 1860, at Bethesda, Carnarvon; educated at Friar's School, Bangor, and at Jesus College, Oxford, where he gained a classical exhibition, and graduated B.A. and M.A. in due course. Shortly after taking his degree he took Holy Orders, which he subsequently relinquished on a point of doctrine; and finally, sometime after leaving the church, he became a professional singer, having a baritone voice of limited compass. He had sung tenor as an amateur for years, but the true character of his voice was discovered by Mr. Edwin Holland during his undergraduate days. His first musical education was received entirely from his father, an amateur musician. He received vocal instruction at the Guildhall School of Music from Mr. Richard Latter, and later from Messrs. Shakespeare and Randegger. His compass extended to over two octaves, from E to b' flat, of pure baritone quality. On Jan. 6, 1890, he made his first appearance in public at a 'De Jong' concert, Manchester. On April 26 he made his début on the stage as the Herald in 'Lohengrin' at Drury Lane with the Carl Rosa Company—'A pure baritone voice, his enunciation perfect' (*Athenæum*). In the autumn he appeared at the Hovingham Festival, and on Nov. 3 sang with success at the Popular Concerts, the 'Belle Dame sans Merci' and other songs of Stanford. On Jan. 31, 1891, he was the original Cedric on the production of Sullivan's 'Ivanhoe' at the English Opera House. Since this Mr. Ffrangcon-Davies has almost entirely confined himself to concerts, his engagements comprising in 1893 the Hanley Festival; in 1895 the Cardiff Festival; and in 1896 again at Hanley, where on Oct. 30 he sang at the first performance of Elgar's 'Saga of King Olaf'; 1896 at the Henschel Concerts, etc. Between 1896 and 1898 he sang at all the principal concerts and festivals in America and Canada. From 1898 to 1901 he resided at Berlin, and sang with great success in the various cities of Germany and Switzerland. On March 10, 1900, on a visit to England, he sang at the Symphony Concerts, Queen's Hall, and showed strong dramatic feeling in Loewe's fine ballad, 'Edward.' In 1901 he returned permanently, and made a very great success in the part of Elijah at the Queen's Hall; and his rendering of that music may be said to be the turning-point in his career. He repeated the part in Oct. 1 and 8, 1902, at the Sheffield and Cardiff festivals. On May 2, 1903, he sang Somerville's 'Ballad of Thyra Lee,' at the Philharmonic Concert; he took part in the Richard Strauss festival in the same year, and on June 6, he sang at the Roman Catholic Cathedral, Westminster, at the first performance in London of Elgar's 'Gerontius'; and on Oct. 14, at the Birmingham Festival, in the production of the same composer's 'Apostles.' His more recent engagements comprise the Royal Choral Society in Coleridge Taylor's 'Hiawatha,' the Richter Concerts in Wagner and the Elgar Festival at Covent Garden, March 1904. He has also earned celebrity for his fine lieder singing.

At the end of 1903 Mr. Ffrangcon-Davies was appointed a teacher of singing at the Royal Academy of Music. He has written a work on vocal training, not yet published. A. C.

DAVIES, Fanny, a distinguished pianist, comes of a musical stock, her mother's father, John Woodhill, of Birmingham, having been well known in his day as a violoncello player. She was born in Guernsey, June 27, 1861. Her early instruction on the piano was given her by Miss Welchman and Charles Flavell, both of Birmingham. Harmony and counterpoint she studied there with A. R. Gaul. In 1882 she went to Leipzig for a year, and took lessons on the piano with Reinecke and Oscar Paul, and in fugue and counterpoint with Jadassohn. In Sept. 1883 she removed to the Hoch Conservatorium at Frankfort, where she studied for two years in close intercourse with Madame Schumann, and where she acquired the accurate technique, the full tone, fine style, and power of phrasing, which have raised her to a leading position among Madame Schumann's successors. At Frankfort she added to her musical knowledge by a year's study in fugue and composition under Dr. B. Scholz. Her first appearance in England was at the Crystal Palace, Oct. 17, 1885, in Beethoven's G major Concerto; on Nov. 16 she played at the Monday Popular Concerts (Bach's Chromatic Fantasia and in Schumann's Quartet in E♭), and on April 15, 1886, Bennett's C minor Concerto at the Philharmonic. These were the beginnings of a series of constant engagements at all the leading concerts in town and country. In Berlin she first played with Joachim, Nov. 15, 1887, and at the Gewandhaus, Leipzig, Jan. 5, 1888. [Although her playing of Schumann and Brahms is what chiefly distinguishes her from her contemporaries, her musical tastes are of the widest, and she has brought forward new works too numerous to mention, interpreting them with very remarkable skill, sympathy, and insight.] G.

DAVIES, Henry Walford, Mus.D., the son of an enthusiastic amateur musician, was born at Oswestry, Sept. 6, 1869. In early childhood he displayed rare musical gifts of a high order; his appointment as a chorister of St. George's Chapel, Windsor, in Jan. 1882, brought him into the best musical surroundings of the day, for, soon after his appointment, Sir Walter Parratt became organist of the chapel, and from 1885 to 1890 Davies was his pupil and assistant, holding at the same time the post of organist at Park Chapel, Windsor. In 1890 he gained a composition scholarship at the Royal College of Music, where his studies went on under Parry, Stanford, and Rockstro. In the year in which he entered the College, he was appointed organist of St. Anne's, Soho, but ill-health compelled him to give up the post after a year. In 1891 he was appointed organist of Christ Church, Hampstead; he took the degree of Mus.B. at Cambridge in 1892, and that of Doctor in 1898. From 1895 to 1903 he was professor of counterpoint in the Royal College, and in 1898 was appointed organist of the Temple Church, in succession to Dr. E. J. Hopkins who retired in that year. He has worthily preserved the best musical traditions of the church, and his remarkable skill as a choir-trainer has borne excellent fruit there. At the beginning of 1903 he was appointed conductor of the Bach Choir. He has won success in many forms of composition, but it is perhaps in concerted chamber music that his most remarkable achievements have been made. His first composition, the quartet in E flat for piano and strings, was played at Mr. Dannreuther's concerts in 1893 (repeated at the Royal College and elsewhere); two of his sonatas for piano and violin have attained to the rare distinction of being published in London, and have been played there with success; he has made several interesting experiments in using solo instruments and solo voices in combination, as in a setting of Browning's 'Prospice' for bass voice and string quartet (1895, given by Bispham in 1896), a 'Nonet' for vocal quartet, string quartet, and pianoforte (Broadwood Concerts, Jan. 1904); and the original form of his Ps. xxiii. was for voice, string quartet, and harp. Of his choral works, the cantata 'Hervé Riel' attracted a good deal of attention when performed at the Royal College in 1895, and a setting of an arrangement of the mystery-play 'Everyman' is announced for the Leeds Festival of 1904. The complete list of Dr. Davies's published works is as follows:—

Op. 1. Madrigal, 'Weep you no more.'
,, 2. 'Hervé Riel,' baritone solo, chorus, and orchestra.
,, 3. Six Songs.
,, 4. Four Songs of Innocence. Part-songs for female choir.
,, 5. Sonata, pianoforte, and violin, in E minor.
,, 6. 'Prospice' (Browning), baritone solo, and string quartet.
,, 7. Sonata, pianoforte and violin, in D minor.
,, 8. Ps. xxiii., tenor voice, violin, and pianoforte.
,, 9. Anthem, 'God created man.'
,, 10. Two love-songs, by Burns, for tenor voice.
,, 11. 'The Three Jovial Huntsmen,' cantata, choir and orchestra.
,, 12. Morning and Evening Service in G.
,, 13. The Clown's Songs in 'Twelfth Night.'
,, 14. 'The Temple,' oratorio (Worcester Festival, 1902).
,, 15. Six Pastorals (nonet for four voices, string quartet, and piano.
,, 16. Cathedral Service, Morning, Evening, and Communion.
,, 17. 'Everyman,' cantata.

Without opus numbers.

Five anthems, Evening Service in C. Three carols. Glee, 'The Sturdy Rock,' 'Hymn before Action' arranged for male choir from op. 3, 'Song of Rest' for choir. Sacred Cradle Song.

Besides the above many important works have been brought forward, which are still unpublished.

Odes by Milton and Swinburne, for chorus and orchestra. 'Dedication Overture,' 1893; Symphony in D (Crystal Palace, 1895); Orchestral Variations.

Chamber Music.

Three quartets for piano and strings (E flat, 1893, D, 1894, and C, 1896.) Two string quartets, D and C. Two sonatas for piano and violin, in A and E flat. Three pieces for pianoforte and violin. Sonata for horn and piano. Pianoforte pieces and songs. M.

DAVIES, the MISSES MARIANNE and CECILIA. Marianne was born in 1744, and first appeared at Hickford's rooms on April 30, 1751, when she played a concerto for the German flute, and a concerto by Handel on the harpsichord, besides singing some songs. About 1762 she achieved much more repute for her skill on the harmonica, or musical glasses, then recently much improved by Franklin. Cecilia, born about 1750, won considerable renown as a vocalist. She appeared at the Theatre Royal, Dublin, in November 1763, and in 1764 (*Dublin Journal*, 3811). She seems to have made her first public appearance in London, on August 10, 1767, in 'some favourite songs from the operas of "Artaxerxes" and "Caractacus."' In 1768 the sisters quitted England and went to Paris, and Vienna. Whilst there the sisters lodged in the same house as Hasse, and soon became great favourites at court; they taught the Archduchesses, Maria Theresa's daughters, to sing and act. Metastasio wrote and Hasse composed an ode, performed June 27, 1769, which was sung by Cecilia, accompanied by Marianne on the harmonica. Metastasio, in a letter dated Jan. 16, 1772, describes the beautiful tone of the instrument, and the admirable manner in which Cecilia assimilated her voice to it, so as to render it difficult to distinguish the one from the other. From Vienna the sisters went to Milan, where Cecilia appeared in 1771, with great success, in the opera of 'Ruggiero,' written by Metastasio and composed by Hasse, being the first Englishwoman accepted in Italy as *prima donna*. The Italians bestowed on her the sobriquet of 'L' Inglesina,' and confessed her to be superior to any Italian singer but Gabrielli. She afterwards sang at Florence. In 1773 the two ladies returned to London, where Cecilia appeared at the Italian Opera in October with the greatest success. She is described as having no great power or volume of voice, but a remarkably neat and facile execution. She sang in Sacchini's 'Lucio Vero,' on Nov. 20. In the following year she sang at the Hereford Festival. She subsequently revisited Florence, and performed there until about 1784, when she returned to England in poor circumstances. She sang after her return from Florence at the Professional Concert on Feb. 3, 1787, and made her first appearance in oratorio in 1791 at Drury Lane, soon after which she fell into great poverty. Marianne's nerves had become so seriously affected by her performance on the harmonica (a so frequent result of continued performance on the instrument as to have occasioned official prohibition of its use in many continental towns), that she was compelled to retire from her profession. She died in 1792, and Cecilia shortly afterwards also ceased to perform. About 1817 she published a collection of six songs by Hasse, Jommelli, Galuppi, etc. During the last years of her life she was assisted by the National Fund, the Royal Society of Musicians, etc. She survived until July 3, 1836, having for years suffered from the accumulated miseries of old age, disease, and poverty. See *Dict. of Nat. Biog.* W. H. H.; with additions and corrections by W. B. S.

DAVIES, MARY, born Feb. 27, 1855, in London of Welsh parents. She was taught music and singing by her father, an amateur, for over fifty years precentor at his chapel, where she made her first appearance as a singer at the age of eight. On June 12, 1873, she made her début in public at Brinley Richards's Concert, Hanover Square Rooms. In the same year she gained the Welsh Choral Union Scholarship at the Royal Academy of Music, where she studied singing under Randegger, and in 1876 gained the Parepa-Rosa Gold Medal, and in 1877 the Nilsson prize. While a student, on April 8, 1875, she sang in the 'Woman of Samaria,' at a concert of Sterndale Bennett's works, given by the Academy at St. James's Hall, and at the Welsh Choral Union Concerts;

on Oct. 28, 1876, she made her début at the Crystal Palace; on Feb. 24, 1877, sang the part of Elsie on the production of Smart's Cantata 'The Fisher-maidens'; on March 24, sang in Beethoven's 'Elegische Gesang,' etc., at the Crystal Palace Centenary Concert of the composer's birth, and on March 29, at the Philharmonic, on the production in London of the third part of Schumann's 'Faust.' On Jan. 5, 1878, she made her first appearance at the London Ballad Concerts, at which concerts she afterwards sang for many years as principal soprano vocalist; on Jan. 19, at the Popular Concerts, and in the autumn at the Worcester Festival. On Feb. 5 and March 11, 1880, she sang with the greatest success the part of Margaret on the production in England, in its entirety, under Hallé at Manchester, of Berlioz's 'Faust,' and on May 21 and 22, repeated the part under the same conductor at St. James's Hall, and for many years under him in London, Manchester, and elsewhere. In 1881 she sang the part at the Norwich and Huddersfield Festivals, and in 1888 at the Richter Concerts, between which years she sang in 1882 and 1883 at the Chester, Gloucester, and Wolverhampton Festivals, and on Nov. 20, 1886, she sang the part of Mary on the production at the Crystal Palace of Berlioz's 'Childhood of Christ.' She sang frequently in the provinces in oratorio, in which it was always her ambition to excel, principally in the works of her predilection, the 'Messiah,' 'St. Paul' and 'Hymn of Praise,' but in London it was as a ballad and 'lieder' singer she achieved her greatest measure of success at the concerts already mentioned, and elsewhere. She was the possessor of a mezzo-soprano voice of two octaves and a note from *b* to *c'''*, of limited power but very sweet, always perfectly produced and of great charm. In 1888 she married Mr. William Cadwaladr Davies of the Inner Temple and North Wales Circuit. In 1900 she finally retired from public, and now (1904) lives at Worthing. A. C.

DAVIS, THOMAS. An English composer of some degree of merit, who about the middle of the 18th century worked for Henry Waylett, a publisher, of Exeter Change. Of his compositions, Waylett issued two sets of 'VI Solos for a German Flute or Violin with Bass for the Harpsichord,' 'Twenty English and Scotch airs,' and some sets of country dance tunes, one being for the year 1751. F. K.

DAVISON, JAMES WILLIAM, was born in London, Oct. 5, 1813.[1] He was educated with a view to the Bar, but forsook that career for music, and studied the pianoforte with W. H. Holmes, and composition with G. A. Macfarren. His early friends were W. S. Bennett, H. Smart, T. M. Mudie, E. J. Loder, and other musicians. He composed a great deal for orchestra, piano, and the voice, and will be remembered by some elegant and thoughtful settings of poetry by Keats, Shelley, and others. He made the acquaintance of Mendelssohn during one of his early visits to England, and deepened it in 1836, when, in company with Sterndale Bennett, he attended the production of 'St. Paul' at Düsseldorf. He gradually forsook composition for criticism.[2] In 1842 he started the *Musical Examiner*, a weekly magazine which lasted two years; and in 1844 succeeded G. A. Macfarren, sen., as editor of the *Musical World*, which continued in his hands down to his death. Mr. Davison contributed to the *Saturday Review* for ten years, and for long to the *Pall Mall Gazette*, and *Graphic*. But it was as musical critic of the *Times* that his influence on music was most widely exercised. He joined the staff of that paper in 1846, and his first articles were those on the production of 'Elijah' at the Birmingham Festival of that year. But Mr. Davison's activity in the cause of good music was not confined to newspaper columns. He induced Jullien in 1844 to give classical pieces in his Promenade Concerts. The Monday Popular Concerts, in their present form (see POPULAR CONCERTS), were his suggestion; and the important analyses contained in the programme-books were written by him down to his death. So were those for Hallé's recitals, and it is unnecessary to call attention to the vast range of works which these covered. All these efforts were in support of the best and most classical taste; so was his connection with Arabella Goddard, whose studies he directed from 1850, and who under his advice first made the English public acquainted with Beethoven's Sonatas, opp. 101 to 111 (excepting op. 106, which had been played by Billet), and many another masterpiece. He married Miss Goddard in the spring of 1859, and they had two sons, Henry and Charles.

While adhering, as we have described, to the classical school up to Mendelssohn and Bennett, his attitude to those who came later was full of suspicion and resistance. Of Schumann, Gounod, Liszt, Wagner, and Brahms, he was an uncompromising opponent. In regard to some of them his hostility greatly changed in time, but he was never cordial to any. This arose partly from dislike to their principles of composition, and partly from jealousy for his early favourites. He even resisted the advent of Schubert to the English public on the latter of these grounds, though he was more than reconciled to his music afterwards. Certainly his opposition did not proceed from ignorance, for his knowledge of new music was large and intimate. Whether it be a good trait in a critic or not, it is a fact that a nature more affectionate and loyal to his friends never breathed than Davison's. His increasing age and infirmities at length made him give up the *Times*, and his last articles appeared Sept. 9-13, 1879. His knowledge and his extraordinary memory were as much at the service of his friends as the keen wit and grotesque humour—often Rabelaisian enough—with which he poured them forth. He was very much of a Bohemian. An autobiography from his pen would have been invaluable, but he could never be induced to undertake it. His musical publications include some songs and pianoforte pieces; he edited some old harpsichord music for the piano, and wrote 'An Essay on the works of Chopin.' He died at Margate, March 24, 1885, and was buried in Kensal Green Cemetery. G.

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[1] His mother, *née* Duncan, was an eminent actress, and was chosen by Byron to deliver his monody on Sheridan at Drury Lane Theatre.

[2] This was humorously embodied in an epigram by his friend Charles Kenney in the *Musical World* for March 28, 1863, p. 203:—

There was a J. W. D.
Who thought a composer to be:
But his muse wouldn't budge,
So he set up as judge
Over better composers than he.

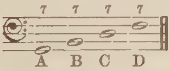
DAVY, John, was born in the parish of Upton Helions near Exeter, Dec. 23, 1763. From his earliest infancy he discovered a remarkable propensity for music. By the advice of the Rev. Mr. Eastcott, he was articled to Jackson of Exeter in 1777. Some years afterwards Davy came to London, and obtained employment in the orchestra of Covent Garden Theatre and as a teacher. [After the publication of his vocal quartets, madrigals, and sonatas,] his ability for composition soon became known, and he was engaged to supply music for several dramatic pieces. After upwards of twenty years of such employment his frame gave way under the pressure of infirmities rather than of age, and he gradually sank until he died, in May's Buildings, St. Martin's Lane, Feb. 22, 1824. He was buried in St. Martin's churchyard on Feb. 28 following, and there is reason to believe that his remains were reinterred at Camden Town. Davy composed the music for the following dramatic pieces:—'What a Blunder!' 1800; 'Perouse' (with J. Moorehead), 1801; 'The Brazen Mask' (with Mountain), 1802; 'The Cabinet' (with Braham and others), 1802; 'The Caffres' (with others), 1802; 'Rob Roy,' 1803; 'The Miller's Maid,' 1804; 'Harlequin Quicksilver,' 1804; 'Thirty Thousand' (with Braham and Reeve), 1805; 'Spanish Dollars,' 1805; 'Harlequin's Magnet,' 1805; 'The Blind Boy,' 1808; 'The Farmer's Wife' (with others), 1814; 'Rob Roy Macgregor,' 1818; 'Woman's Will, a Riddle,' 1820. Also an overture and other music for Shakespeare's 'Tempest' performed in conjunction with the songs of Purcell, Arne, and Linley.

Many of Davy's songs gained great popularity, 'Just like love,' 'May we ne'er want a friend,' and 'The Death of the Smuggler,' have perhaps passed out of remembrance, but 'The Bay of Biscay' retains, and in all probability will long retain, its place in the public favour. W. H. H.

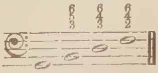
DAVY or DAVYS, Richard, a composer of some repute, was choirman, organist, and *informator choristarum* at Magdalen College, Oxford, from 1490 to 1492. MS. 178 of the library of Eton College still contains six five-part motets by him, but four other pieces, including a 'Gaude flore virginali' in six parts, and a 'Passio Domini' in four parts, which were formerly included in the same manuscript, have now disappeared either wholly or in part. [See *Archæologia*, vol. lvi. pp. 89-102, in which is an account of the Eton MS. by Mr. W. Barclay Squire, F.S.A.] Of Davy's secular compositions we have an example in three three-part songs with English words, preserved in the Fayrfax manuscript in the British Museum (Add. MS. 5465); and single parts of music by Davy are contained in Harl. MS. 1709, the Cambridge University Library, and St. John's College. J. F. R. S.

DAY, Alfred, M.D., the author of an important theory of harmony,[1] was born in London in January 1810. In accordance with the wishes of his father he studied in London and Paris for the medical profession, and, after taking a degree at Heidelberg, practised in London as a homœopathist. His father's want of sympathy for his musical inclinations in his earlier years having prevented him from attaining a sufficient degree of practical skill in the art, he turned his attention to the study of its principles, and formed the idea of making a consistent and complete theory of harmony, to replace the chaos of isolated rules and exceptions, founded chiefly on irregular observation of the practice of great composers, which till comparatively lately was all that in reality supplied the place of system. He took some years in maturing his theory, and published it finally in 1845, three years only before his death in London, Feb. 11, 1849.

In this work there was hardly any department in which he did not propose reforms. For instance, in view of the fact that the figures used in thorough-bass did not distinguish the nature of the chord they indicated—since the same figures stood for entirely different chords, and the same chords in different positions would be indicated by different figures—he proposed that the same chord should always be indicated by the same figures, and that its inversions should be indicated by capital letters A, B, C, etc., placed under the bass, so that the chord of the seventh in its various positions would be indicated as follows:—



instead of



as under the old system. And whenever a chord had also a secondary root, as the chord of the augmented sixth, it would be indicated by a capital letter with a line drawn through it, and lines also drawn through the figures which indicated the intervals derived from that secondary root.

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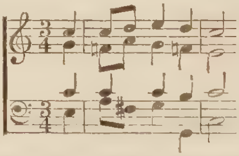
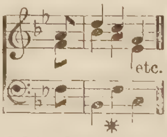
[1] *Treatise on Harmony*, by Alfred Day. Royal 8vo. Harrison & Co.

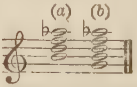
With respect to the differences of opinion about the minor scale, he insisted with determined consistency that the principles of its construction precluded the possibility of its containing a major sixth or a minor seventh, and that the only true minor scale is that with a minor sixth and major seventh, the same ascending and descending; and his concluding remarks are worth quoting as characteristic:—'This scale may not be so easy to some instruments and to voices as the old minor scale, therefore let all those who like it practise that form of passage, but let them not call it the minor scale. Even as a point of practice I deny the old minor scale to be the better; as practice is for the purpose of overcoming difficulties, and not of evading them.' The principle which throughout characterises his system is to get behind the mere shallow statement of rules and exceptions to the underlying basis from which the exceptions and rules will alike follow. Thus, in dealing with the theory of false relations, he points out that the objectionable nature of contradictory accidentals, such as C♮ and C♯ occurring in the same chord, or in succeeding chords or alternate chords, arises from the obscurity of tonality which thereby results, and which must always result when accidentals imply change of key: but since accidentals under particular circumstances do not imply change of key, contradictory accidentals are not necessarily a false relation; and he gives as an extreme instance, among others, the succession of the chords of the subdominant and supertonic in the key of C, in which F and F♯ follow one another in different parts in successive chords.

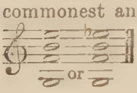


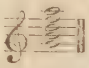
Proceeding after the same manner in his discussion of forbidden progressions of parts, he points out that as the objectionable effect of consecutive fifths is caused by the two parts seeming to move simultaneously in two different keys, there are cases in which the progression of the bass on which they are founded would prevent that effect and render them admissible; as, for instance, when the bass moves from Tonic to dominant, as in the Pastoral Symphony of Beethoven,

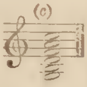


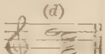
The most important part of his theory, and that which most distinguishes it, is its division of styles into Strict or Diatonic, and Free or Chromatic, and the discussion of the fundamental discords which can be used without preparation. His explanation of the 'Chromatic system' was quite new, and his prefatory remarks so well explain his principles that they may be fitly quoted. After pointing out that the laws of diatonic harmony had been so stretched to apply them to modern styles that they seemed 'utterly opposed to practice,' he proceeds—'Diatonic discords require preparation because they are unnatural; chromatic do not because they may be said to be already prepared by nature'—since the harmonics of a root note give the notes which form with it the combinations he calls fundamental discords. 'The harmonics from any given note are a major third, perfect fifth, minor seventh, minor or major ninth, eleventh, and minor or major thirteenth.' And this series gives the complete category of the fundamental chords of Day's chromatic system. Moreover, with the view of simplifying the tonal development of music, and giving a larger scope to the basis of a single key—and thereby avoiding the consideration of innumerable short transitions—he gives a number of chromatic chords as belonging essentially to every key, though their signatures may not be sufficient to supply them, and with the same object builds his fundamental discords on the basis of the supertonic and tonic as well as on the dominant. In respect of this he says—'The reason why the tonic, dominant, and supertonic are chosen for roots, is because the harmonics in nature rise in the same manner; first the harmonics of any given note, then those of its fifth or dominant, then those of the fifth of that dominant, being the second or supertonic of the original note. The reason why the harmonics of the next fifth are not used, is because that note itself is not a note of the diatonic scale, being a little too sharp, as the fifth of the supertonic, and can only be used as part of a chromatic chord.' The advantages of this system of taking a number of chromatic chords under the head of one key will be obvious to any one who wishes for a complete theory to analyse the progressions of keys in modern music as well as their harmonic structure. For instance, even in the early 'Sonate Pathétique' of Beethoven, under a less comprehensive system, it would be held that in the first bar there was a transition from the original key of C minor to G; whereas under this system the first modulation would be held to take place in the 4th bar, to E♭, which is far more logical and systematic.

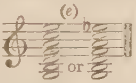


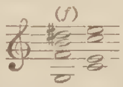
The detailed examination of the series of chords which have been summarised above is very elaborate. In most cases his views of the resolutions, even of well-known chords, are more varied and comprehensive than is usual with works on harmony, and point to the great patience and care bestowed on the elaboration of the theory. The most salient points of this part of the work are the reduction of well-known chords and their recognised and possible resolutions under the author's system of fundamental discords. The chord of the diminished seventh (*a*) he points out to be the first inversion of that of the minor ninth (*b*); and though this inversion, in which the root is omitted, is decidedly more common than the original chord (*b*), yet the latter is to be found complete—as is also the major ninth, without omission of the root—in the works of the great masters; and that on tonic and supertonic as well as dominant roots. The chord of the dominant eleventh, when complete (as *c*), is hardly likely to be found unabridged; and it is even doubtful whether any examples of its first position exist, even with some notes omitted, which can be pointed to with certainty as an essential chord. But in this scheme the chord is important as giving in its fourth inversion the chord known as the added sixth (*d*), in which case, the fifth of the original chord is at the top and the root and third are omitted, and the free treatment which has generally characterised this formerly isolated chord fully agrees with the rest of the principles of the system. This chord of the eleventh, unlike the others in the series, can only be used on the dominant, because if used on either the tonic or supertonic it would resolve out of the key. The last chord of the series is that of the major or minor thirteenth on either of the before-mentioned roots; of which the whole chord on the dominant of C (for example) would stand as (*e*). It is not suggested that all these notes occur at once, but that the discordant ones have their own proper resolutions, which they will follow in whatever positions they may be combined; their resolutions being liable to modification by the omission of any notes with which they form dissonances. The commonest and smoothest form of the chord is  which will be readily recognised; and there are various resolutions given of the interval which makes the thirteenth with the root in this combination. One of the resolutions of the minor thirteenth deserves special consideration, namely, that in which it rises a semitone while the rest of the chord moves to tonic harmony. This makes the chord appear to be the same as that which was and is commonly known as that of the sharp fifth, as (*f*). To the whole doctrine of a sharpened fifth Dr. Day strongly opposed himself, and maintained that the two chords marked (*g*) and (*h*) in the example were identical; and brought to bear both mathematics and practical experiment to prove it. The combinations and resolutions which result from his views of the nature of this chord are some of them very curious and original, and would probably be impossible if the chord were not a minor thirteenth but a sharp fifth. Still, the case against the sharp fifth cannot be said to be thoroughly substantiated, and the singular results of his views in this special case are not to be found in great numbers in the works of composers.

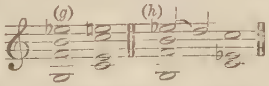




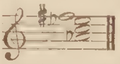








The chord of the augmented sixth he derives from the primary harmonics arising from a primary root, and the secondary harmonics arising from a secondary root. Thus in the following chord in the key of C, the lower note A♭ he explains to be the minor ninth of the dominant root, and the remaining three notes to be the seventh, ninth, and third of the supertonic or secondary root; both these notes being already recognised as capable of being taken as roots in any key. The progressions of the component notes of the chord are the same as they would be in their positions in the respective fundamental discords of tonic and supertonic of which they form a part. His views of the capacity of the interval of the augmented sixth for being inverted as a diminished third are opposed to the practice of the greatest composers, who though they use the inversion rarely use it with great effect. He says: 'This interval should not be inverted, because the upper note being a secondary harmonic and capable of belonging only to the secondary root, should not be beneath the lower, which can only belong to the primary root.' As in his views with respect to the sharp fifth and the minor thirteenth, the question cannot be said to be definitely settled. Thus the musical feeling of people of cultivated taste may still count for something, and it seems probable that if the inversion were vicious Bach and Beethoven would not have used it.



This is not the place to point out in what respects Dr. Day's hypothesis is vulnerable; theorists of very high standing repudiate the chords of the eleventh and thirteenth, and even cast doubts on the essential nature of the ninths; but whatever may be said of its hypothetical and as yet incompletely substantiated views it must be confessed that no other theory yet proposed can rival it in consistency and comprehensiveness. The strong adhesion given to it by one of our most distinguished musicians, the late Sir G. A. Macfarren, should be sufficient to recommend it; and the study of it, even if it lead to dissent on some points, can hardly fail to be profitable. C. H. H. P.

DAY, MAJOR CHARLES RUSSELL, the great authority on Indian music, was the only son of the Rev. Russell Day, rector of Horstead, Norwich, and was born in 1860. He was educated at Cheam and Eton, and in 1880 joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the first battalion of the Oxfordshire Light Infantry, and soon afterwards was ordered to India, where he remained for five years, and was severely wounded in

Malabar, in 1885. During the period of his service in India he became profoundly learned in Oriental music, being instructed entirely by native musicians. The result of his studies was the splendid book, *The Music and Musical Instruments of Southern India and the Deccan.* The book was published in 1891 by Novello & Co. He had been promoted to be captain in 1889, he served as adjutant to the second volunteer battalion, Middlesex Regiment, from 1892 (in which year he married) till 1897. He drew up the very valuable catalogue of the musical instruments exhibited at the Military Exhibition in Chelsea, in 1890 (published by Eyre & Spottiswoode). He took an active part in founding and promoting the cause of the short-lived Wind Instrument Chamber Music Society, he served on the English committee of the musical exhibition in Vienna (1892), and was invited to form one of a committee of advice for the Paris Exhibition of 1900. He was gazetted major in 1899. He was mortally wounded in the South African war, in the attack upon Cronje at Paardeberg, Feb. 18, 1900, while helping a wounded man. An interesting obituary notice, by the late A. J. Hipkins, appeared in the *Musical Times* of April 1900, from which the above particulars are taken. M.

DAY, John, one of the earliest of English musical typographers, began printing about 1547 in Holborn, a little above the Conduit. He afterwards dwelt 'over Aldersgate beneath Saint Martyns' (*i.e.* in the upper room over the gate itself), and subsequently had a shop in St. Paul's Churchyard. He used the motto 'Arise, for it is Day,' which was probably intended as a reference to the introduction of the Reformed religion, as well as a punning allusion to his own name. On March 25, 1553, he obtained a licence to print 'A Catechism in English with an A B C thereunto annexed,' and also the works of John Poynet, Bishop of Winchester, and Thomas Beacon, Professor of Divinity. He subsequently procured a patent to be granted to him and his son Richard for printing the Psalms, etc. He was the printer of Foxe's *Acts and Monuments.* In 1582 he was Master of the Stationers' Company. He died July 23, 1584. The musical works printed by Day were 'Certaine Notes set forth in foure and three partes to be sung at the Morning, Communion and Evening Prayer,' 1560;[1] 'The whole Booke of Psalmes in foure partes which may be sung to all Musicall Instruments,' 1563, reprinted in 1565; 'Songes of three, fower and five voyces composed and made by Thomas Whythorne,' 1571. 'The Psalmes of David' by William Damon, 1579. [DAMAN.] W. H. H.

DEANE, Thomas, Mus.Doc., born in the latter half of the 17th century, was organist at Warwick and Coventry. He composed a service and other church music, and in 1703 the instrumental music for Oldmixon's tragedy 'The Governor of Cyprus.' He is said to have been the first to perform a sonata of Corelli in England in 1709. Compositions by him for the violin are contained in 'The Division Violin.' He graduated as Doctor of Music at Oxford, July 9, 1731. W. H. H.

DEBAIN, Alexandre François, keyed instrument maker, born in Paris, 1809. Originally foreman in a pianoforte factory, but in 1834 established a factory of his own. Distinguished himself by the invention of several musical instruments, amongst others the Harmonium, or Orgue expressif, patented 1840. He died in Paris, Dec. 3, 1877.

DEBORAH. An oratorio of Handel's, the words by Humphreys; completed Feb. 21, 1733; first performed at the King's Theatre, Haymarket, March 17, 1733. No less than 14 of the airs and choruses are adapted, or transferred, from other works of Handel's—Dixit Dominus (1707); the Passion (1716); the ode on Queen Anne's birthday (1715); the Coronation Anthems (1727). 'Deborah' was revived by the Sacred Harmonic Society, Nov. 15, 1843.

DEBUSSY, Claude Achille, French composer, was born at St.-Germain-en-Laye, August 22, 1862, was educated at the Paris Conservatoire, and, on quitting the class of E. Guiraud, obtained the grand prix de Rome in 1884 with a cantata, 'L'Enfant Prodigue,' a work considered as one of the most remarkable of modern student-exercises. From Rome Debussy sent a setting of Rossetti's *Blessed Damosel*—'La Damoiselle Élue,' for solo, female choir, and orchestra; one is reminded of the experience of Berlioz with his 'Mort de Cléopâtre,' in the fact that the Section des Beaux-Arts of the Institut refused the work on account of its excessive modernity of style. Since that rebuff, the composer has remained true to his convictions, and has occasionally, it must be confessed, perpetrated things likely to offend musicians' prejudices unnecessarily. A series of works, most interesting in their refinement and depth of expression, in the handling of unexpected harmonic and melodic ideas, has appeared since that time. Debussy has written an orchestral suite, a string quartet, a 'prélude symphonique' to Mallarmé's *Après-midi d'un Faune*, and six 'ariettes' to words of Verlaine, a poet who has never been so well translated into music as by Debussy and Gabriel Fauré. Five 'Poèmes de Baudelaire,' four 'Proses lyriques,' the 'Chansons de Bilitis' (P. Loüys), many songs, two orchestral pieces, 'Nuages' and 'Fêtes,' a suite of pieces for piano, 'Images,' etc., preceded his *chef-d'œuvre*, the lyric drama, on Maeterlinck's 'Pelléas et Mélisande' (Opéra Comique, Paris, April 30, 1902). The originality and independence of the conception, the way in which the 'remoteness' of the play is reflected in the unusual harmonic progressions, etc., excited much discussion, and the many conflicting opinions made the opera the most important of recent musical events in Paris. 'Chimène' (on a poem of Catulle Mendès), another opera, is as yet incomplete. G. F.

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[1] A copy of the Bassus part is in the Bodleian (Douce, B. 248). A copy was sold at Sotheby's (imprint in Tenor) in the Strood Park Library Sale, July 9-15, 1886, as No. 1363.

DECANI. See CANTORIS.

DECLAMATION, DECLAMATORY. Both these words imply a condition of things in which the words are of primary, the music of secondary, importance. They are used in several special senses. (i.) 'Declamatory' music, whether in opera or not, is always more or less dramatic; in moments of excitement, of anger, or even of rapture, it is the custom to allow the voice to approach near the confines of speech as distinguished from song, and to abandon the pure vocalisation which is generally associated with lyrical utterance. Thus the 'declamatory' and 'lyrical' styles are often opposed to each other in ordinary parlance. The contralto part in 'Elijah,' for example, requires both styles, the former for the air, 'Woe unto them,' and the scene of Jezebel, the latter for 'O rest in the Lord.' (ii.) 'Declamation' is often used as the equivalent of the German 'Melodram' (see MELODRAMA); in which the speaking voice is accompanied with music, as in the grave-digging scene in 'Fidelio,' and many other operas, among which may be mentioned the greater part of Humperdinck's 'Königskinder.' But 'Declamation' is more strictly confined to certain works of art of smaller calibre than operas, or 'Melodramas,' viz. to ballads such as Schubert's 'Abschied von der Erde,' Schumann's 'Schön Hedwig' (Hebbel), op. 106; 'Vom Haideknabe' (Hebbel), and Shelley's 'Fugitives,' op. 122. Hiller's 'Vom Pagen und der Königstochter' (Geibel) is a slighter specimen. In these 'ballads for declamation,' the accompaniment is always for pianoforte, and as a kind of impromptu adjunct to recitations, the same instrument came into use some years ago in connection with the recitals of the late Clifford Harrison. A long series of 'Recitation Music,' *i.e.* compositions for piano intended to accompany the declamation of various well-known poems, was written by Mr. Stanley Hawley, and a shorter series by Sir A. C. Mackenzie came out about the same time. A more important work was the musical accompaniment to Tennyson's *Enoch Arden* by Richard Strauss (1902). (iii.) The word 'Declamation' is often used, with rather doubtful propriety, as the equivalent of 'accentuation' when it is desired to say that a vocal piece of music has been written with such careful regard to the natural accent of the words, that the accented notes of the melody coincide with the accented syllables of the words, and that the musical curve of the song, so to speak, describes the same pattern as that of the poem. In this case the declamation is said to be good. Probably no composer has ever surpassed or equalled Wagner in this particular; constantly the musical phrase seems to have been suggested by the natural rise and fall of the voice in speaking the words; and all through his later works music and words are so closely united that both seem to have sprung simultaneously from his brain. It is no doubt this same quality which Milton praised so highly in the famous sonnet to Henry Lawes, and which has been exhibited by so very few of the English composers between the days of Lawes and those of Parry, a composer who has always been remarkable for the excellent 'declamation' of his phrases. M.

DECRESCENDO, decreasing—the opposite of crescendo—consists in gradually lessening the tone from loud to soft. It is also expressed by *dec.*, *decresc.*, and by the sign >. Whether there was originally any difference between decrescendo and diminuendo or not, at present the two terms appear to be convertible. There is a splendid instance of the thing, where both words are used, at the end of the first section of the Finale of Schubert's Symphony in C, No. 9, in a decrescendo of 48 bars from *fff*, the bass at the same time going down and down to the low G.

DEDEKIND, CONSTANTIN CHRISTIAN (1628-1697). Probably born April 2, 1628, at Reinsdorf (Anhalt-Cöthen), where his father Stephan (d. 1636) was pastor. He was a pupil of Christoph Bernhard (vice-capellmeister in Dresden, appointed cantor in Hamburg, 1664). From 1654 he was a member of the Dresden Hofcapelle; in a 1663 list of the 'Choralisten' his name appears among the basses. From 1666 to about 1676, he was concertmeister, which meant at first that he was to direct the 'kleine deutsche Musik' in the Schlosskirche, but later on the capelle was divided, the Italian singers were placed under the capellmeister, the German singers, cantor, and organist under the concertmeister. He was a member of the Elbischen Schwanen-Orden, and took the pseudonym of *Concord*, usually written Con Cor D or Con Cor Den, as in the volume of poems '1681 Jahres ausgegäben von Con Cor Den.' He held the position of Steuer-Einnehmer (collector of taxes) in Meissen and the Erzgebirge. He died in 1697 at Dresden. Judged by the number of his works, he was very popular both as poet and composer at the Dresden Court. He was said to be particularly successful at arranging the words for sacred musical dramas, such as: *Neue geistliche Schauspiele, bequemt zur Musik.* Dresden, 1670 and 1676, 8vo; *Freuden- und Trauerspiel über die Geburt Jesu.* Dresden, 1670, 8vo; *Heilige Arbeit über Freud und Leid der alten und neuen Zeit*, in *Musik bequemten Schauspielen angewendet.* Dresden, 1676, 8vo; *Altes und neues in geistlichen Singspielen vorgestellt.* Dresden, 1681, 8vo. The letters K. g. P. and K. S. C. after his name mean 'Kurfürstlicher gekrönter Poet' and 'Kurf. Sächsischer Concertmeister,' they occur in the title-page—'Des

Durchleuchtig Hochgebohrnen Fürsten, Herrn Friedrich Wilhelms, des jungern Herzogs zu Sachsen eilften Gebuhrts-Tag, 1667, mit einem Singe-Spiele . . . von C. C. Dedekinden, K. g. P. und K. S. C. Dresden, 4to.

List of works :—

1. J. Katzens Aeltern-Spiegel aus desselben Holländischem gehoochdeutschet durch C. C. D., 1654. Dresden, 8vo.—'Zusingen nach ihrer eigenen Zustimmunge,' with the music. In one volume with 'J. Katzens Masanissa u. Sofonisba' and 'Holländischer Ehe-Betrug' gehoochdeutschet durch C. C. D. Later editions in 1658 and 1665.

2. C. C. D. Churf. Sächs. Hofmusici Aelbianische Musen-Lust in 160 unterschiedlicher berühmter Poeten auserlesener, mit anmuthigen Melodien beseelten Lust- Ehren- Zucht- und Tugend-Liedern bestehend. Dresden, Wolfgang Seyferten, 1657, obl. 4to. Four parts in one volume, the melodies by C. C. D. At the beginning a letter was printed from Heinrich Schütz (Kurfürstl. Kapellmeister in Weissenfels), to C. C. D. 'gekrönter Poet,' stating that he considered both poetry and music well worthy of publication; dated Sept. 2, 1657. Another edition 'Darinnen 175 der besten Dicht-Meistern anmuthige Zucht- und Tugend-Lieder unter anständige Arien gelegt.' Leipzig, Georg Hein. Froman, 1665.

3. Geistliche Erstlinge in einstimmigen Concerten gesetzt. Dresden, Seyfert, 1662.

4. Die doppelte Sangzälle worinnen XXIV. Davidische Psalmsprüche in einstimmiger Partitur nach allen Sachtmannischen und heutiger Capell-Manier enthalten. Leipzig, Christian Kirchner, 1663, fol.

5. Davidische geheime Musik-Kammer, darinnen XXX. Psalmsprüche enthalten. Dresden, Seyfert, 1663, fol. Another edition. Frankfurt, Caspar Wächter, 1665, fol.

6. Süsser Mandel-Kärnen erstes und zweites Pfund von ausgekärneten Salomonischen Liebes-Worten in XV Gesängen mit Vohr-Zwischen- und Nach-Spielen auf Violinen zubereitet. Dresden, Seyfert, 1664, fol., 2 vols. Another edition:—Erstes und anderes Pfund süsser von Jesus Liebe, wie auch erstes und anderes Pfund bittere von Jesus Leiden handelnder Mandel-Kärnen, diese mit 3 Violen, jene mit 2 Violinen und einem Fagotto, zu den auserlesensten poetischen Liedern vierstimmig gesetzt, mit vor- zwischen- und nach-Spielen. Frankfurt. Caspar Wächter, 1665, fol. and 4to. (Göhler).

7. Aelbanians wertester Hirtenknabe Filareto. Dresden, 1665, fol.

8. Davidisches Harfen-Spiel d. i. der ganze Psalter, in neue Lieder, nach denen evangelischen Kirchenmelodien abgefasst, und mit eigenen wohlklingenden Gesangweisen versehen. Frankfurt, Caspar Wächter, 1665.

9. Belebte oder ruchbare Myrrhen-Blätter das sind zweistimmig beseelte heilige Leidens-Lieder. Dresden, Seyfert, 1666, fol., pp. 52, C. C. D. described these duets as 'nicht so gahr gemeine, sondern mit Kunst-ahrtigen, und Wort-mässigen Melodien versehene Lieder' ('not ordinary songs, but provided with artistic melodies suitable to the words').

10. Davidischer Harfenschall mit schönen Melodeien gezieret. Frankfurt, B. C. Wust, 1670, 12 mo.

11. C. C. D.'s Kuhrfürstl. Sächs. bestallten deutschen Concert-Meisters sonderbahrer Seelen-Freude, oder kleinerer geistlichen Concerten, Erster Theil. Dresden, Seyfert, 1672, 4to, 6 part-books. Published in two parts.

12. C. C. D.'s Musikalischer Jahrgang und Vesper-Gesang von dreien Theilen darinnen CXX, auf Sonn- Fest- und Apostel-Taage, geschiklich auserlesene, zur Sänger-Uebung, nach rechter Capell-Manier gesetzte Deutsche Concerten durchgehends mit zweien Discanten befindlich. Dresden, Paul August Hamann, 1673, 4to, 3 part-books. These Concerten are so arranged, that 'ein Componist . . . solche mit ein paar Violinen zur mehreren Anmuth, auch mit einem singenden Basso ausschmukken kann' ('a composer can give them much charm by the addition of some violins or a singing Basso'). Later editions 'in zwei Singstimmen und der Orgel' in 1676 and 1694.

13. Königs Davids Göldnes Kleinod, oder hundert und neunzehender Psalm, nach eigener Abteilung, in zwei und zwanzig Stukken, mit dreien Concertirenden Singe- dreien Instrumental- und vier ausvöllenden Capell-Stimmen, componiret von C. C. D. der Zeit Kurf. Sächs. bestelltem deutschen Concertmeister. Dresden, Hamann, 1674-1675, 4to, 11 part-books.

14. C. C. D.'s Singende Sonn- und Fest-Tags Ahndachten. Dresden, Michael Günther, 1683, 4to.

15. J. Frentzel, A. et O Jesus! Zehen andächtige Buss-Gesänge . . . nicht nur wie zuvor mit bekannten sondern auch mit Herrn Const. Christ. Dedekindens . . . neu beigefügten Melodeyen herfür gegeben. Leipzig, 1655, 8vo.

16. Geschwinder und seliger Abschied, der . . . Frauen Annen Margareth . . Metzner am 8 Wintermonats, 1670 . . . am 15 beerdigt. Dresden, Seyfert. 'Herr Jesu wer dir lebt,' 8 Strophes in 4 parts with Basso Continuo, fol.

17. Gottes stäte Liebe . . . wegen der . . . Fru Annen Sibyllen . . des Herrn Paul Hofmanns . . Ehe-Liebsten . . . 1664. Dresden, Seyfert, fol. 'Was ihr jetzt vertraut der Erden,' 8 Strophes in 4 parts, with Basso Continuo.

In the dedication to a book of poems 'wegen allgemeiner Pest- Noht-gepflogen und entworfne Buss- und Dank- Bäht- und Lob-Ahndachten ausgegäben,' Dresden, Christoph Baumann, 1681, 12mo, addressed to Johann Georg III. of Saxony, C. C. D. says 'sie werden nicht verschmähen das graue Alter des Unverdrossensten welcher die hohe Kuhr.-Fürstl. Gnade nun 35 Jahre genossen' (asks him not to despise the grey old age of C. C. D. who had enjoyed the court favour for thirty-five years); dated Sept. 7, 1681.

Dedekind, Euricius (1585-1619), born at Neustadt (Sachsen-Weimar); was a brother of Henning Dedekind; was a scholar in Lüneburg, and later cantor of the Johanniskirche there (*circa* 1585 to 1592). He died in 1619.

List of works :—

1. Newe Teutsche Liedlein, aus den zwölff ersten Psalmen Davidis und andern Sprüchender Schrift genomen, und mit dreyen Stimmen gemacht durch Euricium Dedekindum Cantorem zu Lüneburg zu S. Joh. *Discantus.* Gedruckt zu Ulssen bey Michel Kröner, 1585, obl. 4to. In the British Museum.

2. Antidota, adversus vita hominum Passiones, 4 voc. Ulyssae, Michel Kröner, 1589. (Eitner.)

3. Evangeliorum, quae diebus Dominicis et Festis praecipuis in Eccl. Dei quotannis usitate proponi solent, periochae breves ab Adventu Dom. usque ad Festum Paschatis 4 et 5 vocibus compositae ab Euricio Dedekind Neostadino. Scholae Lüneburg ad D. Joannem Cantorè. Ulyssae, 1592, 8vo. (Göhler.)

Dedekind, Henning (1585-1630), a son of Friedrich Dedekind (author of *Grobianus;* pastor of St. Michael's, Lüneburg). He was probably born at Neustadt. In 1588 was cantor at the School in Langensalza, Thuringia; in 1614 was Prediger there; and in 1622 was Pfarrer at Gebsee, Thuringia. He probably died about 1630.

List of works :—

1. ΔΩΔΕΚΑΤΟΝΟΝ Musicum Triciniorum novis iisdemque lepedissimis exemplis illustratum. Neue auserlesene Tricinia, auf treflich lustige Texte gesetzet, aus etlichen guten, doch bisher nicht publicirten Autoribus zusammen gelesen und jetzt erstmals den Liebhabern der Music zu gefallen in den Druck verfertiget, von Henningo Dedekindo, Musicae Studioso. Erfurt, Georg Baumann, 1588, obl. 4to. In the dedication to Ernst and August, Fürsten of Braunschweig and Lüneburg, Henning Dedekind expresses gratitude both for the favour shown to him, and for that shown by their father Wilhelm to his father 'Friderico Dedekindo, deren ich auch, als ein Erbe, nicht wenig genossen haben . . . datum in der Churf. Sächs. Stadt Langensalz am Sontag Palmarum . . . anno 1588. Henningus Dedekindus, Cantor daselbe.' Three part-books, in the Berlin Königl. Bibl.

2. Eine Kinder-Musik, für die jetzt allererst anfangenden Knaben in richtige Fragen und grundliche Antworten gebracht. Erfurt, Georg Baumann, 1589, 8vo.

3. Praecursor metricus musicae artis . . . non tam in usum discipulorum quam in gratiam praeceptorum, conscriptus . . . ad nundinas Lipsicas vernas anni hujus 1590. Erfurt, Georg Baumann, 1590, 8vo.

4. Studentenleben, darinn allerlei akademische Studenten-Händel mit deutsch poetischen Farben entworfen, in fünf Stimmen gesetzt von Musophilus Dedekind. Erfurt, Joh. Birckner (1627).

5. Jägerleben, darinn die Jägergesellschaft beneben allerlei in Wald und Feld gewöhnlichen Wildjagden mit deutsch poetischen Farben entworfen und repraesentirt; mit fünf Stimmen auf allerlei Instrumente zu gebrauchen, componirt von Musophilus Dedekind. Erfurt, Fried. Melchior Dedekind (1628.)

6. ΔΩΔΕΚΑΕ musicarum deliciarum Soldaten-Leben darinnen allerlei martialische Kriegshändel und der ganze Soldatenstand auch was in Feldlagern und Kriegszügen vorleufft, mit deutsch poetischen Farben eigentlich abgerissen und mit fünf Stimmen zum Gebrauch für allerlei Instrumente vorgesetzt von Musophilus Dedekind. Erfurt, bei Fried. Melchior Dedekinden, 1628, 4to.

Zahn gives a melody by Musophilus Dedekind, 'Gott Vater aller Gütigkeit,' from the 'Gothaer Cantional' II., 1648, p. 324; he suggests that Musophilus may be Henning Dedekind. The MS. of a Kyrie and Gloria from a 6-part mass, 'In excelso throno,' by Henning Dedekind, is in the Breslau Stadtbibl. (MS. 100. Six folio part-books.) The title-page of a non-musical work by Henning Dedekind is of interest as it includes the names of father and son: 'Metamorphosis truculenta et subita, quae accidit anno 1585, irbente Apolline descripta und publicata per Henningum Dedekindum, neostadianum Saxonem, accesserunt epigrammata tria M. Friderici

Dedekindi senioris, Pastoris ad D. Michaelum, Lüneberg.' C. S.

DEFESCH, William, a Fleming by birth, was organist of the church of Notre Dame at Antwerp, and in 1725 succeeded Alfonso D'Eve as chapel-master there, but was in 1731 dismissed on account of his ill-treatment of some of the choir-boys under his charge. He then came to England, and established himself in London, where, in 1733, he produced an oratorio entitled 'Judith,' which enjoyed some degree of popularity, and in 1745 another called 'Joseph.' Whilst at Antwerp he composed a mass for voices and orchestra. His published works comprise several sets of sonatas and concertos for stringed and other instruments, some solos for the violoncello, and a collection of canzonets and airs, and some single songs. [See list in *Quellen-Lexikon.*] He was an able violinist. An engraved portrait of him was published in London in 1757. He died about 1758. W. H. H.

DEGREE. The word 'degree' is used to express the intervals of notes from one another on the stave. When they are on the same line or space they are in the same degree. The interval of a second is one degree, the interval of a third two degrees, and so on, irrespective of the steps being tones or semitones, so long as they represent a further line or space in the stave. Hence also notes are in the same degree when they are natural, flat, or sharp of the same note, as C and C♯, E and E♭; and they are in different degrees when, though the same note on an instrument of fixed intonation, they are called by different names, as F♯ and G♭, C and D♭♭. C. H. H. P.

DEGREES IN MUSIC. The ordinary degrees in music are those of Bachelor (B.Mus. or Mus.Bac.), and Doctor (D.Mus. or Mus.Doc.); but the University of Cambridge, under its recent regulations, grants three degrees—Bachelor, Master, and Doctor—the 'Mastership in Music' having, it would seem, been unknown since the 13th century, when some Spanish universities granted that degree. The degree of D.Mus. *honoris causâ* has been occasionally given to distinguished musicians, both British and foreign, by various universities, the custom dating from 1871 at Cambridge, and from 1878 at Oxford (there were however earlier instances at Durham). It has also been given by special Decree of Convocation at Oxford to Sir Hubert Parry, and by special Grace of the Senate at Cambridge to Sir C. V. Stanford. In their ordinary forms, musical degrees are unknown beyond Great Britain and Ireland, certain British colonies, and the United States of America (the first of these classes being alone treated in this article); but there have been a few examples of foreign honorary doctorates in music, Spontini and Franz having received that distinction from the University of Halle, and Andreas Romberg from the University of Kiel—one or two other cases are also known. Generally, however, foreign universities, when honouring musicians, have conferred honorary doctorates in Philosophy, as on Mendelssohn, Schumann, Brahms, and others; as in this country the honorary D.C.L. and LL.D. are given to persons entirely unconnected with law, among whom have been several musicians, who have thus sometimes received two honorary degrees from the same university, and frequently the same honorary degree from several—a custom apparently unusual abroad, at any rate with respect to musicians.

University of Oxford.—The history of musical degrees at both the old English universities is consistently anomalous and obscure. Their holders never seem to have been recognised as on the same level as the ordinary graduates; they were never required to reside, and the 'disputation' necessary in early times for all other degrees was never, it would appear, exacted from them. Until past the middle of the 19th century no formal examinations were instituted, and very little regularity of procedure existed, though the Laudian statutes of 1636 made certain provisions which are still in force. Sometimes the degrees, especially the Doctorate, seem to have been of a vaguely honorary character, as in the cases of Haydn's D.Mus. and the degree declined by Handel; though they never, except perhaps in the earliest times, were honorary in the strict modern sense, Haydn, for example, having, though the degree was offered, to submit some kind of an exercise. And in the more ordinary cases where the candidate had to support his application by some evidence of work, it took the form of a composition or exercise of no very fixed character, which seems not infrequently to have been considered a more or less formal matter, though we hear of some applicants being rejected, and in the absence of much really definite record it is very difficult to dogmatise. The first Oxford B.Mus. of whom we have knowledge was Robert Wydow (? 1499), the first Oxford D.Mus. Robert Fayrfax (1511); but there is little doubt that the degrees were of considerably older standing. It seems on the whole probable that they originated in the custom of giving degrees in the single arts of the Trivium and Quadrivium, and that they were in some respects similar to the long extinct degrees in grammar, though probably of greater dignity, grammar ranking as one of the arts of the Trivium, and music as one of the higher Quadrivium. The B.Mus. degree conferred at Oxford the right of reading and lecturing on the books of Boethius; the holders of the D.Mus. degree do not seem to have been in any way expected, even formally, to be teachers. As far as can be gathered, the 'exercise' seems, at first at any rate, to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University 'Act,' and on other public occasions.

The 'Music Act,' however, existed to some extent independently of degree exercises; the most important one on record took place in 1733, when Handel was specially invited to conduct several of his oratorios, including 'Athalia,' which was written for the occasion. When the 'Acts' fell into disuse, the performances of candidates' exercises continued as a mere matter of form independently of public ceremonies, till their abolition in recent years. The 'Music Lecture' or 'Speech' was a survival of the mediæval custom which required all newly appointed Masters of Arts to lecture on each portion of the Quadrivium, and had no original connection with the musical degrees. It seems in very early times to have been unsatisfactory, and was very often excused; later on it came to be given once a year, at the time of the Music Act, the lecturer being, as before, a freshly-created M.A. The first regular Lectureship in Music was founded in 1626 by William Heather; but after the tenure of John Allibond, a Master of Arts of Magdalen, no one could be found to take it, and the stipend was given to the deliverer of the music speech at the Act. Heather, however, also founded weekly practices of music under a Choragus; the practices were soon dropped, and the Choragus (afterwards, it is uncertain when, called Professor) seems, apart from perhaps examining the candidates' exercises, to have had no particular duties to perform till 1856, when lectures were required from him (Crotch had, however, previously given some of his own accord). In 1848 the offices of Professor and Choragus were divided (the latter being practically nominal, and still remaining so); and in 1856 a further office of Coryphæus or Precentor was instituted, but has since been abolished.

In 1862 the faculty was entirely reformed by Ouseley, who instituted formal examinations for both degrees, and regularised the hitherto very vague 'exercise.' There has been no material change in the nature of the examinations since that date: but several alterations in other matters have been made. In 1870 candidates were required to matriculate, and in 1877 were further required to pass Responsions or a recognised equivalent: in 1890, however, the University took a regrettably backward step in instituting a special 'Preliminary Examination for Students in Music' as a 'soft option' to Responsions. In 1890 the public performance of the Doctorate exercise was abolished (that of the exercise for the lower degree having been long since excused): and at the same time Sir John Stainer instituted various lectures and courses of instruction, given by resident graduates as deputies of the professor—a custom continued by the present professor, Sir Hubert Parry. In the early part of 1903 some useful legislation was passed, systematising the examinations with respect to fees and some other matters. The present regulations are as follows:—Candidates must pass Responsions, or an equivalent examination, or the 'Preliminary Examination for Students in Music,' which comprises two out of the five languages, Latin, Greek, French, German, and Italian. *Regulations for the B.Mus. degree.*—(1) First examination, consisting of Four-part Harmony and Counterpoint. (2) An exercise, being a vocal composition in five parts with accompaniments for a string band. (3) Final examination, including Five-part Harmony and Counterpoint, Fugue, the History of the Art of Music, Instrumentation and Musical Form, with a critical knowledge, tested *viva voce*, of certain prescribed scores. (The custom hitherto has been to set four papers, Harmony, Counterpoint, Fugue and Canon, and History.) *Regulations for the D.Mus. degree.*—(1) An exercise, being a secular or sacred cantata scored for a full orchestra. (2) Final examination, including Eight-part Harmony and Counterpoint, Original Composition, Instrumentation, and the History of the Art of Music. (The custom hitherto has been to set five papers, Harmony, Counterpoint, Fugue and Canon, Instrumentation, and History.) Fees (excluding college fees): for the preliminary examination, £1 : 1s.; for the B.Mus. degree, £16 : 6s.; for the D.Mus. degree, £32 : 2s. Women are examined, and certificates are granted to them.

The position of musical degrees at Oxford is at present (1904) one of curiously anomalous character. Alone of all degrees, they are absolutely non-residential: outside the examination-room the University takes practically no cognisance of their holders, who are indeed its members only in a very limited sense. In academical rights both Doctors and Bachelors of Music rank only just above undergraduates, and below Bachelors of Arts: and it is more than doubtful if they could have entrance to a ceremony announced as for 'graduates.' Holders of musical degrees may in a purely technical sense be members of the University (what the candidates are before the degree is taken it is very difficult to know), but the ordinary custom is undoubtedly to consider them as, in the absence of other standing, outside the academical pale. Matriculation is no doubt necessary before entrance to the first B.Mus. examination, but, except in the very rarest instances, the name is taken off the college books nearly as soon as it is on them: and the two or three societies (Queen's College, New College, and the Non-Collegiate Body), who divide among themselves practically all the non-resident musical candidates, waive, with a complaisance not altogether complimentary, the whole of their ordinary matriculation examinations. Consequently, apart from the distinctly unsatisfactory 'Preliminary Examination for Students in Music,' the University exacts no intellectual test (and nothing in the way of residence) from musical candidates—an anomaly which places the degrees in a position of uniquely inferior character. In 1898 it was proposed to make the degree of B.A. a necessary precursor to that of B.Mus. (thus making residence compulsory), in order to secure for graduates in Music university rights similar to those held by graduates in Law and Medicine. This proposal, warmly supported by some of the most eminent among British musicians, was open to the constitutional objection that the university statutes recognise no distinct Faculty of Music, and was rejected by the Hebdomadal Council. But the general trend of feeling, as shown in the requirements of at any rate nominal matriculation, and at any rate some sort of arts test—both unknown a generation ago—has been in the direction of altering an extraordinary state of things which is really indefensible. A glaring anomaly is none the better for having lasted a considerable time—many other old traditions of far wider importance have been swept away in modern Oxford; and if it be urged that the requirement of residence would be a hardship to young musicians, the University could quite fitly reply that the professional interests of organists do not come within its purview. There are now other universities in which all degrees alike are non-residential. Surely the only rational solution of the whole question is that all universities should grant their degrees solely to their own recognised and fully acknowledged members; and the Royal College of Music could, if it liked, exercise its rights under its charter (the Royal Academy could no doubt easily obtain a similar privilege) and grant degrees to those musicians who do not happen to be also university men. It is very hard to see why Oxford should continue to tolerate an indefensible anomaly, merely in order that a few individuals, entirely unconnected with the place, may derive professional benefit from the use of its name.

University of Cambridge. In all essential respects the early history of musical degrees at Cambridge is similar to that at Oxford, and requires no separate notice: the Music Lecture and Music Act were customs at both universities, and the status of the degrees and the general qualifications for them were the same, though the Bachelors were admitted to lecture on 'scientia musicalis' in general, not specifically on Boethius as at Oxford. The first Cambridge Bachelor of Music of whom we have record was Henry Habyngton (1463), the first Doctor, Thomas Saintwix (1463 or earlier). The professorship dates from 1684, when one Nicholas Staggins, master of the King's Band, was appointed, apparently merely by Court influence: no salary was, however, attached to the office till 1868. In 1857 Sterndale Bennett instituted formal examinations; and in 1875 the professor was required to lecture, a regulation subsequently expanded by the institution of a university lecturer in Harmony and Counterpoint, and the formation of a regular board of musical studies. The public performance of the B.Mus. exercise was abolished in 1868, that of the D.Mus. exercise in 1878. In 1878 candidates were requested to pass the university 'Previous Examination,' and in 1881 matriculation was made compulsory—these steps being taken some years later than at Oxford, and in a different order. In 1878 music (up to the standard of the first B.Mus. examination) was made an avenue to the ordinary B.A. degree for undergraduates of nine terms' residence, who had passed the 'Previous' and 'General' University examinations. In 1893 the University adopted the report of a Special Board of Music, and the necessary alterations in the University Statutes received the assent of the Privy Council shortly afterwards: the old regulations were concurrently in force for seven years subsequently in the case of the B.Mus. degree, and for five years in the case of the D.Mus. degree. The Board's report stated that 'they have had under careful consideration the exceptional position of the B.Mus. degree, involved in the fact that it is conferred upon persons who are not required to reside in the University. The various changes with regard to musical degrees which the Senate has sanctioned during the last fifteen years seem all to have tended in the direction of assimilating the procedure to that which obtains in other faculties. . . . It seems advisable that candidates of degrees in Music should have enjoyed no less advantages of general education than those who graduate in other faculties. The Board are of opinion that the time has now arrived when the degree of B.Mus. should be brought completely into line with the other degrees of the University, and conferred only after residence. . . As it is important that Bachelors of Music should have a degree to look forward to which should enable them to obtain the membership of the Senate, for which their residence and examinations shall have qualified them, the Board suggest the creation of the degree of Master of Music. . . The Board are of opinion that the present system of conferring the Doctorate in Music is unsatisfactory, as presenting a test which goes unnecessarily far in the technical direction, and gives insufficient encouragement to originality. They purpose, therefore, to assimilate the procedure of the degree of D.Mus. to that for the degrees of D.Sc. and D.Litt.' The present regulations are as follows: *For the B.Mus. degree.*—Candidates for the first examinations must be undergraduates in at least the second term of residence, who have passed Parts I. and II. of the University 'Previous Examination,' or a recognised equivalent; nine terms of residence are necessary for the degree itself. The first examination includes: (*a*) Acoustics; (*b*) Three-part counterpoint and double counterpoint in the octave; (*c*) Four-part harmony. The second examination includes: (*a*) Composition, instrumental and vocal—a substitute for the old 'exercise'; (*b*) Five-part

Counterpoint and Double Counterpoint; (*c*) Harmony; (*d*) Two-part Canon; (*e*) Two-part Fugue; (*f*) Sonata-form; (*g*) The pitch and quality of the stops of the organ; (*h*) Such knowledge of orchestral instruments as is necessary for reading from score; (*i*) The analysis of some classical composition announced six weeks before the examination; (*j*) Playing at sight from figured bass and from vocal and orchestral score; (*k*) General musical history; (*l*) A general knowledge of the standard classical compositions. *Regulations for the M.Mus. degree.*—(1) An examination including (*a*) Eight-part Counterpoint; (*b*) The highest branches of Harmony; (*c*) Four-part canon; (*d*) Four-part Fugue and Double Fugue; (*e*) Form in Practical Composition; (*f*) Instrumentation and scoring in Chamber and Orchestral Music; (*g*) The analysis of some classical composition announced six weeks before the examination; (*h*) The Art of Music historically and critically considered. (2) An exercise, with full orchestral accompaniment, containing portions of solo voices and for five-part chorus, and specimens of canon and fugue: there is also an oral examination for those whose exercises have been provisionally approved. *Regulations for the D.Mus. degree.*—A candidate must be a graduate in some faculty of the University (not necessarily in music), and must be not less than thirty years of age; he must send in not more than three (printed or manuscript) works, upon which his claim to a degree is based, such works to include either an oratorio, an opera, a cantata, an orchestral symphony, a concerto, or an extended piece of chamber music. Fees: for the B.Mus. degree, £14 : 3s. (if a B.A. £10 : 3s.); for the M.Mus. degree, £18 : 6s.; for the D.Mus. degree, £30 : 5s. Women are examined for the B.Mus. and M.Mus. degrees, and equivalent certificates are granted to them.

University of Dublin. Founded in 1591, but very few degrees in Music (the first of which was granted in 1612 to Thomas Bateson, the madrigal composer) were conferred till recent times. No Professorship in Music existed till 1845, except from 1764 to 1774, when Lord Mornington, father of the Duke of Wellington, held the position. In 1861 Sir R. P. Stewart was elected, and established a preliminary literary qualification for musical candidates, a principle peculiar to Dublin for sixteen years subsequently, but since accepted in one form or another by all British Universities. Candidates for degrees in music must matriculate in Arts, the examination including Latin and English Composition, Arithmetic, elementary Algebra and Euclid, English History, Modern Geography, and any two Greek and any two Latin authors. For Greek, music candidates may substitute French, German, or Italian: Acoustics is a special compulsory subject for all. *Regulations for the B.Mus. degree.*—(1) Preliminary examination: (*a*) Harmony in four parts; (*b*) Counterpoint in four parts, excluding combined kinds; (*c*) A general knowledge of Beethoven's pianoforte sonatas; (*d*) The history of English church music from Tallis to Purcell. (2) An exercise, vocal or instrumental, in not less than four movements, containing specimens of canon and fugue. (3) Final Examination; (*a*) Harmony in five parts; (*b*) Counterpoint in five parts; (*c*) Double Counterpoint and Canon in two parts; (*d*) Fugal Construction; (*e*) A knowledge of Bach's 'Wohltemperirtes Klavier'; (*f*) The history of the Oratorio, as treated by Handel, Haydn, and Mendelssohn. *Regulations for the D.Mus. degree.*—(Holders of the Oxford or Cambridge B.Mus. degree are admitted.) (1) An Exercise for voices and orchestra comprising an overture, at least one eight-part chorus, at least one solo with orchestra, and specimens of canon and fugue. (2) An examination including (*a*) Eight-part Harmony and Counterpoint; (*b*) Double and Triple Counterpoint; (*c*) Canon and Fugue in four parts; (*d*) Instrumentation; (*e*) A general acquaintance with the great masters' lives and works, the latter being tested by the identification of phrases from various masterpieces. Fees: for Matriculation, £15; for the B.Mus. degree, £10 (£5 to a B.A.); for the D.Mus. degree, £20. Degrees are conferred on women as well as on men.

University of London.—The first degree in music was granted in 1879; the Professorship dates from 1902. Candidates for degrees in music must pass the Matriculation examination, the subjects of which are: (*a*) English; (*b*) Elementary Mathematics; (*c*) Latin or Elementary Mechanics, Physics, Chemistry, or Botany; (*d*) two of the following, one of which must be a language if Latin is not taken under (*c*): Latin, Greek, French, German, Italian, Spanish, Portuguese, Sanscrit, Arabic, Hebrew, Ancient or Modern History, Geography, Logic, Drawing, Advanced Mathematics, Elementary Mechanics, Physics, Chemistry, or Biology. *Regulations for the B.Mus. degree.*—(1) Intermediate examination, comprising Acoustics, Melody, Time, Rhythm, Chord-construction, History of Music, so far as it relates to the growth of musical forms and rules, Harmony and Counterpoint in four parts. (2) An exercise 'which must be a good composition from a musical point of view,' for voices with string-orchestra accompaniment, containing five-part vocal counterpoint and specimens of imitation, canon, and fugue. (3) Final examination: (*a*) Practical Harmony and Thorough-Bass; (*b*) Five-part Counterpoint, with Canon and Fugue; (*c*) Form in musical composition; (*d*) Instrumentation, so far as is necessary for understanding and reading a full score; (*e*) Arranging for the pianoforte from an instrumental score; (*f*) A critical knowledge of the full scores of standard classical works, previously selected. A candidate may offer to be examined in playing at sight from a five-part vocal score, and from a figured bass. *Regulations for the D.Mus. degree.*—(1) An exercise 'which must be a good composition from a musical point of view,' for chorus and orchestra, containing eight-part harmony and eight-part fugal counterpoint, portions for one or more solo voices, and an instrumental overture in sonata form. (2) An examination including: (*a*) Practical Harmony up to the most advanced standard; (*b*) Eight-part counterpoint, with canon, fugue, etc.; (*c*) Form in composition, treatment of voices in composition, and instrumentation; (*d*) History of Music; (*e*) A detailed critical knowledge of the great classical masterpieces. A candidate may offer to be examined in playing at sight from a full orchestral score, and in extempore composition on a given subject. Fees: for matriculation, £2; for the B.Mus. degree, £10; for the D.Mus. degree, £10. Degrees are conferred on women.

UNIVERSITY OF DURHAM.—Founded in 1831; until of late years only honorary musical degrees were given. The Professorship dates from 1897. Candidates for degrees in music must (unless they are graduates in Arts of a British University) pass the 'examination for the Testamur qualifying for admission as a student in music.' Subjects, *either* any three of the following twelve, English, Geography, Arithmetic, English History, Religious Knowledge, Euclid, Algebra, Logic, Latin, Greek, French, German, *or* any two of the last four languages. *Regulations for the B.Mus. degree.*—(1) First examination, comprising Harmony and Counterpoint in four parts; (2) An exercise, for five-part chorus and string orchestra; (3) Final Examination: (*a*) Five-part Harmony; (*b*) Five-part Counterpoint; (*c*) Four-part Fugue, and Canon; (*d*) Form, and History of Music; (*e*) The full scores of certain selected works announced beforehand. *Regulations for the D.Mus. degree.*—(1) An exercise, for eight-part chorus and full orchestra, including an instrumental overture. (2) An examination, comprising: (*a*) Eight-part Harmony; (*b*) Eight-part Counterpoint; (*c*) Imitation, Canon, and Fugue; (*d*) Form; (*e*) Instrumentation; (*f*) History of Music; (*g*) Elementary Acoustics; (*h*) Knowledge of the standard classical works. Fees: for the preliminary examination, £1 : 10s.; for the B.Mus. degree, £14 : 10s.; for the D.Mus. degree, £16. Degrees are conferred on women.

VICTORIA UNIVERSITY.—The first musical degrees were conferred in 1894. Residence is necessary for degrees in music; as yet, however, Owens College, Manchester, is the only one of the constituent colleges which has provided the necessary schemes of lectures under the regulations. Candidates for musical degrees must pass the Preliminary Examination, comprising: (*a*) English Language and History; (*b*) Mathematics, and three of the following, of which one must be a language: (*c*) Greek; (*d*) Latin; (*e*) French; (*f*) German; (*g*) Another modern language; (*h*) Elementary Mechanics; (*i*) Chemistry; (*j*) Geography or Natural History. *Regulations for the B.Mus. degree.*—(1) First Examination: (*a*) Four-part Harmony; (*b*) General History of Music; (*c*) Elementary Acoustics. (2) Second Examination: (*a*) Five-part Harmony; (*b*) Four-part Counterpoint, ancient and modern; (*c*) History of Music, some special period; (*d*) Musical Forms; (*e*) Playing of a prepared and approved piece, and playing at sight. (3) Third Examination: (*a*) Five-part Counterpoint and Fugue; (*b*) Composition in various forms; (*c*) Orchestration. (4) An exercise for five-part chorus with accompaniment for a band of strings and wood-wind, with or without organ, including some portion for a solo voice, and specimens of Canon and Fugue. Candidates for the second and third examinations must produce certificates of attendance upon the approved courses of instruction. *Regulations for the D.Mus. degree.*—(1) Two Exercises: (*a*) The first movement of a symphony for full orchestra; (*b*) An Eight-part Contrapuntal Vocal Movement. (2) An Examination, including Eight-part Harmony and Counterpoint, and Composition for full orchestra and for various combinations of selected instruments. Fees: for Preliminary Examination, £2; for the B.Mus. degree, £8; for the D.Mus. degree, £10. The College fee for each year's course of lectures is £2 : 12 : 6. Degrees are conferred on women.

ROYAL UNIVERSITY OF IRELAND.—Founded in 1880. Candidates for degrees in music must have passed both the Matriculation and the First University Examinations, the subjects for which are the same, a more advanced knowledge being required at the latter. (*a*) Latin; (*b*) one of the following: Greek, French, German, Italian, Spanish, Celtic, Sanscrit, Hebrew, Arabic; (*c*) English Language and Literature; (*d*) Elementary Mechanics; (*e*) Natural Philosophy. *Regulations for the B.Mus. degree.*—(1) First Examination: (*a*) Elements of Acoustics; (*b*) Elements of Music; (*c*) History of Modern music; (*d*) Playing prescribed pieces, and also at sight, on two of the following: organ, pianoforte, violin. To obtain honours, more minute knowledge of the pass subjects must be shown, together with (*a*) Four-part Counterpoint in first species; (*b*) Temperament; (*c*) Musical Forms; more difficult pieces must also be played. (2) An exercise for four-part chorus with string orchestra or organ. (3) Final Examination: (*a*) Harmony and Counterpoint in five parts, Canon and Fugue; (*b*) History of Music and Musical Instruments; (*c*) Instrumentation; (*d*) Analysis of prescribed works; (*e*) Playing prescribed pieces, and also at sight, on two of the following: organ, pianoforte, violin. To obtain honours the extra subjects are (*a*) Double Counterpoint; (*b*) The physical reasons for differences of *timbre*; (*c*) Further works to be analysed; more difficult pieces have also to be played. *Regula-*

tions for the D. Mus. degree.—(1) An exercise, for eight-part chorus and orchestra, including an instrumental overture and portions for solo voices. (2) An examination including (*a*) Acoustics; (*b*) Eight-part Harmony and Counterpoint; (*c*) History of music from the earliest time; (*d*) Temperament; (*e*) Four-part double Fugue; (*f*) History of Harmony and Counterpoint; (*g*) Analysis of prescribed works; (*h*) Playing prescribed pieces, and also at sight, on two of the following: organ, pianoforte, violin. Fees: for Matriculation and First University Examinations, £1 each; for the B.Mus. degree, £3; for the D.Mus. degree, £5. Degrees are conferred on women.

University of Edinburgh.—The Reid Professorship of Music dates from 1839, but owing to various causes no regulations for degrees in music were made before 1893. The Preliminary Examination, compulsory for all music candidates except holders of degrees in Arts in recognised universities, includes (*a*) English, including Geography and British History; (*b*) Elementary Mathematics or Elementary Physics or Logic; (*c*) any two of the following: Latin, Greek, French, German, and Italian, one at least being a modern language. *Regulations for the B. Mus. degree.*—Candidates must attend a course or courses of instruction extending in all to not less than eighty lectures. (1) The 'First Professional Examination' includes (*a*) Singing or performing on some instrument; (*b*) Reading at sight (*c*) Elements of Music; (*d*) Four-part Harmony; (*e*) Elementary Counterpoint; (*f*) Form; (*g*) Outlines of the History of Music; (*h*) Ear tests. (2) The 'Second Professional Examination in Music and Literature' includes (*a*) one of the modern languages not taken in the preliminary examination; (*b*) Rhetoric and English Literature; (*c*) Five-part Harmony; (*d*) Advanced Counterpoint; (*e*) Two-part Canon and Four-part Imitation and Fugue; (*f*) Form (more advanced); (*g*) Elements of Instrumentation; (*h*) Critical Knowledge of certain prescribed scores; (*i*) Playing at sight from easy vocal and instrumental scores and from figured bass; (*j*) History of Music; (*k*) Acoustics and Physiology of the vocal organs. Each candidate will also be required to submit the following exercises: (*a*) A solo song with pianoforte accompaniment; (*b*) A four-part vocal composition; (*c*) An instrumental composition (other than a dance) for pianoforte or organ, or other instrument with accompaniment. *Regulations for the D. Mus. degree.*—The degree is granted in three departments: all candidates must be not less than twenty-five years of age. (1) Candidates as *Composers* must submit a prescribed number of vocal and instrumental compositions in the larger forms, and will be examined in (*a*) Advanced Counterpoint and Fugue; (*b*) Instrumentation; (*c*) The works of the great composers from Palestrina onwards. (2) Candidates as *Executants* will be required to perform solo and ensemble works in different styles, selected partly by themselves and partly by the examiners: they will be examined in sight-reading, playing from orchestral score, modulating, the history and literature of their special instrument, and the method of teaching it. (3) Candidates as *Theorists or Historians* must submit one or more treatises, the result of research and original thought, and will be examined in both the theory and the history of music, the examination being on a higher standard in the subject which the candidate selects as his specialty. Fees: for the Preliminary Examination, 10s. 6d.; for the B. Mus. degree, £10 : 10s.; for the D. Mus. degree they are not yet specified. Degrees are conferred on women.

University of Wales.—Constituted in 1894. Candidates for musical degrees must (unless holding an equivalent certificate) pass the Matriculation Examination in (*a*) English; (*b*) History of England and Wales; (*c*) Latin; (*d*) Mathematics and two of the following; (*e*) Greek; (*f*) Welsh, French, or German; (*g*) Dynamics; (*h*) Chemistry or Botany. *Regulations for the B. Mus. degree.*—Candidates must study in a constituent college of the university for three years, but the third year may be spent in an approved School of Music. Examinations are held at the close of each academic year. The 'Intermediate' qualifying courses include (*a*) Greek, Latin, English, Welsh, French, or German—as for the B.A. degree; (*b*) Acoustics; (*c*) History of Music before the 18th century; (*d*) Theory of Music, including 'Laws of Harmony,' Three-part Counterpoint, elementary Orchestration, and Form; (*e*) Composition in various vocal and instrumental forms. The 'Final' courses include (*a*) History of Music from the 18th century; (*b*) Theory of Music, including Harmony, Counterpoint, Canon, Fugue, Orchestration (strings only), and Form; (*c*) Composition—choral with string accompaniment, an overture, a sonata for piano or violin, and a string quartet. At the end of the third year, an exercise must be presented; no special regulations are yet issued with regard to this, nor with regard to any course of study or examination for the D. Mus. degree. Fees: for the Matriculation examination, £2; for an intermediate examination, 12s. 6d.; for a final examination, £1 : 5s. Degrees are conferred on women.

Except at Cambridge, candidates for the doctorate must already hold the B. Mus. degree; but this regulation was not in force at Oxford till 1626, nor at Cambridge (under the old regulations) till 1889. *Ad eundem* degrees are, however, occasionally conferred. Some other British universities than those above mentioned have the power to grant musical degrees, but have not yet issued any regulations on the subject; the University of St. Andrews has granted honorary degrees, but no others. The Archbishop of Canterbury possesses, and occasionally exercises, the privilege of creating Doctors of Music (as well as Doctors in other faculties, and, after specified examinations, Masters of Arts). All the doctorates are conferred at the Archbishop's discretion, and no rules are laid down with regard to them; but in all cases the Archbishop takes skilled advice as to the applicant's qualifications. The D. Mus. fees are not mentioned in the regulations, but they have been estimated at £63; and the fees for the M.A. degree, which may be taken as a general guide, 'must not be expected to be less than £55.' This is a vestige of the ancient rights of the occupant of the See as Legate of the Pope—rights which have however been, at various times from the 13th century downwards, strongly contested by representatives of the regular universities; it is highly probable that, sooner or later, this very eccentric relic of antiquity will be quietly allowed to lapse.

The 'Union of Graduates in Music' is a body including (with a very few exceptions) all the holders of the above-mentioned British degrees, both ordinary and honorary, as well as the women to whom equivalent certificates have been granted. It was founded in 1893, principally by the efforts of Sir John Stainer, 'for the protection of the value and dignity of the Degrees in Music regularly conferred in Great Britain and Ireland'; the immediate cause of its existence being an attempt made by a colonial university to grant degrees *in absentia* through an English agency. It publishes an annual 'Roll and Kalendar' containing particulars of its members' careers and qualifications and other matter of musical interest, and holds an annual general meeting, followed by a dinner. The chief part of its official work hitherto has consisted in the detection and exposure of those who have traded, in ways not altogether irreproachable, on the strange passion for ornamental letters which consumes a large section of the British public; but it has also dealt with other matters, such as the registration of teachers. It has done in many ways excellent work, and its energetic methods have been of much service to British music; but it might be wished that some of its prominent spokesmen would refrain from glorifying it as, practically, only another name for the exclusive salt of the profession—an attitude which appears very curious to those who, whether members of the Union or not, judge musicianship by living results, and decline to accept examinations as the last word of Art.

(Principal authorities consulted; Abdy-Williams, *Degrees in Music;* official regulations of the various Universities; the *Roll and Kalendar of the Union of Graduates in Music*, and the reports of its proceedings in *Musical News.*) E. W.

DEHN, Siegfried Wilhelm, musical writer, born at Altona, Feb. 25, 1799, died at Berlin, April 12, 1858. His studies at the University of Leipzig were interrupted in 1813 by his having to join the army against the French. On the restoration of peace he went to Plön and Leipzig, and in 1823 to Berlin, where he studied under Bernhard Klein in harmony and composition. He possessed strong literary tastes, and being a good linguist, made diligent researches on various subjects connected with music both in Germany and Italy, which he utilised in Marx's *Berliner Musikzeitung* and other periodicals. In 1842, on the recommendation of Meyerbeer, he was appointed librarian of the musical portion of the Royal Library at Berlin, a choice he amply justified. He was given the title of Königl. Professor in 1849. He catalogued the entire musical library, and added to it a number of valuable works scattered throughout Prussia, especially Pölchau's collection, containing, besides many interesting theoretical and historical works, an invaluable series of original MSS. of the Bach family. Dehn scored no fewer than 500 motets of Orlando Lasso, and copied for the press an enormous number of works by J. S. Bach. He it was who first published Bach's six concertos for various instruments (Peters, 1850); the concertos for one, two, and three claviers; and the two comic cantatas. At his instigation Griepenkerl undertook his edition of Bach's complete works for clavier and organ (Peters, Leipzig). Dehn also published a collection of vocal compositions in 4, 5, 6, 8, and 10 parts, called 'Sammlung älterer Musik aus dem XVI und XVII Jahrh.' (Crantz, Berlin). He succeeded Gottfried Weber in the editorship of the musical periodical *Cæcilia* (Schott), (1842-48). He had re-edited Marpurg's treatise on Fugue (Leipzig, 1858), had translated Delmotte's work on Orlando Lasso, under the title *Biographische Notiz über Roland de Lattre*, and was preparing a larger work on the same subject, from valuable materials collected with great labour, when he died. In addition to these and similar labours he conducted a large correspondence on musical subjects and formed many distinguished pupils, among whom may be mentioned Glinka, Kullak, A. Rubinstein, and F. Kiel. Among his friends were Kiesewetter and Fétis, for the latter of whom he collected materials equal to two volumes of his *Biographie universelle.* His theoretical works were *Theoretische-praktische Harmonielehre* (Berlin, 1840; 2nd edition Leipzig, 1858); *Analyse dreier Fugen . . . J. S. Bach's . . . und Bononcini's*, etc. (Leipzig, 1858), and *Lehre vom Kontrapunkt* (Schneider, 1859). The latter, published after his death by his pupil Scholz (2nd edition, 1883) contains examples and analyses of canon and fugue by Orlando Lasso, Marcello, Palestrina, etc. Dehn was a good practical musician and violoncellist. M. C. C.

DEISS, Michael, musician to the Emperor Ferdinand I. of Germany, for whose obsequies in 1564 he composed a motet for four voices, and eight other pieces, published by Joannelli in his *Thesaurus Musicus.* Other motets of his are contained in Schad's *Promptuarium Musicum.*

Deiss's part-writing was fluent and natural for his time, as is shown in his motet 'Misit Herodes rex.' M. C. C.

DEITERS, Hermann, born June 27, 1833, at Bonn, studied at first law and philology, taking the degree of Doctor in both faculties in 1858. He has held various scholastic appointments, successively at Bonn, Düren, Konitz, Posen, and Coblenz, and has a place in the Cultusministerium at Berlin. After some early contributions to Bagge's *Deutsche Musikzeitung*, and other musical papers, he wrote various important articles in the *Allgem. Mus. Zeitung*, such as 'Beethovens dramatische Compositionen,' 'R. Schumann als Schriftsteller,' 'Max Bruchs Odysseus,' etc. He published the first authoritative biography of Brahms, in 1880 (English translation by Mrs. Newmarch in 1888), completed after the master's death by a new edition, 1898. Deiters's most important work has been in the revising and editing of A. W. Thayer's monumental life of Beethoven. The German translation from Thayer's original English (MS.) in the three volumes published during the author's lifetime (in 1866, 1872, and 1879) were his work. Since Thayer's death, Dr. Deiters has undertaken to revise and complete the work; vol. i. of the new edition appeared in 1901. M.

DELABORDE, E. M., an eminent French pianist and composer, was born in Paris, Feb. 7, 1839; he was a pupil of Alkan and Moscheles, and on completing his studies, made successful tours in England, Germany, and Russia. In 1873 he was appointed professor at the Paris Conservatoire, and has since devoted himself to teaching with the greatest success. He wrote an overture, 'Attila'; an opéra-comique, 'La Reine dort'; twelve preludes, études, and fantasias, for piano, a quintet for piano and strings, and songs. G. F.

DELDEVEZ, Édouard Marie Ernest, born in Paris, May 31, 1817, died there Nov. 6, 1897; entered the Conservatoire in 1825, where he was pupil of Habeneck, Halévy, and Berton. [He obtained the first prize in 1833, the second prize for fugue in 1837, and the second 'prix de Rome' in 1838 for his cantata 'La Vendetta,' which he subsequently revised and printed (op. 16). That he was not only a talented violinist and leader, but also a sound and melodious composer, is shown in his published works. These consist of songs, sacred choruses, two trios (opp. 9 and 23), quartets (op. 10), a quintet (op. 22), concert-overtures (opp. 1 and 3), symphonies (opp. 2, 8, 15), besides some still unpublished; a 'Requiem' (op. 7), and dramatic works. Among his ballets performed at the Opéra we may mention 'Lady Henriette' (third act), 'Eucharis' (1844), 'Paquita' (1846), and 'Vertvert' (1851), which contain much pleasing and brilliant music. This learned and conscientious musician also published an Anthology of Violinists, 4 vols. (op. 19)—a selection of pieces by various composers, from Corelli to Viotti; a work *Des Principes de la formation des intervalles et des accords* (1868); the *Cours complet d'harmonie et de haute composition* of Fenaroli; *Transcriptions et Réalisations d'œuvres anciennes*;] *Curiosités Musicales* (1873, a dissertation on some doubtful passages in the classical masters' works); *La notation de la musique classique comparée à la notation de la musique moderne; De l'exécution d'ensemble; L'Art du Chef d'orchestre* (1878); *La Société des Concerts* (1887). He was appointed second conductor at the Opéra in 1859, and had the same post at the Concerts du Conservatoire; in 1872 he became chief conductor of these concerts, and in 1873 succeeded Hainl as chief conductor at the Opéra. In October of the same year he was chosen to direct the class for instrumental performance, then newly instituted at the Conservatoire. Deldevez retired from the conductorship of the Opéra in 1877, and from his duties at the Conservatoire in 1885. [See Altès for the various changes of posts.] G. F. Additions in square brackets from M. Gustave Chouquet's article in the first edition of the Dictionary.

DELIBES, Clément Philibert Léo, born at St. Germain du Val (Sarthe), on Feb. 21,[1] 1836, came to Paris in 1848, and was admitted into the Solfège class at the Conservatoire, and at the same time sang in the choirs of the Madeleine and other churches. Having obtained a first prize for solfège in 1850, he studied pianoforte, organ, harmony, and advanced composition under Le Couppey, Benoist, Bazin, and Adolphe Adam respectively. Through the influence of the last-named, he became accompanist at the Théâtre Lyrique in 1853, and also organist in the church of St. Pierre de Chaillot, and elsewhere, before his final appointment at St. Jean St. François, which he held from 1862 to 1871. He devoted himself from an early period to dramatic composition, and [after his first essay, 'Deux Sous de Charbon' (Folies Nouvelles, 1855)] wrote several short comic operas for the Théâtre Lyrique—'Maître Griffard' (1857), 'Le Jardinier et son Seigneur' (1863); and a number of operettas for the Folies Nouvelles, the Bouffes Parisiens, and the Variétés, of which some were very successful—'Deux vieilles Gardes' (1856), 'L'Omelette à la Follembûche' (1859), 'Le Serpent à plumes' (1864), 'L'Écossais de Chatou' (1869), etc. He also wrote a number of choruses for male voices, a mass and some choruses for the school children of St. Denis and Sceaux, where he was inspector. In 1863 Delibes became accompanist at the Opéra, and in 1865 second chorus master (under Victor Massé): he kept this appointment until 1872, when he gave it up on the occasion of his marriage with the daughter of Mlle. Denain, a former actress at the Comédie Française. [In

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[1] Date verified by register of birth.

1865 a cantata, 'Alger,' was performed.] By his appointment at the Opéra a new career was opened out to him. Having been commissioned to compose the ballet of 'La Source' (Nov. 12, 1866) in collaboration with the Polish musician Minkous, he displayed such a wealth of melody as a composer of ballet music, and so completely eclipsed the composer with whom he had as a favour been associated, that he was at once asked to write a divertissement called 'Le Pas de Fleurs' to be introduced into the ballet of his old master, Adolphe Adam, 'Le Corsaire,' for its revival (Oct. 21, 1867). He was finally entrusted with the setting of an entire ballet, on the pretty comedy 'Coppélia' (May 25, 1870), which is rightly considered his most charming production, and which has gained for him a full recognition. He did not wish, however, to confine himself to the composition of ballets; in 1872 he published a collection of charming melodies, 'Myrto,' 'Les Filles de Cadiz,' 'Bonjour, Suzon,' etc., and on May 24, 1873, he produced at the Opéra Comique a work in three acts, 'Le Roi l'a dit,' which, in spite of the charm and grace of the first act, has not had a lasting success, in Paris at least, though it has met with considerable favour in Germany. [It was given by the pupils of the Royal College of Music, at the Prince of Wales' Theatre, Dec. 13, 1894.] After this Delibes returned to the Opéra, where he produced a grand mythological ballet, 'Sylvia' (June 14, 1876), which confirmed his superiority in dance music. In spite of this fresh success Delibes was still anxious to write a serious vocal work, and produced a grand scena, 'La Mort d'Orphée,' at the Trocadéro Concerts in 1878. He then composed two dramatic works for the Opéra Comique, 'Jean de Nivelle' (March 8, 1880) and 'Lakmé' (April 14, 1883). [A five-act opera, 'Kassya' (completed by E. Guiraud after the composer's death), was given at the Opéra Comique, March 21, 1893. Some other dramatic pieces ('Le Don Juan suisse,' and 'La princesse Ravigotte') remain in MS.] His ambition was certainly laudable, but though his musical ability secured him a partial success, these more serious works have not such lasting charm as his lighter productions. In spite of this reservation, Delibes was, nevertheless, one of the most meritorious composers of the modern French school. In addition to the above works he composed incidental music for 'Le Roi s'amuse,' on its revival at the Comédie Française, Nov. 22, 1882, and has published several songs, almost all intended for representations at the last-named theatre. Among them are 'Ruy Blas,' 'A quoi rêvent les jeunes filles,' and 'Barberine.' In 1877 Delibes was made Chevalier of the Legion of Honour; in Jan. 1881 he succeeded Reber, who had just died, as professor of advanced composition at the Conservatoire; and in Dec. 1884 he was elected a member of the Institut in the place of Victor Massé. [He died in Paris, Jan. 16, 1891. A memoir of Delibes by E. Guiraud was published in Paris, 1892.] A. J.

DELLE SEDIE, ENRICO, eminent singing-teacher, was born at Leghorn, June 17, 1826. When a student, under the tuition of Galeffi, Persanola, and Domeniconi, he was imprisoned as a revolutionary; his début took place as a baritone in Verdi's 'Nabucodonosor,' at Florence in 1851. He sang in many parts of Italy, and in 1861 appeared at the Théâtre Italien in Paris, and was soon afterwards appointed professor of singing at the Conservatoire. He has enjoyed a high reputation for many years, and has published various books, *L'Arte e fisiologia del canto* (Milan, 1876), and *L' estetica del canto e dell' arte melodrammatica* (Milan, 1886). Both works were published in English translations in New York, and were later combined in one *Complete Method of Singing*. (Baker's *Biog. Dict. of Musicians.*)

DELMOTTE, HENRI FLORENT, born at Mons, 1799, died there, March 9, 1836, librarian of the public library at Mons, and author of *Notice biographique sur Roland Delattre*, etc. (Valenciennes, 1836). This work was translated into German by Dehn. The authenticity of the chronicler Vinchant, from whom Delmotte took the chief part of his facts, has been contested since his death. (See LASSO.) At the time of his death Delmotte was collecting materials for the life of Philippe de Mons. M. C. C.

DEMANTIUS, JOHANN CHRISTOPH, composer, born at Reichenberg, Dec. 15, 1567; lived in Leipzig in 1594-95, was cantor at Zittau in 1597, and in 1607 at Freyberg in Saxony, where he died April 20, 1643. His works (for list see the *Quellen-Lexikon*) comprise songs sacred and secular, dances, and threnodies, or funeral laments, besides two elementary works, *Isagoge artis musicæ*, etc. (Nuremberg, 1607, 10th edition, Freyberg, 1671) and *Forma musices, gründlicher . . . Bericht der Singekunst* (Budissin, 1592). Four 8-part motets are printed in the Florilegium Portense, and a short 'Domine ad adjuvandum,' *a* 4, in Proske's *Musica Divina*—Lib. Vesperarum. M. C. C.

DEMEUR, ANNE ARSÈNE, *née* Charton, was born March 5, 1827, at Saujon (Charente), was taught music by Bizot of Bordeaux, and in 1842 made her début there as Lucia. She sang next at Toulouse, and in 1846 at Brussels. On July 18 in the same year she made a successful début at Drury Lane as Madeleine in 'Le Postillon,' and also played both Isabelle and Alice ('Robert'), Eudoxie, on production of 'La Juive' in England, July 19, and with great success as Angèle ('Domino Noir') with Couderc, the original Horace. On Sept. 4, 1847, she married M. Demeur the flautist.[1] In 1849-50 she was first female singer of Mitchell's French Company at St. James's Theatre, and became highly popular in various light parts, many of which were then new to England, viz. Angèle, Henriette ('L'Ambassadrice'), Isabelle ('Pré aux Clercs'), Zanetta, Feb. 12, 1849; Laurette ('Cœur de Lion'), and Adèle (Auber's 'Concert à la Cour'), both on Feb. 26, 1849; Lucrezia ('Actéon') March 4, 1849; the Queen of Léon (Boisselot's 'Ne touchez pas à la Reine'), May 21, 1849; Countess ('Comte Ory'), June 20, 1849; Anna ('Dame Blanche'), Camille ('Zampa'), Jan. 4, 1850; Rose de Mai ('Val d'Andorre'), Jan. 17; Virginie ('Le Caid'), Feb. 11; Catarina ('Les Diamans'), etc. She sang at the Philharmonic Concert of March 18, 1850; in 1852 she appeared in Italian at Her Majesty's on July 27, as Amina; and on August 5, in the Duke of Saxe-Coburg-Gotha's 'Casilda.' 'She made an impression when singing in French comic opera by her pleasing voice and appearance and by a certain cosiness of manner which was very charming' (Chorley). Mme. Charton-Demeur having sung with little success in 1849 and 1853 at the Opéra Comique, adopted the Italian stage, and won both fame and fortune in St. Petersburg, Vienna, in North and South America, and in Paris at the Italiens as Desdemona in 1862. On August 9 of that year she played the heroine on the production of Berlioz's 'Béatrice et Bénédict' so much to the composer's satisfaction that he requested her to play Dido in 'Les Troyens à Carthage,' produced at the Lyrique, Nov. 4, 1863. Berlioz has commemorated in his Memoirs her great beauty, her passionate acting and singing as Dido, although she had not sufficient voice wholly to realise his ideal heroine, and last, not least, her generosity in accepting the engagement at a pecuniary loss to herself, a more lucrative offer having been made her for Madrid. On the conclusion of the run of the opera she sang at Madrid, but afterwards returned to the Lyrique, where, on May 1, 1866, she played Donna Anna with Nilsson (Elvira) and Carvalho (Zerlina). For many years Mme. Charton lived in retirement, but occasionally appeared at concerts, viz. at the Berlioz Festival at the Paris Opéra, with Nilsson in the 'duo-nocturne' from 'Béatrice et Bénédict,' March 22, 1870; at the Pasdeloup concerts with Monjauze in the finale to the second act of Reyer's 'Sigurd,' performed for the first time, March 30, 1873; and made her last appearances at the same concert as Cassandra in the first production of Berlioz's 'Prise de Troie,' Nov. 23 and 30, and Dec. 7, 1879. She died in Paris, Nov. 30, 1892. A. C.

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[1] DEMEUR, JULES ANTOINE, born Sept. 23, 1814, at Hodimont-lez Verviers—studied the flute at the Brussels Conservatoire from Lahore—subsequently learnt the Boehm flute from Dorus at Paris; from 1842 to 1847 was first flautist at the Brussels Opera, and as such

DEMI-SEMI-QUAVER, the half of a semiquaver; in other words, a note the value or duration of which is the quarter of a quaver and the eighth part of a crotchet. In French 'triple croche'; in Italian 'semi-bis-croma'; in German 'zweiunddreissigstel,' whence the American 'thirty-second note.' It is shown, when single, in this form, 𝅘𝅥𝅰, and, when joined, thus, 𝅘𝅥𝅰𝅘𝅥𝅰; its rest is 𝅁.

DEMONIO, IL. Opera in three acts; the words by Wiskowatov, after Lermontov's poem, music by Anton Rubinstein. Produced at St. Petersburg, Jan. 25, 1875, and at Covent Garden, June 21, 1881. M.

DÉMOPHON, tragédie lyrique, in three acts; words by Marmontel; music by Cherubini, his first opera in Paris; produced at the Académie Royale, Dec. 5, 1788.

DEMUNCK or DE MUNCK. See MUNCK, DE.

DENEFVE, JULES, violoncellist and composer, born at Chimay, 1814, entered the Brussels Conservatoire in 1833. He studied the violoncello under Platel and Demunck; became professor of the violoncello at the École de Musique, and first violoncello at the theatre, and at the Société des Concerts at Mons. Within a few years he became director of the École, conductor of the Société des Concerts, and founder and conductor (1841) of the Roland de Lattre choral society. He composed three operas for the Mons theatre; a number of choruses for men's voices; several cantatas (one for the erection of a statue to Orlando Lasso in 1858); a Requiem, and various orchestral pieces. Denefve was a member of the 'Société des beaux arts et de littérature' of Ghent, and honorary member of the most important choral societies in Belgium and the north of France. [He died August 19, 1877.] M. C. C.

DENGREMONT, MAURICE, a violinist of Franco-Brazilian origin, was born at Rio, March 19, 1866. As a youth he made public appearances on the continent with extraordinary success, but ultimately gave way to habits of dissipation, and died prematurely at the age of twenty-seven, in August 1893. W. W. C.

DENKMÄLER DER TONKUNST. The title of a publication of ancient music, inaugurated by Dr. Chrysander with a reprint of Palestrina's four-part motets. After five volumes, the series was merged in other publications, the first volume of Corelli and Couperin being completed by a second volume of each. (See those names.) The contents were as follows:—

i. Palestrina's four-part motets, book i. ed. Bellermann.
ii. Carissimi's Oratorios (Jephte, Judicium Salomonis, Baltasar, Jonas).
iii. Corelli's works, ed. Joachim, book i.
iv. Couperin's suites, ed. Brahms, vol. i.
v. Urio's Te Deum (afterwards withdrawn, and issued as one of the 'Supplemente' to Chrysander's edition of Handel).

DENKMÄLER DEUTSCHER TONKUNST. In May 1892, a committee of musicians, including Brahms, Joachim, Chrysander, Herzogenberg, Spitta, and Helmholtz, undertook the publication of a series of musical reprints under this title, and with financial help or subvention from the Government. After the first two volumes, a long interval elapsed, during which

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played at Drury Lane in 1846; relinquished that post to accompany his wife on all her engagements.

the Austrian musicians had followed the good example, and had started their own set of 'monuments' with Government support. (See below, DENKMÄLER DER TONKUNST IN OESTERREICH.) On the resumption of the scheme in 1900, the German series was divided into two sections, one for Germany and one for Bavaria, the latter being called 'Second series,' in a somewhat confusing way. The following is a list of the volumes already published :—

I. 1892. Samuel Scheidt's 'Tabulatura nova' for organ, etc., ed. Max Seiffert.
II. 1894. H. L. Hassler's 'Cantiones Sacræ,' ed. H. Gehrmann.
III. 1900. F. Tunder's solo cantatas and choral works, ed. Max Seiffert.
IV. 1901. J. Kuhnau's Clavier works, ed. K. Päsler.
V. 1901. J. R. Ahle's selected vocal works, ed. Joh. Wolff.
VI. 1901. Matthias Weckmann and Chr. Bernhard, selected vocal works, ed. M. Seiffert.
VII. 1902. H. L. Hassler's Masses, ed. Jos. Auer.
VIII. 1902. Ignaz Holzbauer, 'Günther von Schwarzburg,' opera in three acts, ed. J. H. Kretzschmar, part i.
IX. 1902. Do. Part ii.
X. 1902. Joh. Caspar F. Fischer's 'Journal du Printemps,' and D. A. S.'s 'Zodiacus,' ed. E. von Werra.
XI. 1903. D. Buxtehude, Sonatas, vln. vcello. and harpsichord, ed. C. Stiehl.
XII. 1903. Heinrich Albert's 'Arien,' part i. ed. Eduard Bernoulli.

ZWEITE FOLGE. BAYERN.

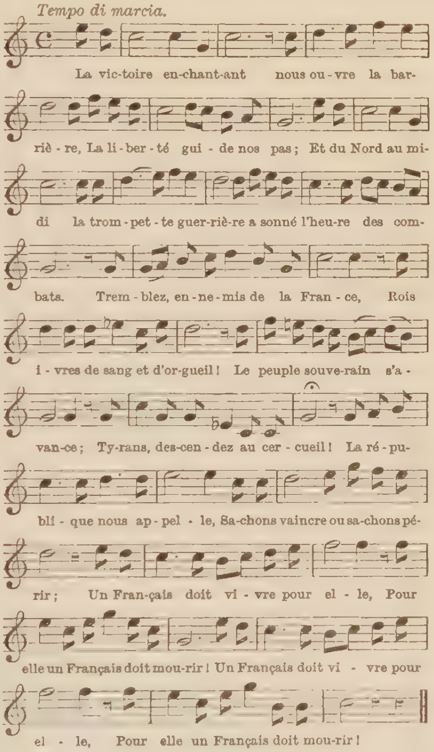
I. 1900. E. F. dall' Abaco, selected works, part i. ed. A. Sandberger.
II. 1901. (i.) Joh. and W. H. Pachelbel's clavier works, ed. M. Seiffert. (ii.) J. K. Kerll's selected works, part i. ed. A. Sandberger.
III. 1902. (i.) Symphonies of the Mannheim School (J. Stamitz, F. X. Richter, and A. Filtz), ed. H. Reimann. (ii.) 1903, L. Senfl's works, vol. i. ed. Th. Kroyer.
IV. 1903. (i.) Organ works of Joh. Pachelbel, with some by Hieronymus Pachelbel, ed. M. Seiffert.

DENKMÄLER DER TONKUNST IN OESTERREICH.

I. 1894. (i.) J. J. Fux's Masses, ed. J. E. Habert and G. A. Glossner. (ii.) George Muffat's 'Florilegium Primum' for strings, ed. H. Rietsch.
II. 1895. (i.) J. J. Fux's Motets, part i. ed. J. E. Habert. (ii.) Muffat's 'Florilegium secundum,' ed. Rietsch.
III. 1896. (i.) Joh. Stadlmayer's Hymnus, ed. J. E. Habert. (ii.) Marcantonio Cesti's 'Pomo d' Oro' part i. ed. Guido Adler. (iii.) Gottlieb Muffat's 'Componimenti musicali,' ed. Guido Adler.
IV. 1897. (i.) J. J. Froberger's clavier works, part i. ed. Guido Adler. (ii.) Cesti's 'Pomo d' Oro,' part ii. ed. Guido Adler.
V. 1898. (i.) Heinrich Isaac's 'Choralis Constantinus' book i. ed. E. Bezecny and W. Rabl. (ii.) Heinrich Biber's violin sonatas, ed. Guido Adler.
VI. 1899. (i.) Handl's 'Opus musicum,' motets, part i. ed. E. Bezecny and J. Mantuani. (ii.) Froberger's clavier works, part ii. ed. Guido Adler.
VII. 1900. Six Trent Codices, MSS. of vocal works of the 15th century, ed. Guido Adler and O. Koller.
VIII. 1901. (i.) And. Hammerschmidt's 'Dialogi,' part i. ed. A. A. W. Schmidt. (ii.) Joh. Pachelbel's 94 compositions for organ, ed. H. Botstiber and M. Seiffert.
IX. 1902. (i.) O. von Wolkenstein's Lieder, ed. J. Schatz and O. Koller. (ii.) J. J. Fux's Church sonatas and overtures (instrum. music, part i.) ed. Guido Adler.
X. 1903. (i.) Orazio Benevoli's Festmesse and Hymnus, ed. Guido Adler. (ii.) J. J. Froberger's organ and clavier works, part iii. ed. Guido Adler.

DENZA, LUIGI, born in 1846 at Castellammare di Stabia, Italy, entered the Conservatoire at Naples at the age of sixteen, and studied composition under Mercadante and Serrao. Although in 1876 an opera from his pen on the subject of Wallenstein was produced at Naples, his activity as a composer has been almost entirely limited to songs, of which he has written over five hundred to Italian, French, and English texts. Residing in London since 1879, he has published a series of drawing-room successes, but he will always be best known as the composer of the Neapolitan ditty, 'Funiculì Funiculà,' which, written in 1880, had the most remarkable run of any modern song, considerably more than half a million copies having been sold, and translated versions issued in almost every civilised language. An unconscious compliment was paid to it by Herr Richard Strauss, who, under the impression that it was a genuine folk-song, put it into his orchestral suite, 'Aus Italien.' Denza is one of the directors of the London Academy of Music. Since 1898 he has been professor of singing at the Royal Academy of Music. E. E.

DÉPART, CHANT DU. This national air was composed by Méhul to some fine lines by Marie Joseph Chénier, for the concert celebrating the fourth anniversary of the taking of the Bastille (July 14, 1794). Chénier was in hiding at the house of Sarrette when he wrote the words, and the original edition, by order of the National Convention, states merely 'Paroles de . . . . ; musique de Méhul.' Of all the French patriotic songs this is the only one actually written during the Terror. The first verse is as follows :—


Tempo di marcia.
La vic-toire en-chant-ant nous ou-vre la bar-
riè-re, La li-ber-té gui-de nos pas; Et du Nord au mi-
di la trom-pet-te guer-riè-re a sonné l'heu-re des com-
bats. Trem-blez, en-ne-mis de la Fran-ce, Rois
i-vres de sang et d'or-gueil! Le peuple souve-rain s'a-
van-ce; Ty-rans, des-cen-dez au cer-cueil! La ré-pu-
bli-que nous ap-pel-le, Sa-chons vaincre ou sa-chons pé-
rir; Un Fran-çais doit vi-vre pour el-le, Pour
elle un Français doit mou-rir! Un Français doit vi-vre pour
el-le, Pour elle un Français doit mou-rir!

[Braham used the opening phrase, perhaps unintentionally, in 'The Death of Nelson.'] G. C.

DEPPE, LUDWIG, a distinguished pianoforte teacher, was born at Alverdissen, Lippe, Nov. 7, 1828; studied with Marxsen at Hamburg, subsequently with Lobe at Leipzig, and settled in Hamburg in 1857, where he founded a musical society, and was its conductor till 1868. From 1874 to 1886 he was Hofcapellmeister in Berlin, and in 1876 he conducted the Silesian Musical Festival founded by Count Hochberg. He died at Bad Pyrmont, Sept. 5, 1890. (Riemann's

Lexikon.) The special object of his system of technique, a minute description of which is given in Amy Fay's *Music Study in Germany* (Chicago, 1880, soon translated into German, and finally published in London, by Macmillan in 1886), was the acquirement of an absolutely even touch by the adoption of a very soft tone and a slow pace in practising, a seat much lower than most teachers recommend, and minute attention to the details of muscular movement. It undoubtedly did much to restore a pure style of piano-playing after the exaggerations in the direction of force, into which many of the followers of Liszt had been led. Emil Sauer and Donald F. Tovey are among the most distinguished of the advocates of the Deppe system. M.

DERING or DEERING, RICHARD, Mus.Bac., [an illegitimate son of Henry Dering of Liss near Petworth], was educated in Italy. He returned to England with a great reputation as a musician, and for some time practised his profession in London. In 1610 he took the degree of Bachelor of Music at Oxford. Being strongly importuned thereto he became organist to the convent of English nuns at Brussels in 1617. Upon the marriage of Charles I. in 1625, Dering was appointed organist to the Queen, Henrietta Maria, and was also one of the King's musicians. He died in the Roman communion early in 1630. Dering's published works are wholly of a sacred kind. They consist of 'Cantiones Sacræ sex vocum cum basso continuo ad Organum,' Antwerp, 1597; 'Cantiones Sacræ quinque vocum,' 1617; 'Cantica Sacra ad melodium madrigalium elaborata senis Vocibus,' Antwerp, 1618; 'Cantiones Sacræ quinque vocum,' 1619; 'Canzonette' for three and four voices respectively, two books, 1620 (the author's name is here, as often elsewhere, given as 'Richardo Diringo Inglese'); 'Cantica Sacra ad Duos & Tres Voces, composita cum Basso-continuo ad Organum,' London, 1662. On the title-page of this work, which is dedicated to the Queen-Dowager, Henrietta Maria, Dering is styled 'Regiæ Majestatis quondam Organista.' In 1674 Playford published a second set of Cantica Sacra by various composers, in which are eight motets attributed to Dering, but which Playford, in his preface, candidly admits were 'by some believed not to be his.' In the library of the Royal College of Music are preserved in manuscript imperfect sets of parts of the following compositions by Dering: anthem, 'Unto Thee, O Lord'; madrigal, 'The Country Cry'; some motets, and several fancies for viols. [In the Christ Church library, Oxford, are several MS. motets, etc., and others are in the Music School, Oxford; Peterhouse, Cambridge, the British Museum, etc. His compositions are said in Mace's *Musick's Monument* to have enjoyed great favour at Cambridge before the introduction of the 'scoulding violins.' Additions and corrections from *Dict. of Nat. Biog.*; C. F. A. Williams's *Degrees in Music*; Eitner's *Quellen-Lexikon*, etc. The author of the last-named book doubts the statement often made, that Dering was one of the first to use figured basses in his 'Cantiones Sacræ' of 1597, as no copy of that book seems to be in existence now, and it is possible that it has been confused with the collection of twenty years later.] W. H. H.

DES. The German name for D flat.

DÉSERTEUR, LE, a musical drama in three acts, words by Sedaine, music by Monsigny—his best; produced at the Théâtre des Italiens, March 6, 1769, and revived at the Opéra Comique, Oct. 30, 1843.

DESMARETS, HENRI, born in Paris, 1662, and brought up at the court of Louis XIV. His first compositions were sacred, and were made public under the name of Goupillier. His first opera, 'Didon,' in five acts, was performed Sept. 11, 1693. It was followed by 'Circé' (1694), 'Théagène et Chariclée' and 'Les Amours de Momus' (1695), 'Vénus et Adonis' (1697), 'Les Fêtes Galantes' (1698), and additions to 'L'Europe Galante' (1699). About this time he got into trouble in consequence of a secret marriage with the daughter of a dignitary at Senlis, and had to escape to Spain, where he became, in 1700, maître de musique to Philip V. In 1704 his 'Iphigénie en Tauride,' with sundry additions by Campra, was given in Paris, but he does not appear to have returned from Spain until 1714, when he took up his residence at Lunéville, under the patronage of the Duke of Lorraine, with whose help he obtained, in 1722, the ratification of his marriage. In that year his 'Renaud, ou la Suite d'Armide' was performed in Paris, and on Sept. 7, 1741, the composer died, in prosperous circumstances, at Lunéville. M.

DESPRÉS. See JOSQUIN.

DESSAUER, JOSEF, born in May 1798 at Prague, was a pupil of Tomaczek and Dionys Weber, became a successful and prolific writer of songs, string quartets, pianoforte pieces, etc., and wrote the operas 'Lidwina' (1836), 'Ein Besuch in St. Cyr' (1838), 'Paquita' (1851), 'Domingo' (1860), and 'Oberon' (not performed). His song, 'Lockung' was for many years a favourite in England. Dessauer died at Mödling near Vienna, July 8, 1876. (Riemann's *Lexikon.*)

DESSOFF, FELIX OTTO, born Jan. 14, 1835, at Leipzig, was a pupil of the Conservatorium there, studying with Moscheles, Hauptmann and Rietz; was conductor in the theatres of various small towns between 1854 and 1860, was appointed in the latter year conductor of the court opera in Vienna, and had a position there in the Conservatorium of the Gesellschaft der Musikfreunde, and as director of the Philharmonic concerts. In 1875 he became conductor at Carlsruhe, being succeeded in Vienna by Richter. In 1881 he was appointed first conductor at the opera at Frankfort. He published some chamber music, etc., and died at Frankfort, Oct. 28, 1891. (Riemann's *Lexikon.*)

DESTOUCHES, ANDRÉ- CARDINAL, born in Paris about 1672, was one of the 'mousquetaires du roi,' and at the age of twenty-five leapt into fame with his first opera, 'Issé' (1697); he held the offices of 'inspecteur général de l'Académie royale de musique,' and of 'surintendant de musique du roi.' His other works for the French stage are as follows :—

Amadis de Grèce (1699); Marthésie (1699); Omphale (1701); Le Carnaval et la Folie, comédie-ballet (1704); Le professeur de Folie (1711); Callirhoé (1712); Télémaque et Calypso (1714); Sémiramis (1718); Les Éléments, an elaborate ballet in which Louis XV. danced (1721), Destouches's best work, to which Lalande contributed two numbers. It has been edited by M. Vincent d'Indy in recent years. Les Stratagèmes de l'Amour, in three acts and prologue (1726).

The last-named work, unlike all the other operas, which have five acts and a prologue, has only three acts and prologue. Besides these dramatic works, some of which contain passages of considerable dignity and beauty, Destouches wrote two cantatas, 'Œnone' (1716), and 'Sémélé' (1719). Some other things are ascribed to him in the *Quellen-Lexikon.* He died about 1749. M.

DESTRANGES, LOUIS AUGUSTIN ÉTIENNE ROUILLÉ, French musical critic, born at Nantes, March 29, 1863, has done much for the advancement of Wagner's cause in France, and has edited since 1890, *L'Ouest-Artiste,* an important French musical review. He is a contributor to the *Guide musical,* and to the *Monde Artiste,* in the latter of which he gave an account of an interview with Verdi at Genoa in 1890, when that composer expressed his opinions of certain French musicians in a way that made a sensation in French musical circles. Destranges has published many critical works; *Les Interprètes musicaux du Faust de Goethe, Les œuvres lyriques de César Franck, L'Œuvre théâtral de Meyerbeer, Fervaal de d'Indy, Les Femmes de Wagner, Tannhäuser, Le Rêve de Bruneau* (and other works of the same master) *Samson et Dalila de Saint-Saëns, Souvenirs de Bayreuth,* etc. G. F.

DESWERT. See SWERT, DE.

DETTINGEN TE DEUM, THE, written by Handel to celebrate the victory of Dettingen (June 26, 1743). 'Begun July 1743'; first performed (not at the thanksgiving service, July 28, but) at the Chapel Royal, St. James's, Nov. 27, 1743. Many of the themes and passages are from URIO.

DEUS MISEREATUR is the psalm (lxvii.) used in the evening service of the Anglican Church after the lessons, alternatively with the Nunc Dimittis. It is considered as a 'responsory psalm' in conformity with the 17th canon of the Council of Laodicea, which appointed lessons and psalms to be read alternately.

In the ancient church the psalm was used at Lauds, and in the Sarum use it was coupled with the bidding prayer on Sundays. Nevertheless it is not in Cranmer's Prayer-Book of 1549, and consequently has no special chant given for it in Marbeck's *Book of Common Prayer Noted,* of 1550. It was appointed as an alternative to the Nunc Dimittis in the revised edition of the Prayer-Book, 1552. Like its fellow, the 98th Psalm, it is not so often used as the Nunc Dimittis, partly because it seems less appropriate than that canticle, and partly because it is longer.

Settings of it are comparatively rare. To take, for example, the most famous ancient collections of services; there is only one setting in Barnard's collection, viz. that by Strogers; there are three in Boyce's, and only two in Arnold's. With regard to the setting in Barnard's collection, it is worth remarking that there is a quaint note at the end of the index suggesting that it should be sometimes used as an anthem. C. H. H. P.

DEUX JOURNÉES, LES. Comédie lyrique in three acts, words by Bouilly, music by Cherubini; produced at the Théâtre Feydeau, Jan. 16, 1800. Translated into German, at various times, as 'Der Wasserträger,' 'Die Tage der Gefahr,' and 'Graf Armand, oder die Zwei unvergesslichen Tage,' and into English as 'The Escapes; or, the Water Carrier'; produced, in a very mutilated state, in London 1801, and at Covent Garden, Nov. 12, 1824, with the 'overture and all the music.' In Italian, produced at Drury Lane, June 20, 1872, as 'Le due Giornate,' for one night only. Beethoven thought the book of this opera the best in existence. It was again revived at the Princess's Theatre, by the Carl Rosa Company, with Santley as Mikheli, Oct. 27, 1875. G.

DEVELOPMENT. A word used in two somewhat different senses; on the one hand of a whole movement, in a sense analogous to its use with reference to an organism; and on the other of a subject or phrase, with reference to the manner in which its conspicuous features of rhythm or melody are employed by reiteration, variation, or any other devices which the genius or ingenuity of the composer suggests, with the object of showing the various elements of interest it contains.

The term is very apt and legitimate when used in the above senses, which are in reality no more than the converse of one another; for the development of a movement is rightly the development of the ideas contained in its subjects; otherwise in instrumental music neither purpose nor unity of design could be perceived. It must, however, be borne in mind that the mere statement of a transformed version of a subject is not development. A thing is not necessarily developed when it is merely changed, but it is so generally when the progressive steps between the original and its final condition can be clearly followed.

The most perfect types of development are to be found in Beethoven's works, with whom not seldom the greater part of a movement is the constant unfolding and opening out of all the latent possibilities of some simple rhythmic figure. It is impossible to give examples, owing to the space they would require; but reference may be made to the first movement of the Symphony in C minor; the Scherzo of the Ninth Symphony; the Allegro con brio of the Sonata in C minor, opus 111; the last movement of the Sonata in F, opus 10, No. 2; and the last movement of the Sonata in A, opus 101. [Development is the quality which differentiates two important schools of composition in modern music. Brahms's skill in development, for example, is one of his most striking merits, while in Dvořák, Tchaikovsky, and many other admired composers, there is little or nothing that can be called real development, but only reiterations, more or less wearisome as the case may be, of the thematic material, with new tonal effects.] C. H. H. P.

DEVIL'S OPERA, THE, in two acts, words by G. Macfarren, music by G. A. Macfarren; produced at the English Opera House, August 13, 1838.

DEVIN DU VILLAGE, LE (The Village Sorcerer), an Intermède, in one act; words and music by J. J. Rousseau; played for the first time at Fontainebleau, Oct. 18, 1752, and at the Académie Royale, March 1, 1753. Last played in 1829, after more than 400 representations; some one threw a perruque on the stage, which decided its fate. It was translated and adapted as 'The Cunning Man' by Dr. Burney in 1766. [The popular hymn-tune formerly known as 'Rousseau's Dream' is adapted from the divertissement in the 'Devin du Village.'] G.

DEVRIENT, WILHELMINE SCHRÖDER. See SCHRÖDER.

DIABELLI, ANTON or ANTONIO, head of the firm of Diabelli & Co., music publishers in Vienna, and composer of pianoforte and church music, born Sept. 6, 1781, at Mattsee near Salzburg. He was at first a chorister, and afterwards studied at the Lateinschule at Munich. Being intended for the priesthood he received a good general education in the convent of Raichenhaslach, and profited much from association with Michael Haydn, who superintended his musical studies. When the Bavarian convents were secularised in 1803, he gave up the idea of taking orders, went to Vienna, and was warmly received by Joseph Haydn. His piano pieces are well written, at once graceful and good practice, and both these and his numerous arrangements had an immense popularity. His masses, especially the 'Landmessen' (for country churches), are widely spread in Austria, being for the most part easy to execute, and interesting, if not particularly solid. He also composed songs for one and more voices, and an operetta, 'Adam in der Klemme.' He soon became a popular teacher of the pianoforte and guitar, made money enough to become partner with Peter Cappi the music-publisher in 1818, and in 1824 the firm became Diabelli & Co. The latter half of his life is much more interesting than the former, as it brings us into contact with one of the first music-publishing establishments in Vienna, where Czerny was for many years a daily visitor, and where all the leaders of the musical world went in and out. In 1852 the firm became C. A. Spina, and in July 1872 F. Schreiber, under which name it still continues, though the business was purchased in May 1876 by A. Cranz of Hamburg. Its publications amounted to over 25,000 in 1880. In Diabelli's time it acquired the publications of the extinct firms of M. Artaria, L. Kozeluch, Th. Weigl, Berka, Leidesdorf, Pennauer, and Traeg, and in 1855 those of Carlo Mecchetti. The firm published specially for Schubert, Czerny, Strauss, and Lanner; also Marpurg's *Abhandlung von der Fuge*, revised by Sechter, and Reicha's *Lehrbuch*; and, under the title *Ecclesiasticon*, a collection of church music. In 1874 a fresh catalogue of publications was issued, and a thematic catalogue of Schubert's published works, compiled with his usual exhaustive accuracy by Nottebohm. Diabelli died in Vienna, April 8, 1858. His quiet and unassuming life made him many friends, some of whom in 1871 erected a tablet to his memory on the house at Mattsee in which he was born. Beethoven wrote his thirty-three Variations (op. 120) on a waltz of Diabelli's, and this alone will preserve his name to posterity should it disappear in other ways. C. F. P.

DIADESTE. A buffo Italian opera, words by Fitzball, music by Balfe; produced at Drury Lane, May 17, 1838.

DIAMANTS DE LA COURONNE, LES. Opéra-comique in three acts, words by Scribe and St. George, music by Auber; produced at the Opéra Comique, March 6, 1841; at the Princess's Theatre, London, May 2, 1844, as 'Crown Diamonds' with Mme. Anna Thillon in the part of Catarina.

DIAPASON originally meant the interval of an octave, because it was *διὰ πασῶν χορδῶν συμφωνία*, the consonance arrived at by going 'through all the strings of the lyre' from first to last. In this sense it is used by Dryden:—

> Through all the compass of the notes it ran,
> The diapason closing full in man.

In French it came to mean a tuning-fork, and hence also the pitch which was as it were registered by it; the 'Diapason normal' being the standard of pitch supposed to be generally accepted in France, which gave 435 vibrations for the *a′* above middle C at a temperature of 59° Fahr. which is equivalent in equal temperament to A = 439 at 68° Fahr. (See PITCH.) C. H. H. P.

The Diapasons are the glory of the organ, and may be said to consist of the bold and dignified flue-pipe work of foundation tone and pitch, which forms the backbone of the tonal department of the organ or manual to which it belongs.

In a narrower sense the subject may be divided under two heads—the Open Diapason and the Stopped Diapason. The Open Diapason—the more important of the two—is literally the ground work of the tone of the organ, and as a Great organ stop consists of cylindrical open metal pipes of true speaking length, the CC pipe approaching 8 feet in length, and being about 6 inches in diameter.

The lower portion of this stop is generally made use of to form the front, or show pipes, when, if necessary, the pipes are made over-length, *i.e.* the pipes are longer than the speaking length; the back part of the pipe is cut away to give the pitch desired, a portion of the metal at the upper end of the speaking length being so cut as to form a tongue or tongues for tuning purposes.

In the Pedal department the pipes are of true 16 feet speaking length, and are usually,—but not always,—made of wood; they are square, or rather rectangular, in section.

The Stopped Diapason is of wood (or of metal in the Treble), and although the pitch is of 8 feet *tone*, the pipe itself is of only half its true speaking length, the upper end being closed by a stopper or tompion, which causes it to sound an octave below the true open speaking length.

In the Treble portion the stoppers are pierced, which imparts a reedier quality to the tone.

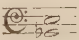
The tone of stopped pipes is soft, full, smooth and mellow, blending and contrasting well with other qualities of tone. Lieblich Gedacts, Clarionet Flutes and Rohr Flutes are varieties of the Stopped Diapason. (See BOURDON.)

Very delicate Fancy Stops or Reeds do not come under the heading of Diapason work. T. E.

DIAPENTE was the ancient Greek name for the consonance of the fifth. By the musicians of the 17th and 18th centuries a canon in the fifth was called in Epidiapente or Subdiapente, as it answered above or below.

DIAPHONIA. (1) Dissonance as opposed to Symphonia or consonance. 'Dissonantia et Diaphonia idem sunt: nam, ut dicit Isidorus, diaphoniæ sunt voces discrepantes sive dissonæ, in quibus non est jocundus sed asperus sonus.' (Marchettus of Padua *ap.* Gerbert, *Scriptores*, iii. 80*b*.)

(2) A primitive form of discant, also known by the name of Organum, described by Hucbald[1] and Guido, in which the melody of the vox principalis was accompanied by the vox organalis at the fourth below, subject only to certain rules for the avoidance of the dissonant tritone



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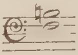
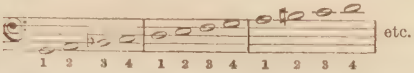
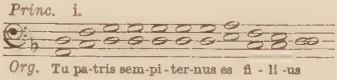


Hucbald's scale was laid out in tetrachords thus:—

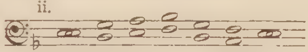


the four notes of the second tetrachord being the four finals of the church modes. The golden rule of Diaphony for the avoidance of the tritone, or dissonance between the second note of one tetrachord and the third note of the tetrachord below, is that the vox organalis must never descend below the fourth note of a tetrachord, though it may move from one tetrachord to another according to the movement of the vox principalis. Hucbald illustrates this, in his own peculiar notation, by examples of the same melody in each of the four authentic modes, thus:—

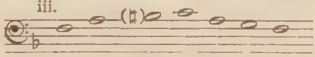
i.



ii.

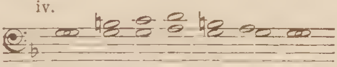


iii.



This transposition, we are told, is not apt for organal response, because the B is generally sung natural.

iv.



In the first of these examples Gerbert prints B♭ and A as the last two notes of the organum, but the author's comment: 'You will notice that the vox organalis can begin here with a consonance at the fourth below, but that it does not afterwards pass below C on account of the tritone between B♭ and E,' shows that C and D are the notes intended.

Hucbald assures us that diaphony, if sung slowly and with the gravity which befits it—'quod suum est hujus meli,' cannot fail to produce a pleasing effect. (Gerbert, i. 166, 188; Coussemaker, ii. 75.)

Guido gives us the additional information that the intervals of a whole tone, major third and perfect fourth are admissible, but not that of a semitone, and rarely that of a minor third. It follows that the fifth, sixth, and seventh modes, which have a whole tone, major third and perfect fourth above F, C, and G respectively, are best adapted for diaphony, and that the third and fourth modes, which have a semitone and minor third above B♮ and E respectively, are the least suitable.

The vox organalis, he tells us, should not, as a rule, descend below C, or, in the higher registers, below F. If a B♮ occur in the vox principalis, the organum must take G. The close may be either at the fourth below or at the unison. In the latter case the vox organalis should rise to the unison by a whole tone or major third, not by a semitone or minor third.

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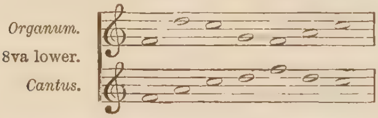
[1] The *Musica Enchiriadis*, which contains the fullest account of Diaphonia, is by some attributed not to Hucbald, but to Odo of Cluny. (See ODO.)

Both writers appear to apply the term diaphony to a still cruder form of discant, in which the melody was accompanied *throughout* at the fourth below, or sometimes at the fifth below. In this case the vox organalis might be doubled at the octave above, or the vox principalis at the octave below; or four, or even six parts could be obtained by doubling or trebling both principal and organum. If we may judge by the disposition of the tones and semitones in one of Hucbald's examples, as printed by Gerbert, i. 166, the tritone and imperfect fifth were avoided in this form of discant by the use of B♮ and F♯.

In the first volume of the *Oxford History of Music*, Mr. Wooldridge has devoted a chapter to the diaphony of Hucbald and Guido, to which the reader is referred for more precise information on a subject that is not free from difficulty.

(3) The term *diaphonia* is also applied by John Cotton and other writers to the next stage in the development of discant, in which contrary motion is employed, and the vox organalis moves freely both above and below the canto fermo. The following example is from the anonymous treatise printed at p. 225 of Coussemaker's *Histoire de l'Harmonie au Moyen Âge*:—



By the 13th century the term *diaphonia* for polyphony had generally given place to *discantus*, though even so late a writer as Johannes de Muris speaks of 'diaphonia sive discantus' (Coussemaker, *Scriptores*, ii. 395*a*). J. F. R. S.

DIARMID. Grand Opera in four acts, founded on Celtic Legends. Written by the Marquis of Lorne (now Duke of Argyll), K.T., and composed by Hamish MacCunn (op. 34). Produced at Covent Garden (by the Royal Carl Rosa Company), Oct. 23, 1897.

DIATESSARON was the ancient Greek name for the consonance of the fourth—διὰ τεσσάρων χορδῶν συμφωνία.

DIATONIC is the name given to music which is confined to notes proper to the signature of the key in which they occur—such as the white notes only, in the key of C major. The different forms of the minor scale are considered diatonic. Therefore the major seventh and major sixth, which often occur instead of the minor seventh and minor sixth in the signature of a minor scale, can be used without the passage ceasing to be diatonic. The theme of the Finale of the Choral Symphony is a splendid example of a diatonic melody. C. H. H. P.

DIBDIN, Charles, was the son of a parish-clerk at Southampton, where he was born on or before March 4, 1745, his mother being in her fiftieth year and he being her eighteenth child. [The statements that his father was a silversmith, and with regard to his mother's age, etc., rest on Dibdin's own assertions and are considered as 'most improbable' by the writer of the article in the *Dict. of Nat. Biog.*] His grandfather was a considerable merchant, who founded the village near Southampton which bears his name. Dibdin's eldest brother, who was twenty-nine years his senior, was captain of an Indiaman and father of the Rev. Dr. Thomas Frognall Dibdin, the well-known bibliographer. [Charles Dibdin was admitted a chorister of Winchester Cathedral in June 1756, and remained in the choir till November 1759. The records of Winchester College give no support to the statement that he was at school there. F. G. E.] He had a good voice and a quickness in learning, which induced Kent to compose anthems for him and teach him to sing them, and Fussell, who afterwards succeeded Kent as organist, taught him the rudiments of music and a few common tunes. All musical knowledge beyond that he acquired for himself, studying chiefly the concertos of Corelli and the theoretical works of Rameau. The place of organist at Bishop's Waltham becoming vacant, Dibdin offered himself for it, but was rejected on account of his youth. When fifteen years old his eldest brother brought him to London and placed him in the music warehouse of Johnson in Cheapside, where however he did not remain long, a friend having advised him to try the stage. He obtained an engagement at Covent Garden Theatre as a singing actor. About the same time he began to write verses as well as music, in which he was encouraged by Beard, then become manager of the theatre, who advised him to try his hand at something for the stage, promising to bring it out at Dibdin's benefit. He accordingly set to work and wrote and composed 'The Shepherd's Artifice,' a pastoral, which was performed at his benefit on May 21, 1762, and repeated in the following season, the author-composer performing the character of Strephon. He had performed in the summer of 1762 at the Richmond theatre on the hill; and he now obtained an engagement at Birmingham, where he not only played at the theatre but sang at Vauxhall. In the beginning of 1765 the opera of 'The Maid of the Mill' was about to be produced at Covent Garden, and some difficulty arising with Dunstall, who was to have played Ralph, Dibdin was requested by Beard to undertake the part. He made a decided hit, and at once established himself firmly in the public favour. In 1767 he composed part of the music for 'Love in the City,' and in the next year two-thirds of that of 'Lionel and Clarissa.' In 1768 Dibdin transferred his services from Covent Garden to Drury Lane, where he signalised himself by his composition of the music of 'The Padlock,' and his admirable performance of Mungo in it. In the following year he was engaged to compose for Ranelagh, where he produced 'The Maid the Mistress,' 'The Recruiting Sergeant,' and 'The Ephesian Matron.' He likewise composed some of the music for the Shakespeare Jubilee at Stratford-on-Avon in 1769. In 1772 Thomas King, having become proprietor of Sadler's Wells, engaged Dibdin to write and compose some little musical pieces to be brought out there. In 1774 Dibdin produced 'The Waterman,' and in 1775 'The Quaker,' pieces which kept uninterrupted possession of the stage for many years. At the end of the latter season he quitted Drury Lane owing to differences that had arisen between him and Garrick, and exhibited at Exeter Change a piece called 'The Comic Mirror,' in which well-known characters of the day were personated by puppets. In 1776 he took a journey into France, where he remained some time. On his return in June 1778 he was engaged as composer to Covent Garden Theatre at a salary of £10 a week, but he held the appointment for two or three seasons only. In 1782 he projected the erection of the Royal Circus (afterwards the Surrey Theatre), which was opened Nov. 7, 1782, Dibdin undertaking the general management, Hughes the equestrian department, and Grimaldi (father of the afterwards famous clown) the stage direction. For this theatre the ever-active pen of Dibdin was employed in the production of numerous little musical pieces and pantomimes. The first season was remarkably successful. In the second, dissensions broke out amongst the managers, in consequence of which he retired from the theatre. He then made an attempt to regain his position at the patent theatres, and succeeded in getting his opera, 'Liberty Hall' (containing the popular songs of 'Jack Ratlin,' 'The High-mettled Racer,' and 'The Bells of Aberdovey'), brought out at Drury Lane on Feb. 8, 1785. Soon afterwards he listened to a proposal to erect a theatre at Pentonville, where he purposed representing spectacles in which hydraulic effects should be introduced. He proceeded to some extent with the building, which he intended to call 'Helicon,' but his application for a licence was refused, and shortly afterwards a gale of wind destroyed the edifice and put an end to the project. Dibdin next meditated a visit to India, and, to raise funds for the purpose, in 1787-88 made a tour through a large part of England and gave entertainments. He published an account of this tour in 1788, in a quarto volume, under the title of *The Musical Tour of Mr. Dibdin*. In the summer of 1788 he sailed for India, but the vessel being driven to take shelter in Torbay, he finally abandoned his intention and returned to London. Dibdin next resolved to rely on his own unaided exertions, and in 1789 produced at Hutchins's Auction Room, King Street, Covent Garden, the first of a series of 'table entertainments' of which he was author, composer, narrator, singer, and accompanist, under the title of 'The Whim of the Moment.' On the first evening there was an attendance of only sixteen persons. Dibdin, however, persevered; he engaged the Lyceum and brought out 'The Oddities,' the success of which was at once decisive; and no wonder, for it contained, amongst others, the songs, 'To Bachelors' Hall,' ''Twas in the good ship Rover,' 'The Flowing Can,' 'Saturday night at sea,' 'Ben Backstay,' 'I sailed from the Downs in the Nancy,' 'The Lamplighter,' and 'Tom Bowling'; the last written on the death of his eldest brother, Captain Thomas Dibdin. And here it may be observed that nearly the whole of those sea-songs that contributed so largely during the war to cheer and inspire the hearts of our seamen, and gained for their author the appellation of the Tyrtæus of the British Navy, were written by Dibdin for his entertainments. In 1790 'The Oddities' was revised, and ran seventy-nine nights, when it was succeeded by 'The Wags,' which was performed for 108 nights. The great sale of 'Poor Jack,' the copyright of which with eleven other songs he had sold for £60, and which in a short time had brought its purchaser a profit of £500, induced Dibdin about this time to become his own publisher. In 1791 he removed from the Lyceum to a room in the Strand, opposite Beaufort Buildings, which he opened under the name of Sans Souci, and where he remained for four years. He then built for himself a small theatre on the east side of Leicester Place, which he opened under the same name in 1796. In 1795 Dibdin published a *History of the Stage*, in five volumes, and in 1803 his *Professional Life*, in four volumes. [He had published several novels previously, such as *The Devil*, 1785; *Hannah Hewitt*, 1792; *The Younger Brother*, 1793; and a periodical *The Bystander*, 1787.] In 1805 he sold his theatre and retired from public life. In 1803 Government granted him a pension of £200 per annum, but this being withdrawn on a change of ministry he was led to open a music shop in the Strand as a means of subsistence. The speculation, however, failed, and he became bankrupt. A subscription for his relief was opened in 1810, with part of which an annuity of £30 was purchased for himself, his wife and daughter successively. Subsequently his pension was restored to him. [He brought out another play 'The Round Robin' at the Haymarket in 1811, and composed songs for Dr. Kitchener's 'Belle Assemblée.'] Towards the end of the year 1813 Dibdin was attacked by paralysis, and on July 25, 1814, he died at his residence in Arlington Street, Camden Town. He was buried in the cemetery belonging to the parish of St. Martin-in-the-Fields, in Pratt Street, Camden Town, where there is a monument to his memory. Dibdin's two sons, Charles and Thomas, were well-known dramatists.

The following is a list of Dibdin's operas and other dramatic pieces. Of those marked thus * he was author as well as composer: —

*The Shepherd's Artifice, 1763; Love in the City (part of the music), 1767; Damon and Phillida, Lionel and Clarissa (part of the music), and The Padlock, 1768; The Maid the Mistress, The Recruiting Sergeant, The Ephesian Matron, The Jubilee, Doctor Ballardo, Queen Mab, and The Captive, 1769; Pigmy Revels, 1770; The Wedding Ring, and The Institution of the Garter, 1771; *The Ladle, *The Mischance, The Brickdust Man, *The Widow of Abingdon, and The Palace of Mirth, 1772; The Trip to Portsmouth, The Deserter (partly selected from Monsigny and Philidor), and *The Grenadier, 1773; *The Waterman, A Christmas Tale, and *The Cobler, 1774; *The Quaker, and The Two Misers, 1775; *The Seraglio, The Blackamoor, *The Metamorphoses, *The Razor Grinder, *Yo, Yea, or, The Friendly Tars, *The Old Woman of Eighty, *The Mad Doctor, *She is mad for a Husband, *England against Italy, *The Fortune Hunter, and *All's not Gold that Glitters, 1776; *Poor Vulcan, *Rose and Colin, *The Wives Revenged, *Annette and Lubin, and *The Milkmaid, 1778; Plymouth in an Uproar, *The Chelsea Pensioner, *The Mirror, and *The Touchstone, 1779, *The Shepherdess of the Alps, *Harlequin Freemason, and *The Islanders, 1780; *Jupiter and Alcmena, 1781; *None so blind as those who won't see, 1782; *The Barrier of Parnassus, *The Graces, *The Saloon, *Mandarina, or, The Refusal of Harlequin, *The Land of Simplicity, *The Passions, *The Statue, *Clump and Cudden, *The Benevolent Tar, *The Regions of Accomplishment, *The Lancashire Witches, *The Cestus, *Pandora, *The Long Odds, Tom Thumb, and Harlequin the Phantom of a Day (all for the Royal Circus), 1782-84; *Liberty Hall, 1785; Harvest Home, 1787; *A Loyal Effusion, 1797; and *Hannah Hewitt, 1798.

His table entertainments were—

The Whim of the Moment, and The Oddities, 1789; The Wags, 1790; Private Theatricals, 1791; The Quizzes, 1792; Coalition, 1792; Castles in the Air, 1793; Nature in Nubibus, and Great News, 1794; Will of the Wisp, and Christmas Gambols, 1795; Datchet Mead, and The General Election, 1796; The Sphinx, and Valentine's Day, 1797; King and Queen, 1798; A Tour to the Land's End, and The Goose and the Gridiron, 1798; Tom Wilkins, 1799; The Cake House, 1800; A Frisk, 1801; Most Votes, 1802; New Year's Gifts, Britons, strike home, Heads and Tails, Valentine's Day, The Election, A Trip to the Coast, The Frolic, 1804; The Professional Volunteers, Rent Day, Commodore Pennant, Heads or Tails, and Cecilia, 1805.

Besides these Dibdin was author of 'The Gipsies,' a comic opera for which Dr. Arnold composed the music, *The Harmonic Preceptor*, a didactic poem, 1804, *The Musical Mentor*, *Music Epitomised*, and a few novels and miscellaneous works. [Corrections and additions from *Dict. of Nat. Biog.* See also *Musical Times* for 1886, p. 68. A bibliography of Dibdin's works, by a descendant, appeared intermittently in *Notes and Queries*, 1901–4.] W. H. H.

DIBDIN, HENRY EDWARD, the youngest son of Charles Dibdin the younger, was born at Sadler's Wells, Sept. 8, 1813. He acquired his first knowledge of music from his eldest sister, Mary Anne, afterwards Mrs. Tonna, an excellent harpist, pupil of Challoner and Bochsa. He subsequently studied the harp under Bochsa, and also became proficient on the organ and violin. [He appeared as a harpist at Covent Garden, August 3, 1832, at Paganini's last appearance.] Early in 1833 Dibdin went to Edinburgh, where he [held the honorary post of organist of Trinity Chapel, and] established himself as a teacher. He died there May 6, 1866. Dibdin composed a few psalm tunes and some pieces for the organ and pianoforte, but he is best known as the compiler of *The Standard Psalm Tune Book* (1857), the largest and most authentic collection of psalm tunes ever published, the contents being mainly derived from ancient psalters; also of *The Praise Book* (1865). Besides his attainments as a musician Dibdin possessed considerable skill as a painter and illuminator. Additions from *Dict. of Nat. Biog.* W. H. H.

DICKONS, MRS., daughter of a gentleman named Poole, was born in London about 1770, or possibly rather later. Her musical talent was early developed. [At six years old she played Handel's concertos.] She became a pupil of Rauzzini, and in 1787 appeared at Vauxhall Gardens as a singer. Her progress was rapid, and she became engaged at the Concert of Ancient Music and other concerts. On Oct. 9, 1793, she made her appearance at Covent Garden Theatre as Ophelia in 'Hamlet' [and shortly afterwards as Polly in the 'Beggar's Opera']. She next sang in several of the principal towns of England, Scotland, and Ireland with great success. [She married in 1800, and retired for a time, but resumed her career, and reappeared at Covent Garden in 1807 as Mandane in 'Artaxerxes.' She joined the Drury Lane company in 1811.] She was subsequently engaged at the King's Theatre, where on June 18, 1812, she performed the Countess in Mozart's 'Nozze di Figaro' to the Susanna of Mme. Catalani. In 1816 she was engaged at the Italian opera at Paris. From thence she went to Italy. On her return to England she was again engaged at Covent Garden, where she appeared Oct. 13, 1818, as Rosina in Bishop's adaptation of Rossini's 'Barber of Seville.' In 1822 she was compelled by ill-health to relinquish her profession. [See the *Dict. of Nat. Biog.*, from which the additions above are taken.] She died May 4, 1833. W. H. H.

DICTIONARIES OF MUSIC. The oldest known work of the kind is that of the learned Flemish musician Jean Tinctor, entitled 'Terminorum musicæ Diffinitorium,' 15 sheets, 4to, undated, but in all probability printed with the type of Gérard de Flandre, and published at Naples, 1474. The original is extremely rare, but Forkel has reprinted it in his *Allgemeine Litteratur der Musik*, and thus placed it within the reach of students. (See TINCTORIS.) The *Glossarium* of Du Cange also includes many musical terms and explanations useful to historians of music. Musical archæologists will further do well to consult Ménage—whose *Dictionnaire étymologique de la langue Françoise* appeared in 1650—and the *Dictionnaire Universel* (Rotterdam, 1690) of Furetière, afterwards remodelled by Basnage (The Hague, 1701). These works are often overlooked, and the credit of having written the two oldest dictionaries of music is generally assigned to Janowka and the Abbé Sébastien de Brossard. The Bohemian organist wrote in Latin, and his *Clavis ad thesaurum magnæ artis musicæ* (Prague, 1701) was unknown to Brossard when he published his *Dictionnaire de Musique* (Ballard: Paris, 1703). See BROSSARD. Taking into account the enormous difficulties under which they laboured, both authors are deserving of great praise for works so eminently useful to students of musical terminology. Amongst their imitators may be named Walthern, Grassineau, and J. J. Rousseau. Walthern's work, *Alte und neue musikalische*

Bibliothek, oder musikalisches Lexicon, was originally published at Weimar, but the second edition (Leipzig, 1732) is the important one. In it he so far adopted the plan suggested by Brossard at the end of his dictionary, that his work forms a kind of complement to that. In his *Musical Dictionary* (London, 1740, 1 vol. 8vo; 2nd ed. 1769) James Grassineau made ample use of Brossard's definitions and examples; but his work is much more complete, and his remarks on the music of the ancients and on musical instruments evince much reading, and may still be consulted with advantage. J. J. Rousseau in his *Dictionnaire de Musique* (Geneva, 1767) also utilised the labours of Brossard, especially with regard to ancient music; but it is to his literary ability rather than to his elevated views on æsthetics that the enormous success of his dictionary is due. Not only was it translated into several languages, but it was imitated by Meude-Monpas (Paris, 1788) and by Reynvaan (Amsterdam, 1795), only half of whose *Musikaal Kunst Woorden-book* was ever published. Rousseau's influence may be traced also in the *Dictionnaire de Musique* contained in the *Encyclopédie Méthodique*. That enormous mass of undigested material forms two huge 4to volumes, of which the first (1791) was compiled under the superintendence of Framery and Ginguené, with the assistance of the Abbé Feyjou and of Surremain de Missery, and is far superior to the second (1818) edited by Momigny, whose theories were not only erroneous but at variance with those of the first volume. In spite, however, of its contradictions and errors, both scientific and chronological, a judicious historian may still find useful materials in this dictionary.

Whilst Rousseau's writings were exciting endless discussions among French musicians, the labours of Gerber and Forkel in Germany were marking a new era in the literature of music. By his History (*Allg. Geschichte der Musik*, Leipzig, 1788-1801) Forkel did as much for the musicians of Europe as Burney and Hawkins had in all probability done for him. His influence may be recognised in Koch's *Musikalisches Lexicon* (Frankfort, 1802), a work in all respects superior to that of G. F. Wolf (Halle, 1787). Koch also published his *Kurzgefasstes Handwörterbuch der Musik* (Leipzig, 1807), a work distinct from his Lexicon, but quite as useful and meritorious. But the happy influence of Forkel is more especially evident in the biographical work of Gerber, *Neues historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1812-14, 4 vols.) a work in every way a great improvement on his first edition (Leipzig, 1790-1792, 2 vols.), although incomplete without it, owing to his habit of referring back. Gerber was the model for the *Dictionnaire historique des musiciens* of Choron and Fayolle (Paris, 1810-11), the first book of the kind published in France, and preceded by an excellent Introduction, by Choron, of which Fétis in his turn has made good use.

In Italy the Abbé Gianelli was the author of the first dictionary of music printed in Italian (Venice, 1801, 2nd ed. 1820); but his book has been entirely superseded by the *Dizionario e Bibliografia della Musica* of Dr. Lichtenthal, the first two volumes of which are devoted to music proper, while the last two contain an historical and critical catalogue, which has been largely utilised by Fétis. Lichtenthal doubtless took many of his materials from Forkel and Gerber, but his work shows a marked advance upon those of Koch and Rousseau in the definitions of words, the descriptions of instruments, and the historical articles. It was translated into French by Mondo (Paris, 1821, 2 vols. 8vo). The *Dictionnaire de Musique moderne* of Castil Blaze (Paris, 1821, 2nd ed. 1825, 2 vols.), in part copied from that of Rousseau, attained a certain amount of success from the position of its author and its animated style; but it is by no means equal either in extent or accuracy to Lichtenthal's work. Partly founded on a similar model is the *Dictionnaire de Musique d'après les théoriciens, historiens, et critiques les plus célèbres* (1844; 5th ed. 1872) by MM. Marie et Léon Escudier, a compilation, as its title indicates, but containing much useful information in a small space, especially on ancient musical instruments and on contemporaneous matters. Jos. d'Ortigue, on the other hand, opened up a new line in his *Dictionnaire liturgique, historique, et théorique de Plain-chant et de Musique d'église* . . . (Paris, 1854 and 1860), an interesting and valuable work written from the point of view of an orthodox Roman Catholic. It has the merit of quoting distinctly all the sources from which the author derived his information, and of mentioning by name all those who assisted him; and for the special branch of which it treats this dictionary is hitherto without a rival.

The *Biographie universelle des Musiciens*, by F. J. Fétis, was in its own time equally unrivalled. The first edition (Paris and Brussels, 1835-1844), in 8 vols. 8vo, double columns, contains a long and admirable introduction, not republished in the second edition. That edition (Paris, 1860-1865), also in 8 vols. 8vo, though a great advance on the former one, is still very imperfect. It swarms with inaccurate dates; its blunders, especially in regard to English musicians, are often ludicrous; it contains many biographies evidently written to order; and its author, while severely criticising his victims, has an ugly knack of borrowing from them at the same time: but his labour and spirit were prodigious, he is always readable and often impartial, and while he develops a shrewd and even philosophic critical faculty, he has the art of expressing his judgment with great clearness. (The necessary supplement to Fétis's book was edited by Arthur Pougin and published in 1878 in two volumes.)

Whilst the French authors were writing their dictionaries, either on Rousseau's plan or were following the lead of Choron, Fétis, and d'Ortigue, by enlarging their sphere beyond that of musical terminology, the tendency in Germany was to include in dictionaries not only all that concerns the technical part of music, but the biography of musicians, and the philosophy, literature, and bibliography of the art. Gustav Schilling therefore justly entitles his dictionary *Encyclopädie der gesammten musikalischen Wissenschaften, oder universal Lexikon der Tonkunst* (Stuttgart, 1835-38, 7 vols. 8vo). In this work biography holds an important place, but the other departments are treated with equal skill and research, so that the whole forms a precious depository of information, and is a notable advance on all previous works of the kind in other countries. Gassner, in his *Universal Lexikon der Tonkunst* (Stuttgart, 1849, 1 vol.), and Bernsdorf, in his *Neues universal Lexikon der Tonkunst*, in continuation of Schladebach (Dresden and Offenbach, 1856-61, 3 vols.), have obviously made considerable use of Schilling, and both works have a well-merited reputation. Koch's *Lexikon* has been re-edited by Dommer (Heidelberg, 1865), and Oscar Paul has published a useful *Handlexikon der Tonkunst* (Leipzig, 1873), in which condensation is carried to its utmost limit. But of all the German works which have followed Schilling the most important and deserving of mention is the *Musikalisches Conversations-Lexikon*, edited by Mendel, and since his unfortunate death by August Reissmann (Berlin, 1870 etc.), the second edition of which was published in 11 vols. in 1883. There is a want of proportion in some of the articles, a cumbrousness of style and an occasional appearance of bias, but the staff of writers is unequalled for eminence and number, and there is much in their essays which has never been collected before, and which is highly valuable. In dictionaries, however, one work can never supersede another, and perfect information is only to be got by consulting all. [The handiest of musical dictionaries is the *Musik-Lexikon* of Dr. Hugo Riemann, of which the first edition appeared at Leipzig in 1882, and the fifth in 1900. It was translated into English by J. S. Shedlock, with a good many additions in articles dealing with English musicians (no date). A French translation by Georges Humbert, professor of history at the Conservatoire of Geneva, appeared after the fourth edition. In 1900 Dr. Robert Eitner, whose *Verzeichniss neuer Ausgaben alter Musikwerke* appeared in 1870, and his *Bibliographie der Musik-Sammelwerke* (with F. X. Haberl) in 1877, began the publication of his monumental *Quellen-Lexikon*, the most trustworthy book of the kind, in which authority is quoted for almost every statement made. Dr. Emil Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens* (2 vols. 1892) is in alphabetical order of composers' names, and may therefore be counted among dictionaries.]

Space compels us to confine ourselves to a mere mention of such works as the Swedish dictionary of Envalson (Stockholm, 1802); the illustrated dictionary of Soullier (Paris, 1855); and the Spanish dictionaries of Melcior (Lerida, 1859); Parada (Madrid, 1868) and B. Sandoni (5 vols.). Besides musical lexicons properly so called there are a certain number of Encyclopedias and Dictionaries of the Fine Arts, which contain important articles on music and musical terms. Amongst these may be cited the *Encyclopédie* of Diderot and D'Alembert (Paris, 1751-80, 35 vols.); the *Allgemeine Theorie der schönen Künste* (Leipzig, 1773), by Sulzer, of which Millin has made great use in his *Dictionnaire des Beaux-Arts* (Paris, 1806); the *Allgemeine Encyclopädie der Wissenschaften und Kunste* (Leipzig, 1818-47), by Ersch and Gruber, an enormous collection, containing many remarkable articles on music; and the *Dictionnaire de l'Académie des Beaux-Arts*, begun in 1858, of which the fifth vol. (1887-96) concludes with the words 'Exercices' and 'Exposition.' It contains new and striking articles by Halévy, Henri Réber, and other eminent musicians.

In England, among cyclopædias, the earliest place is held by that of Rees (1819), the musical articles in which were written by the eminent Dr. Burney. In the ninth edition of the *Encyclopædia Britannica* (begun 1875) the musical articles—restricted in number—were at first written by Dr. Franz Hueffer, and subsequently by W. S. Rockstro. [The supplementary volumes of that edition devote much more space to music, and the articles are by various authors. The musical articles in the *Dictionary of National Biography* (1885-1903) are full and generally accurate.] Chambers's *Cyclopædia* (1741-53 or 1778-91) on a smaller, and Brande's Dictionary (1842; 3rd ed. 1853) on a still smaller scale, contain good articles on musical topics, the former including the leading biographies. The Dictionaries are few and unimportant:—*A Short Explication of such Foreign Words as are made use of in Musick Books* (1724), Grassineau (1740), Busby (1786), Danneley (1825), Jousse (1829), Wilson, or Hamilton's and Hiles's *Dictionaries of Musical Terms*—each a small 8vo volume—are specimens of the manner in which this department has been too long filled in England. As regards biography, the *Dictionary of Musicians* (2 vols. 8vo, 1822 and 1827), though good in intention, is imperfectly carried out. A great advance was made in the *Dictionary of Musical Terms*, edited by Dr. Stainer and Mr. W. A. Barrett (1 vol. 8vo, Novello, 1876, 2nd ed. 1898), and in a condensed version as one of Novello's *Music Primers*. [The same series contains a not very trustworthy *Biographical Dictionary of Musicians* by Dr. W. H. Cummings, and a *Dictionary of Violin Makers* by C. Stainer.

A useful little *Dictionary of Fiddlers*, by A. Mason Clarke, was published by W. Reeves in 1895, and a curious work in dictionary form, on *The Organ*, written and published by John Watson Warman, was begun in 1898. It is only fitting that brief mention should be made of the first edition of Sir George Grove's *Dictionary of Music and Musicians*, of which the first part appeared in 1878, and the last, with the appendix, in 1889. The *Biographical Dictionary of Musicians* by James D. Brown (Paisley, 1886) was the forerunner of his excellent *British Musical Biography*, written in collaboration with Stephen S. Stratton and published in 1897. David Baptie's *Musicians of all Times*, 1889, is less trustworthy.]

An excellent work for its date and its intention is the *Complete Encyclopædia of Music* by John W. Moore (Boston, U.S.A., 1852), a large 8vo volume of 1000 pages, constructed on a popular basis, which would be more valuable if it were corrected and modified to date. [The *Cyclopædia of Music and Musicians*, edited by John Denison Champlin, Junior, and William F. Apthorp, (New York, 1889-91) is contained in three handsome volumes, and is well arranged; the *Biographical Dictionary of Musicians* by Theodore Baker, Ph.D. (New York, 1900) is of distinct value in regard to American musicians, but the author's reliance on Riemann's *Lexikon* is perhaps rather too complete.] G. C.

DIDO AND ÆNEAS. Opera in three acts, written by Nahum Tate, music by Henry Purcell. The actual date of the first performance of the work, at the boarding-school of one Josias Priest at Chelsea, has not yet been established: Hawkins takes it to have been written and played when Purcell was only nineteen years of age, *i.e.* in 1677; Dr. Cummings, in his edition of the work for the Purcell Society, prefers the date 1680, as that was the first year of Priest's occupation of the Chelsea premises. Mr. W. Barclay Squire has lately shown that the date must be between 1688 and 1690. (See PURCELL.) The music was occasionally performed at the Ancient Concerts, and elsewhere; a stage-revival of it was given by the pupils of the Royal College of Music, at the Lyceum Theatre, Nov. 21, 1895, in connection with the Purcell bicentenary celebrations. The Purcell Operatic Society celebrated its inauguration by a revival of the opera at the Hampstead Conservatoire on May 18, 1900, and subsequently produced it at the Coronet Theatre, March 25, 1901. M.

DIÉMER, LOUIS, French pianist, born in Paris, Feb. 14, 1843, studied at the Conservatoire under Marmontel, Bazin, and Ambroise Thomas, winning the first piano prize at the age of thirteen and that for fugue three years afterwards. In 1888 he succeeded Marmontel as professor of one of the higher pianoforte classes at the same institution. He was well known in France and elsewhere as a pianist of rare accomplishment before the Paris Exhibition of 1889, at which he won especial fame in the compositions of the harpsichord masters of the past. A consequence of this was the creation of the 'Société des instruments anciens' which, with his help, has appeared often in London with great success. He established also a triennial competition for those among the male piano students of the Conservatoire who have obtained the first prize during the previous ten years. Diémer has published a number of compositions, of which the following are the most important:—a 'Concertstück' op. 31, and a concerto in C minor op. 32, for piano and orchestra; a 'Concertstück' op. 33, for violin and orchestra; besides some interesting chamber works, songs, and very numerous pianoforte solos, as well as a collection of 'Clavecinistes français.' G. F.

DIES IRÆ (*Prosa de Mortuis. Prosa de Die Judicii. Sequentia in Commemoratione Defunctorum.* Ὦ ὀργῆς ἐκεῖν' ἡμέρα). The Sequence, or Prose, appointed, in the Roman Missal to be sung, between the Epistle and Gospel—that is to say, immediately after the Gradual and Tractus—in Masses for the Dead.

The truth of the tradition which ascribes the poetry to Thomas de Celano, the friend, disciple, and biographer, of S. Francis of Assisi, seems to be established beyond all controversy. Thomas was admitted to the Order of the Friars Minor soon after its formation; enjoyed the privilege of the closest intimacy with its saintly founder; and is proved, by clear internal evidence, to have written his 'Vita Sancti Francisci' between Oct. 4, 1226, on which day the death of the Saint took place, and May 25, 1230—the date of the translation of his relics. This well-established fact materially strengthens the tradition that the 'Dies iræ' was written not very many years after the beginning of the 13th century; and effectually disposes of the date given by some modern hymnologists, who, though attributing the sequence to Thomas de Celano, assert that it was composed *circa* 1150. Bartholomæus Pisanus (ob. 1401) says that it was written by Frater Thomas, who came from Celanum; and that it was sung in Masses for the Dead. But, many years seem to have elapsed before its use became general. It is very rarely found, in early MS. Missals, either in England, France, or Germany; and is wanting in many dating as late as the close of the 15th century, or the beginning of the 16th. It is doubtful, indeed, whether its use was recognised in all countries, until its insertion in the Missale Romanum rendered it a matter of obligation.

As an example of the grandest form of mediæval Latin poetry—the rhymed prose[1] which here attains its highest point of perfection—the 'Dies iræ' stands unrivalled. Not even the 'Stabat Mater' of Jacobus de Benedictis, written nearly a century later, can be fairly said to equal it. For, in that, the verses are pervaded, throughout, by one unchanging sentiment of overwhelming sorrow; whereas, in the 'Dies iræ,' wrath, terror, hope, devotion, are each, in turn, used as a natural preparation for the concluding prayer for 'Eternal rest.' The tenderness of expression which has rendered some of its stanzas so deservedly famous, is contrasted, in other verses, with a power of diction, which, whether clothed in epic or dramatic form, is forcible enough to invest its awful subject with an all-absorbing interest, a terrible reality, which the hearer finds it impossible to resist. A great variety of unfamiliar 'readings' is to be found in early copies [for information as to these Julian's *Dictionary of Hymnology* should be consulted].

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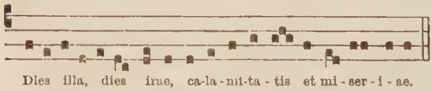
[1] See SEQUENCE.

Sir Walter Scott's rendering of the opening stanzas, at the end of 'The Lay of the Last Minstrel, is known to every one. A very fine English paraphrase, by the Rev. W. I. Irons, B.D., beginning, 'Day of wrath, O day of mourning!' is inserted, in company with the old plain-song melody, in the Rev. T. Helmore's 'Hymnal Noted.' Innumerable German translations are extant, of which the best known is that beginning, 'Tag des Zorns, du Tag der Fülle.'

The old ecclesiastical melody is a remarkably fine one, in Modes i. and ii. (Mixed Dorian) ranging throughout the entire extent of the combined scale, with the exception of the octave to the final. No record of its origin, or authorship, has been preserved; but we can scarcely doubt, that, if not composed by Thomas de Celano himself, it was adapted to his verses at the time of their completion. The melody is not proper sequence melody, but its structure is essentially different since it only extends over part of the prose, and is then repeated with a certain difference for the closing lines. (See SEQUENCE.) The idea of it is evidently taken from the verse of the Respond 'Libera me Domine' used in the office of the dead, which runs thus:—



Fine as this melody is, it has not been a favourite with the greatest of the polyphonic masters; partly, no doubt, on account of the limited number of dioceses in which the sequence was sung, prior to its incorporation in the Roman Missal; and, partly because it has been a widespread custom, from time immemorial, to dispense with the employment of polyphonic harmony, in masses for the Dead. The 'Dies iræ' is wanting in Palestrina's 'Missa pro Defunctis,' for five voices, printed at the end of the third edition of his First Book of Masses (Rome, 1591); and, in that by Vittoria, sung in 1603 at the funeral of the Empress Maria, wife of Maximilian II., and printed at Madrid in 1605. It is found, however, in not a few masses by composers of somewhat lower rank; as, for instance, in a Missa pro Defunctis, for four voices, by Giovanni Matteo Asola (Venice, 1586); in one for eight voices, by Orazio Vecchi (Antwerp, 1612); in one for four voices, by Francesco Anerio; and in one for four voices, by Pitoni. In all these masses, the old ecclesiastical melody is employed as the basis of the composition; but Pitoni has marred the design of an otherwise great work, by the introduction of alternate verses, written in a style quite unsuited to the solemnity of the text.

With modern composers the 'Dies iræ' has always been a popular subject; and more than one great master has adapted its verses to music of a broadly imaginative, if not a distinctly dramatic character. Among the most important settings of this class, we may enumerate those by Colonna and Bassani, copies of which are to be found in the library of the Royal College of Music; that in Mozart's 'Requiem,' of which, whether Mozart composed it or not, we may safely say that it was written by the greatest composer of church music that the school of Vienna ever produced: the two great settings by Cherubini; the first, in his Requiem in C Minor, and the second, in that in D Minor; the extraordinarily realistic settings in the Requiems of Berlioz, Verdi, and Bruneau; as well as a not very interesting setting in Gounod's 'Mors et Vita.' For further information concerning the poem and other musical compositions on the words, the reader is referred to a series of articles in *The Musical Review* (Novello) for June 1883.

W. S. R.; additions by W. H. F.

DIESIS, from the Greek δίεσις, which means division, and was the name given to quarter tones in their system. Aristotle takes it as the unit of musical tones, the last subdivision of intervals. In modern acoustics it means the interval which results from the two sounds which are arrived at by tuning up three perfect thirds and an octave, which is the same as the difference between a major or diatonic semitone, and a minor or chromatic semitone, the ratio of their vibrations being 125 : 128. It is commonly called the Enharmonic Diesis, enharmonic being the word which is applied to intervals less than a semitone. *Dièse* has been adopted by the French as their term for sharp. C. H. H. P.

DIETRICH, ALBERT HERMANN, born August 28, 1829, at Golk near Meissen, and educated at the Gymnasium at Dresden, from 1842 onwards. While here he determined to devote himself to music, but in spite of this resolution, he went, not to the Conservatorium, but to the University of Leipzig, in 1847, having previously studied music with Julius Otto. At Leipzig his musical tuition from 1847 to 1851 was in the hands of Rietz, Hauptmann, and Moscheles.

From 1851 he had the advantage of studying under Schumann at Düsseldorf until 1854, when the master's mental condition made further instruction impossible. During this time, in the autumn of 1853, an incident occurred which brought Dietrich into collaboration with his master and Johannes Brahms. Joachim was coming to Düsseldorf to play at a concert on Oct. 27, and Schumann formed the plan of writing a joint violin-sonata with the other two, by way of greeting. Dietrich's share was the opening allegro in A minor. [See SCHUMANN.] In 1854 his first symphony was given at Leipzig, and a year later he was appointed conductor of the subscription concerts at Bonn, becoming town Musikdirector in 1859. In 1861 he became Hofkapellmeister at Oldenburg. On his frequent visits to Leipzig, Cologne, and elsewhere, he has proved himself an excellent conductor, and an earnest musician. He became a member of the Kgl. Akademie der Künste and in 1899 Kgl. Professor. He retired in 1890 and settled in Berlin. Among his works may be mentioned an opera in three acts, 'Robin Hood,' performed with success at Frankfort in 1879; pieces for pianoforte, op. 2; songs, op. 10; a trio for piano and strings, op. 9; a symphony in D minor, op. 20; a concert overture, 'Normannenfahrt'; 'Morgenhymne'; 'Rheinmorgen'; and 'Altchristlicher Bittgesang'; works for choir and orchestra; concertstück for horn (op. 27) concertos for horn (op. 29), violin (op. 30), and violoncello (op. 32); a pianoforte sonata for four hands; etc. His incidental music to 'Cymbeline' was played in the Lyceum revival in 1896. In 1899 he published, in conjunction with J. V. Widmann, an interesting series of *Recollections of Brahms*. M.

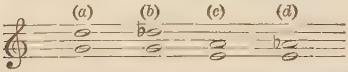
DIETRICH, SIXT, an excellent German composer, born between 1490 and 1492 at Augsburg, died at St. Gall, Oct. 21, 1548. He was at the Freiburg University, and went in 1517 to Strasburg, becoming a schoolmaster in Constance in 1518. About 1535 he seems to have inherited some money, and to have renewed his own studies in music and other things, entering the university of Wittenberg in 1540. He returned to Constance, quitting it at the time of the attack of the Emperor Charles V., and dying two months afterwards. He published *Epicedion Thomae Sporeri* in five parts in 1534; a first book of Magnificats in 1535; thirty-six Antiphons, Witt. 1541; and 'Novum opus musicum,' Witt. 1545. Five of his compositions are in the *Dodecachordon*. (*Quellen-Lexikon.*)

DIETSCH, PIERRE LOUIS PHILIPPE, a French composer and conductor, was born at Dijon, March 17, 1808, was educated by Choron and at the Paris Conservatoire, was maître de chapelle at S. Eustache and in 1860 became chief conductor of the Grand Opéra; was dismissed by Perrin, the director in 1863, and died Feb. 20, 1865. He wrote much church music and organ works, and acquired an unenviable notoriety as the purchaser of Wagner's 'Flying Dutchman' libretto, at a time when Wagner was in straitened circumstances in Paris. Dietsch's composition was produced at the Grand Opéra, Nov. 9, 1842. M.

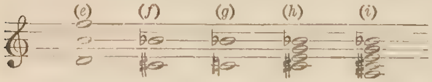
DIEUPART, CHARLES, a native of France, who came to England in the latter part of the 17th century, was a fine performer on the violin and harpsichord. In 1707 he was associated with Clayton and Haym in introducing translations of Italian operas at Drury Lane Theatre. [CLAYTON.] After the discontinuance of those operas and the failure of their subsequent concert speculation, Dieupart devoted himself entirely to teaching the harpsichord, and for some time taught, and gave concerts (1711-12) with considerable success, but towards the latter part of his life he acquired low habits, and frequented alehouses, where he entertained the company by his fine performance of Corelli's violin solos. He died in necessitous circumstances, and at an advanced age, about the year 1740. He published 'Six Suittes de Clavessin, divisées en Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes, Menuets, Rondeaux, et Gigues, composées et mises en Concert pour un Violon et Flute, avec une Basse de Viole et un Archilut.' (Roger, Amsterdam.) [A reprint of a portion of them was published by Walsh in London as 'Select lessons for the harpsichord or spinet.' In Dannreuther's *Musical Ornamentation*, part i., it is clearly proved that Dieupart's suites were well known to Bach, who based the prelude of his 'Suite Anglaise' in A, No. 1, on the gigue from Dieupart's first suite in the same key. In a lecture at the Royal Institution, April 30, 1892, the author suggested that the name 'Suites Anglaises' may have been a term in use in Bach's family for the suites which Bach had based upon the works of a composer whose vogue was greatest in England.] W. H. H.

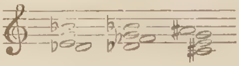
DIGNUM, CHARLES, son of a master tailor, was born at Rotherhithe about 1765. His father, being a Roman Catholic, placed him when a boy in the choir of the Sardinian ambassador's chapel in Duke Street, Lincoln's Inn Fields, where his fine voice attracted the attention of Samuel Webbe, the glee composer, then organist there, who undertook to instruct him. On leaving the choir he had no idea of pursuing music as a profession, but was rather solicitous of being sent to Douay to be educated for the priesthood. His father's pecuniary embarrassments, however, and other circumstances prevented it. He decided on adopting the profession of music, and articled himself to Thomas Linley for seven years. Linley bestowed the utmost attention on his pupil, and would not allow him to sing in public until his powers were sufficiently matured. In 1784 Dignum made his first appearance at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and, although his figure was somewhat unsuited to the part, the beauty of his voice and his judicious singing secured him a favourable reception. He next appeared as the hero in Michael Arne's 'Cymon,' and fully established himself in public favour. In 1787, on the removal of Charles Bannister to the Royalty Theatre, Dignum succeeded to a cast of characters better suited to his person and voice. In 1790 he gained much credit by his performance of Crop the miller, in Storace's 'No Song no Supper,' of which he was the original representative. After singing at the theatres, at Vauxhall Gardens, and at concerts for several years, he retired in easy circumstances. He died in London, March 29, 1827. Dignum composed several ballads. He published, in 1810, a volume of songs, duets, and glees, composed and adapted by himself, to which an engraved portrait of him is prefixed. W. H. H.

DIMINISHED INTERVALS are such as are either less than perfect or less than minor by one semitone. Thus (*a*) being a perfect fifth, (*b*) is a diminished fifth; and (*c*) being a perfect fourth, (*d*) is a diminished fourth:—



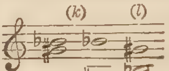
These are both of discordant nature, the diminished fourth always so; but if a major sixth be added below the bass note of the diminished fifth it is considered to modify the discordance so far as to admit of its being used as a concord. This rule is of old standing, especially in regard to the occurrence of the chord diatonically, as (*e*) in the key of C, which was admitted in the strict old style where discords were excluded. Of intervals which are changeable into major or minor the diminished seventh is the commonest (*f*), which is a semitone less than the ordinary minor seventh (*g*), according to the rule above given. The complete chord, which is commonly known as that of the 'diminished seventh' (*h*), is, properly speaking, an inversion of a chord of the minor ninth (*i*). It occurs with remarkable frequency in modern music, part of its popularity no doubt arising from the singular facilities for modulation which it affords. For the notes of which it is composed being at equal distances from one another, any one of them can be chosen at will to stand as minor ninth to the root which is understood. Thus the above chord might be written in either of the following ways—





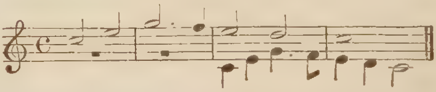
in which D♭, F♭, and G are respectively the minor ninths to C, E♭, and F♯, the absent root notes, and could pass into as many different keys as those root notes could serve, either as dominant, tonic, or supertonic. [See CHANGE, MODULATION.]

The chord of the diminished third, as (*k*), occurs in music as the inversion of the chord of the augmented sixth, as (*l*). It has such a strongly marked character of its own that great composers seem agreed to reserve it for special occasions. Bach uses it with powerful effect at the end of the 'Crucifixus' in his B minor Mass, and Beethoven in the chorus to the same words in his 'Missa Solennis.' C. H. H. P.



DIMINUENDO. Lessening the tone from loud to soft; employed indiscriminately with decrescendo. Expressed by *dim.* or *dimin.*, and by the sign >.

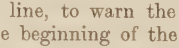
DIMINUTION, in Counterpoint, is the repetition of a subject or figure in notes of smaller value than in its original statement, as—



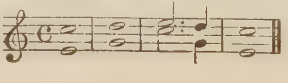
It is a device almost confined to music of a contrapuntal character, such as fugues and canons, and is not of as frequent occurrence as augmentation, which is its converse. There is an example in Handel's chorus 'Let all the angels of God' in the 'Messiah'; in Bach's well-known fugue in E, No. 33 in the *Wohltemperirtes Clavier;* and in the Overture to Wagner's 'Meistersinger.' [In this last, and in the final scene of Saint-Saëns' 'Samson et Dalila,' where Dalila mocks the blinded Samson, the device of diminution seems to convey a suggestion of derision.] C. H. H. P.

DINORAH. The original and Italian title of Meyerbeer's opera which was brought out in Paris (Opéra Comique, April 4, 1859) as 'Le Pardon de Ploërmel'—Cabel as Dinorah. 'Dinorah' was produced, with recitatives by Meyerbeer, and under his own direction, at Covent Garden, July 26, 1859, in three acts, with Miolan Carvalho as the heroine; and in English in the autumn of the same year at Drury Lane by Pyne and Harrison.

DIRECT. A mark (w) to be found in music up to the 19th century at the end of a page, and even of a line, to warn the performer of the note at the beginning of the next page or line, like the catchword at the foot of a page, formerly universal, and still retained in the *Quarterly Review* and elsewhere; here it indicates that the first note of the next line will be G, thus—



DIRECT MOTION is the progression of parts or voices in a similar direction, as—



As a matter of contrapuntal effect it is weaker and less effective than Contrary Motion, which see. C. H. H. P.

DIRUTA, Agostino, born at Perugia; belonged to the Order of S. Augustine. From the title-page of his first work, published 1617, we gather that he was related to Girolamo Diruta, and a pupil of his. The reference to 'D. Stephani Venetiarum organistae' might mean either that he, or that Girolamo, was the organist in question. If Girolamo, it would be before 1593, when he left Venice. In the dedication of his 'Messe concertate,' 1622, Agostino says that he has been maestro di cappella and organist in Asolo for two years (1620-22). He was organist and maestro di cappella of Sant' Agostino in Rome 1630-47.

List of works, taken from Parisini's *Cat. della Bibl. del Liceo musicale di Bologna*, 11.66, etc.:—

1. Sacrae Cantiones 1, 2, 3, & 4 vocibus concinendae, una cum suo Basso continuo pro organo Fratris Augustini Diruta Perusini Ordinis Eremitarum Divi Augustini, Sacrae Theologiae Cursoris, nepotis ac olim discipuli R.P.F. Hieronymi Diruta, in Ecclesia D. Stephani Venetiarum organistae. Venetiis. Jacobum Vincentium. 1617. 4to. Five partbooks containing 29 concerti.

2. Davidis exultantis cantica. 1 & 3 voc. Opus 2. Venetia. Vincenti. 1618. 4to. Four partbooks containing 25 numbers. (Eitner.)

3. Messe concertate a 5 voci del P. Agost. Diruta Perugino, maestro di capella & organista della magnifica communità di Asolo. Con il Basso per sonar nell' organo. Novamente composte & date in luce. Venetia. Aless. Vincenti. 1622. 4to. Six partbooks in the Bibl. Comunale of Cesena, containing: **Missa primi toni, & Missa secundi** toni, a 5 voci, concertata.

4. Sacri motetti a gloria di Giesu et ad honore di Maria a 1 & 2 voci. In musica riportati dal P. Baccelliere Frat' Agost. Diruta Perugino, Agostiniano nella Chiesa di Santo Agostino di Roma, organista e maestro di capella. Lib. 1, opera VI. Prima parte. Venetia. Aless. Vincenti. 1630. 4to.

5. Sacrae modulationes Eremitici ordinis divorum, a R.P. Fr. August. Diruta Perusino, ejusdem ordinis Alumno, in Aede August. Urbis Organorum Musicesque Praefecto. 2, 3, 4, 5, 6, 7, 8 vocibus decantatae. Opus X. Romae. P. Masottum. 1630. 4to. In the Bibl. comunale of Cesena.

6. Messe concertate a 5 voci con il Basso continuo per l' organo in musica riportate da Rev. P. Bacc. Agost. Diruta Perugino Agost. nella chiesa di Sant' Agost. di Roma, maestro di capella e organista. Lib. ii. Opera XIII. Roma, J. B. Robletti. 1631. 4to. Six partbooks.

7. Viridarium Marianum in quo Deiparae Virginis Letaniae, et Hymni 4, 5, 6 vocibus: una cum Basso ad organum decantur. A.R.P. Bacc. F. August. Diruta Perusini in aede August. Urbis Musices, et organorum praefecto dispositum. Opus XV. Romae, J. B. Robletti. 1631. 4to. (In the Santini Catalogue.)

8. Psalmi vespertini 3 vocibus qui in omnibus Ecclesiae Solennitatibus decantari solent, Auctore F. Agost. Diruta Perusino, Sac. Theol. Bacc. Heremita August. & in Eccl. ejusdem ordinis in Urbe Musices praefecto. Lib. 2. Opus XVI. Romae, P. Masottum. 1633. 4to. Cantus secundus in the British Museum.

9. Poesie heroiche morali e sacre poste in musica a 1, 2, 3, 4 & 5 voci dal R.P. Agostino Diruta Perugino, Agostiniano, Bacc. in Sac., Teol., maestro di Capella in Sant' Agostino di Roma. Opera XX. (Dedication dated Roma, Nov. 15, 1646) fol. pp. 111.

10. Il secondo libro de' Salmi che si cantano ne' Vesperi di tutto l' anno concertati a 4 voci da P. Agost. Diruta Perugino Agost. Bacc. in Sac. Teol. e maestro di Capella nella chiesa di S. Agost. di Roma. Opus XXI. Roma, Lud. Grignani, 1647. 4to. Five partbooks containing 23 numbers.

11. Davidicae modulationes et Litaniae B. Mariae Virginis 3 vocibus concinendae, una cum Basso ad organum. Auctore P. August. Diruta Perusino August. Sac. Teol. Bacc. in Eccl. Divi August. de Urbe Musices Praefecto. Opus XVIII. Roma, Giac. Fei., 1668. 4to. Four partbooks. This edition was probably issued after Agostino's death; it first appeared in 1641, Venezia. Vincenti. 4to. C. S.

DIRUTA, Girolamo (1574-1639). Born in Perugia between 1554 and 1564. His family probably came from the little village of Diruta near Perugia. Diruta, who became a member of the Frati Minori Conventuali, entered the Franciscan monastery at Correggio on Jan. 19, 1574, at the same time as Batista Capuani, who is said to have given him his first instruction in music (Colleoni, *Notizia degli scrittori di Correggio*, 1775). That the pupil's opinion of his master's teaching was not very favourable is shown by Diruta's references in *Il Transilvano* i. p. 62, to the deficiencies in his early musical education, which led to his going to Venice for further study. He remained in Venice from about 1582 to 1593; he was a pupil of Gioseffo Zarlino (died 1590), the great authority of the time on counterpoint and theory; of Constanza Porta then at Ravenna; and of the celebrated organist Claudio Merulo, who was in Venice from 1557 to 1584. (*Il Trans.* ii. lib. 3, and Parisini, who quotes a note in a Codex in the *Bologna Liceo Musicale.*) Franchini in his *Bibliosofia*, Modena, 1693, p. 346, says that among the pupils of Merulo 'fù principale il Diruta.' In 1597 he was organist of Chioggia Cathedral, and in 1609 and 1612 is known to have been organist of Agobbio (Gubbio) Cathedral, for it is recorded in *Il Trans.* (1609 and 1612), and is corroborated by Andrea Banchieri, *Conclusioni del suono dell' organo*, Bologna, 1609, p. 12, who refers to Ugobbio Cathedral with its 'organo stupendissimo suonato da Girolamo Diruta.' Banchieri, in his *Lettere armoniche*, Bologna, 1628, leads one to suppose that although organist at Gubbio, Diruta was still living in Chioggia, for he addresses one letter to Sig. Girolamo Diruta, organista nel Duomo d'Ugobbio (p. 33); and another to P. Girolamo Diruta, Francescano, Chioggia (p. 86), (Parisini, i. 4). Diruta is again styled organist of Chioggia on the title-page of the 1625 edition of *Il Trans.* i., but it is probably merely a reproduction of the title-page in the earlier edition (1597); for Chioggia Cathedral was burnt down in Dec. 1623, and the rebuilt Cathedral was not opened till August 15, 1647 (C. Krebs, *Vierteljahrsschrift*, Jahrg. 8, Leipzig, 1892). Diruta is known not only as a celebrated organ player at a time when famous organists flourished (in *Il Trans.* i. 62 is related how he heard Claudio Merulo and Andrea Gabrieli play in San Marco 'un duello di due organi' soon after he went to Venice), but as the author of a remarkable treatise on organ-playing, which was far in advance of any contemporary publication. It was the first attempt to treat of the organ separately as an instrument that required a distinct method of treatment and of finger technique from that used for the clavier. It was written in two parts, which were published at an interval of twelve years. The first was entitled:—

Il Transilvano. Dialogo sopra il vero modo di sonar Organi, & istromenti da penna. Del R. P. Girolamo Diruta, Perugino, dell' ordine de' Frati Minori Conv. di S. Francesco. Organista del Duomo di Chioggia. Nel quale facilmente, & presto s' impara di conoscere sopra la Tastatura il luogo di ciascuna parte, & come nel Diminuire si deveno portar le mani, & il modo d' intendere la Intavolatura; provando la verità & necessità delle sue Regole, con le Toccate di diversi eccellenti Organisti, poste nel fino del Libro. Opera nuovamente ritrovata, utilissima & necessaria a Professori d'Organo. Al serenissimo Prencipe di Transilvania. Con Privilegio. In Venetia appresso Giacomo Vincenti, 1597, folio, pp. 64.

This is the earliest extant edition and is very rare; two copies are known, one in the British Museum, the other in the Bologna Liceo Musicale.

Fétis mentions a 1593 edition; Herr Carl Krebs, who has gone very thoroughly into the whole question, thinks its existence, though problematical, is slightly favoured by the following facts. In his introductory letter to *Il Trans.* 1597, Claudio Merulo mentions his *Canzoni alla francese* as having just been published: 'Però essendomi venuta occasione di mandare alla stampa il Primo Libro delle mie *Canzoni alla francese* da me poste di nuovo in Intavolatura.' And the Prince Transilvano, on his travels in Italy, wishing to obtain the newest musical works, acquires 'quella novella Compositione delle Canzoni alla francese intavolate dall' eccellentissimo Signor Claudio Merulo da Correggio' (p. 5). The only known copy of this book is in the Basle Universitäts-Bibliothek, and is dated 1592 (Canzoni d'intavolatura d'organo di Claudio Merulo da Correggio a 4 voci fatte alle Francese. Nuovamente da lui date in luce e con ogni diligentia corrette. Lib. i. Venetia. Ant. Gardano, 1592). Again, in the second edition of *Il Trans.* (1612), the dedication, 'Al Serenissimo Principe di Transilvania, il Sig. Sigismondo Battoni,' is dated, Di Venetia, April 10, 1593. This would seem to point to the dedication having been simply reprinted from a 1593 edition.

Other editions besides those of 1597 and 1612, just mentioned, both printed by Giacomo Vincenti, were published in 1615, 1625, and possibly again in 1626, all by Alessandro Vincenti in Venice. The Bologna Liceo Musicale has copies of the 1612 and 1625 editions; the contents are identical with those of the 1597 edition.

In 1609 appeared :—

> Seconda parte del Transilvano. Dialogo diviso in quattro libri del R. P. Girolamo Diruta, Perugino, Minore Conventuale di S. Francesco. Organista del Duomo d' Agobbio. Nel quale si contiene il vero Modo & la vera Regola d' intavolare ciascun canto, semplice & diminuito con ogni sorti di diminutioni: & nel fin dell' ultimo libro v' è la Regola, la qual scopre con brevità e facilità il modo d' imparar presto à Cantare. Opera nuovamente dall' istesso composto, utilissima & necessaria a' Professori d' Organi. Con Privilegio. In Venetia appresso Giacomo Vincenti, 1609, folio.

The dedication, 'All' Illustrissima Signora la Signora Duchessa Leonora Ursina Sforza,' is dated 'Da Gubbio il dì 25 Marzo, 1610.' The second edition, published in Venice by Alessandra Vincenti in 1622, reprints the same dedication, signed in the same way. Copies of both the 1609 and 1622 editions are in the Bologna Liceo Musicale and elsewhere. A 1639 edition mentioned by one authority does not appear to be known.

The contents of the two parts of *Il Transilvano* may be briefly sketched: in *Il Trans.* i. the preface is written almost entirely in praise of the organ; the fine instruments in Trento, Ugobbio, and Cagli Cathedrals are mentioned; and as no one has written on their characteristic qualities and the proper way to play them, rules are promised for the right use of the fingers, necessary to be observed in organ-playing. The introductory letter written by Claudio Merulo follows in which he highly commends Diruta's talent: 'Ed io infinitamente mi glorio, ch' egli sia stato mia creatura, perche in questa dottrina ha fatto a lui ed a me insieme, qual singolar honore, che da persona di molto ingegno si deve aspettare.' Then the instruction begins in the form of a dialogue between Transilvano and Diruta. The musical scale and the characters used in Cantus mensurabilis are explained; the rendering of music is considered from an artistic as well as from a technical point of view.

The position of the hand and fingers while playing, and the distinction to be drawn between organ and clavier playing is discussed. Musical examples are given in the form of Toccatas or 'Lessons' on the ecclesiastical tones. Those composed by Diruta are:—Toccate di grado del primo tuono; di salto buono del secondo Tuono; di salto cattivo del sesto Tuono; del undecimo e duodecimo Tuono. The other examples were contributed by Claudio Merulo, Andrea and Giovanni Gabrieli, Luzzasco Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bell' Haver, and Gioseffo Guami, all well-known names in Italy at that time. The music follows the usual custom in being written on a five-line stave for the right hand and an eight-line stave for the left hand.

Il Trans. ii. contains four books. Bk. 1 explains how to write down music in 2, 3, or 4 parts for the organ, with musical examples by Giov. Gabrieli and Ant. Mortaro. How to add the five different kinds of Diminutioni (Minuta, Groppi, Tremoli, Accenti, and Clamationi) to a melody without unduly interfering with it; two musical examples by Giov. Gabrieli and Ant. Mortaro follow. Bk. 2 teaches the rules of counterpoint, and the way to compose Ricercari; with examples by Luzzasco Luzzaschi, Gabriel Fatorini, Andrea Banchieri, and Diruta himself (those on the 7th, 8th, 11th and 12th tones). Bk. 3 gives the twelve ecclesiastical tones and the way to transpose them into different keys, with other matters which every organist ought to know. Bk. 4 gives the intonations, in different keys, of hymns, masses, etc., with a discourse on using combinations of the organ registers (*i.e.* stops); and a short introduction to the learning of singing. The musical examples by Diruta are genuine organ compositions; two of them, 'Ut queant laxis (1mo tuono)' and 'Magnificat (5to tuono) nelli tasti naturali,' were reprinted by Ritter (*Zur Gesch. des Orgelspiels.* 1884, ii. Nos. 11 and 12).

In Zacconi's *Prattica di musica*, Parte II. lib. 3, Venetia, 1622, p. 240 (in British Museum) are also to be found musical examples taken from *Il Trans.* ii. lib. 2 and 3. C. Krebs reprints 3 Toccate and one Ricercare (*Vierteljahrssch.* Jahrg. 8, p. 383), and mentions the two Toccate, 'di salto buono' and 'di salto cattivo,' as being in Bernhard Schmid's *Tabulaturbuch.* The following references to Diruta may also be found of interest: Bononcini of Modena (*Musico prattico*, Bologna, 1673, p. 153), mentions 'li già dimostrati dodici Tuoni il che si conferma ancora con l' autorità del . . . Diruta nel Transilvano'; Costanzo Antegnati of Brescia (*L'arte organica*, Brescia, 1608), 'Lodo l' opera del Reverendo P. Diruta, nomate il Transilvano, che insegna à portar bene la mano nel suonare,' etc. (Parisini, pp. 328-29); Andrea Banchieri (*L' organo suonarino*, Venetia, 1605), in which he says his object is not to teach organists to play brilliantly, for that is already done in *Il Trans.* 'del sufficientissimo Diruta' (Ambros, iv. 436). Diruta's system of ornamentation is carefully analysed in Dannreuther's treatise on *Ornamentation*; a Ricercare and two Toccatas for the organ are in vol. iii. of Torchi's *Arte Musicale in Italia*. C. S.

DIS. The German term for D♯, and also, according to a curious former Viennese custom, for E♭. The Eroica Symphony was announced at Clement's concert in Vienna, April 7, 1805 (its first performance), and at Meier's concert, 1808, as 'in Dis.' Des is the term for D♭.

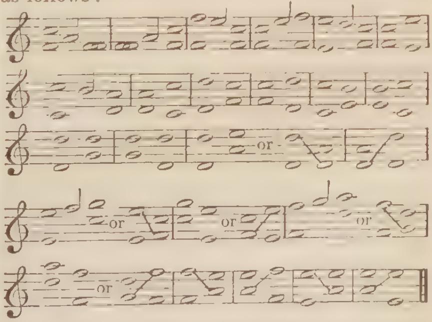
DISCANT. (1.) The general term used from the 12th century onwards to cover every species of polyphony. 'Est autem discantus diversus consonus cantus,' writes the author of the *Discantus Positio Vulgaris* (Coussemaker, *Scriptores*, i. 94*b*).

(2.) In a more restricted sense *discant* is applied to any polyphonic composition which is subject to the rules of mensurable music in all its parts, as opposed to *organum purum*, in which the plain-song tenor is 'ultra mensuram.' Thus Franco (Coussemaker, i. 118*a*) writes: 'Dividitur mensurabilis musica in mensurabilem simpliciter et partim. Mensurabilis simpliciter est discantus, eo quod in omni parte sua tempore mensuratur. Partim mensurabilis dicitur organum, pro tanto quod non in qualibet parte sua mensuratur.' ('Mensurable music is either wholly or partly mensurable. Discant is wholly mensurable because strict time is observed in all its parts. Organum is partly mensurable, inasmuch as one of its parts is not measured.')

Franco's definition of discant, which is repeated with slight variations by nearly every theorist of the 13th and 14th centuries, is as follows: 'Discantus est aliquorum diversorum cantuum consonantia in qua illi diversi cantus per voces longas, breves vel semibreves proportionaliter adaequantur, et in scripto per debitas figuras proportionari ad invicem designantur.' ('Discant is the simultaneous and harmonious sounding of two or more diverse melodies, which are made equal to one another proportionately by the use of sounds of three degrees of length, represented in writing by the figures of the long, breve, and semibreve.') He then divides discant into three classes: (1) 'Discantus simpliciter prolatus' ('id est sine fractionibus,' explains the author of the *Quatuor Principalia*, Coussemaker, iv. 278*a*); (2) 'Discantus truncatus qui ochetus dicitur' (see HOCKET); (3) 'Discantus copulatus qui copula nuncupatur' (see COPULA). 'Discantus simpliciter prolatus' is further subdivided into (*a*) 'Discantus cum eadem littera,' *i.e.* with the same words in all the parts,—'ut in cantilenis, rondellis et cantu aliquo ecclesiastico'; (*b*) 'Discantus cum diversis litteris,' *i.e.* with two or more different sets of words, 'ut in motetis qui habent triplum vel tenorem, quia tenor cuidam litterae equipollet'; (*c*) 'Discantus cum littera et sine,' *i.e.* with words in one part, but not in others, 'ut in conductis et discantu aliquo ecclesiastico qui improprie organum appellatur.'

Discant, we are told, must always be written or sung in one of the six rhythmical modes (trochaic, iambic, etc.). A great part of the mediæval theory of music was concerned with these modes, their perfections and imperfections, the form of the ligatures and the length of the rests proper to each, the manner in which they could be combined or varied, and so forth. Mr. Wooldridge has dealt with the subject in the first volume of the *Oxford History of Music*, but it is little more than a highly elaborated theory of rhythm, much of which is scarcely intelligible at the present day.

Of more general interest are the rules of composition relating to the intervals that might be employed and to the movement of the counterpoint in relation to the canto fermo. Among the earliest are those contained in the *Discantus Positio Vulgaris*, which is thought to have been written about 1150 A.D. The author is speaking of *organum purum*, but it is clear that his rules are applicable to discant generally. He tells us that where the voices meet, *i.e.* on the strong beats, the unison, fifth, or octave should be taken. For the intervening or passing notes the third, fifth, and seventh are preferable to the second, fourth, or sixth. He illustrates this by giving directions for the movement of the counterpoint over any possible progression of the canto fermo within the compass of an octave, but unfortunately, except in a few instances, ignores the passing notes. The progressions authorised are as follows:—

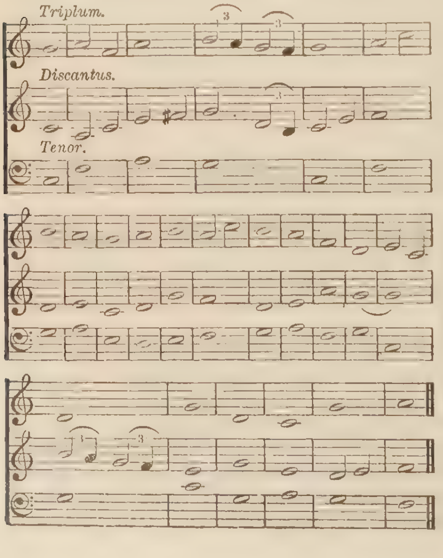


'Quibus visis,' adds the author, 'et memoriae commendatis totam discantandi artem habere poteris, arte usui applicata.' ('Commit these rules to memory, and apply them in practice, and you will have mastered the whole art of discant.')

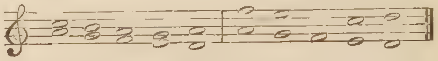
At a later date Franco, whose authority was universally recognised, gives the following classification of chords (Coussemaker, i. 129*a*):—

1. Perfect Concords, the unison and octave.
2. Less Perfect Concords, the perfect fourth and fifth.
3. Imperfect Concords, the major and minor third.
4. Imperfect Discords, the whole tone, major sixth and minor seventh.
5. Perfect Discords, the semitone, augmented fourth, diminished fifth, minor sixth, and major seventh.

The discant, he tells us, may begin at the fourth or major or minor third, as well as at the unison, fifth or octave, and should proceed by consonances 'commiscendo quandoque discordantias in locis debitis' ('with occasional discords in their proper place'). A concord should always be taken 'in principio perfectionis' or, as we should say, on the first beat of the bar, and an imperfect discord is always admissible immediately before a concord. Contrary motion should be employed as a rule, though similar motion is at times to be preferred 'propter pulchritudinem cantus.' Strict time must be observed until the penultimate note of the canto fermo is reached, 'ubi non attenditur talis mensura, sed magis est organicus ibi punctus' ('where there is generally an organ point in which time is disregarded,') (see ORGANUM). If a third part ('triplum') is added, care should be taken that any note that is a discord to the tenor or canto fermo, should be a concord to the discant or second part, and *vice versâ*. The following example is given in the Oxford text (MS. Bodl. 842). The original is in 6–2 time throughout:—



Philip de Vitry, a writer of the early part of the 14th century, who is credited with the invention of the minim, still regards the minor sixth as a discord (Coussemaker, iii. 36*b*). He forbids consecutive unisons, fifths and octaves, and allows not more than four consecutive thirds or sixths:—



This last example, in which the C would doubtless have been sharpened in performance, serves to remind us that all the rules of discant were subject to modification by the application of *musica ficta* or *falsa*, *i.e.* the sharpening or flattening of a note, 'propter consonantiam bonam inveniendam' (Coussemaker, i. 258*a*). The use of *musica ficta* was necessary to avoid the discord of *mi* against *fa* or *fa* against *mi*, *i.e.* of F against B♮ either above or below. It was also frequently employed to provide a leading note in the cadence from sixth to octave (which may possibly account for the minor sixth being regarded as a discord by the theorists), and generally to bring intervals and progressions into harmony with the prevailing tonality. Franco leaves its application entirely to the discretion of the singer:—'Quando per rectam musicam consonantias utiles habere non poterit discantor, falsam fingat, sicut placeat' ('when a discanter cannot find a suitable consonance among the notes of the Gamut, let him introduce accidentals at his pleasure') (Coussemaker, i. 156*b*), and even in the early form of discant known as *organum purum*, he tells us that if the vox organalis should strike a discord on a long note, the tenor must either remain silent 'vel se in concordantiam fingat' (Coussemaker, i. 135*a*). (See MUSICA FICTA.)

(3.) The term 'discant' is applied not only to the art of counterpoint, *i.e.* of adding one or more parts to a canto fermo, but also to the part, or the first of the parts, so added. 'Cantus vel tenor est primus cantus primo procreatus vel factus. Discantus est secundo procreatus vel factus, supra tenorem concordatus.' ('The canto fermo or tenor is the first melody to be constructed. Discant is the second melody constructed above the tenor and in harmony with it.') (Coussemaker, i. 356*b*.)

(4.) A special form of discant noticed in the *Quatuor Principalia* (Coussemaker, iv. 294*a*) deserves mention. It is described as 'quaedam ars in qua plures homines discantare apparent, cum in rei veritate unus tantum discantabit' ('a device by which several singers appear to be discanting, when in fact only one is doing so'). Two or three voices double the canto fermo at the fifth, eighth and twelfth, disguising the bare diaphony by 'frangendo et florendo notas, prout magis decet,' while a single skilled discanter completes the deception by filling in thirds and sixths, and avoiding concords. This is probably the 'pure discant' referred to in the *Discantus Positio Vulgaris*, and by the pseudo-Aristotle (Coussemaker, i. 96*a*, 269*a*).

For other special forms of discant, see FAUXBOURDON, GIMEL. J. F. R. S.

DISCORD is a combination of notes which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction.

Discords comprise such chords as contain notes which are next to each other in alphabetical order, and such as have augmented or diminished intervals, with the exception in the latter case of the chord of the sixth and third on the second note of any key. The changed combination which must follow them in order to relieve the sense of pain they produce is called the resolution. For the various kinds of discords and their resolutions see HARMONY. C. H. H. P.

DISSOLUTO PUNITO, IL, OSSIA IL DON GIOVANNI. The full title of Mozart's opera, so well known by the latter half of its name. [See DON GIOVANNI.]

DISSONANCE is any combination of notes which on being sounded together produces BEATS; that is, an alternate strengthening and weakening of the sound, arising from the opposition of the vibrations of either their prime tones, or their harmonics or their combination tones, which causes a painful sensation to the ear. C. H. H. P.

DITSON, OLIVER, & Co. The oldest music-publishing house in the United States now engaged in business, as well as the largest. Its headquarters are at Boston, where the senior partner Oliver Ditson (born Oct. 30, 1811; died Dec. 21, 1888) followed the business from 1823, when, at the age of twelve, he entered the employ of Samuel H. Parker, a book and music seller. On reaching his majority in 1832, Ditson was taken into partnership by his employer, and the firm, Parker & Ditson, continued until 1845, when, on the retirement of Parker, the business was carried on by Ditson in his own name until 1857, when John C. Haynes was admitted a partner, and the style, Oliver Ditson & Co., was adopted. Ditson's eldest son, Charles H., was admitted in 1867, and was placed in charge of the New York branch, Charles H. Ditson & Co. In 1875 another son, J. Edward, became a member of the firm, and the head of the Philadelphia branch, J. Edward Ditson & Co. In 1860 a branch was established in Boston for the importation and sale of band and orchestral instruments and other musical merchandise, under the name of John C. Haynes & Co. A further branch has existed in Chicago since 1864, styled Lyon & Healy, who transact a general business in music and musical merchandise with the growing country that lies to the westward. The catalogue of sheet music published by the house and its four branches embraces over 51,000 titles. Some 2000 other titles — instruction books, operas, oratorios, masses, collections of psalmody and of secular choral music, in fact every variety of music and text-book known to the trade—are also included in the list of publications bearing the imprint of the firm. [A monthly periodical *The Musician*, begun in 1896, has a good position, and the handsome volumes of the *Musician's Library*, as well as the *Cyclopædia of Music and Musicians*, are a testimony to the good taste of the firm.] F. H. J.

DITTERSDORF, KARL DITTERS VON—whose original name was DITTERS—distinguished violinist, and prolific composer in all branches of music, but specially esteemed for his German national operas; born at Vienna, Nov. 2, 1739. He soon outstripped his early teachers on the violin, König and Ziegler (not Zügler, as he calls him in his biography). Ziegler worked his pupil in the orchestra at St. Stephen's, and also in that of the Schottenkirche. Here Ditters was noticed by his chiefs, and on their recommendation was received into the private band of the Prince von Hildburghausen, who, being himself a man of high cultivation, looked after the general education of his young page (a lad of eleven), and had him instructed in composition by Bonno, the court-composer, in the violin by Trani, and in foreign languages, fencing, dancing, and riding. The formation of his taste was much assisted by hearing Vittoria Tesi, who sang regularly at the Prince's concerts, and he soon formed an intimacy with Gluck and Haydn. When the Prince dismissed his band in 1759 he procured a place for Ditters in the Empress's opera, but wishing to see the world he started in 1761 with Gluck on a professional tour in Italy, where his playing was much admired. Meantime the famous Lolli had been performing in Vienna with great success, but Dittersdorf on his return vanquished him; the general verdict was 'Each has marvellous execution, but Ditters also speaks to the heart.' His intimacy with Haydn was of service to them both. 'Whenever we heard,' says he, 'a new piece, we went through it carefully together, doing justice to all that was good, and criticising what was bad in it'—an impartial course seldom pursued by young composers. In the early part of 1764 he went with Gluck and Guadagni to Frankfort for the election and coronation (April 3) of the Archduke Joseph as King of the Romans. He played twice at court with brilliant success, but his expectations were not otherwise fulfilled, and on his return to Vienna the rudeness of Count Wenzel Spork, the then manager of the theatre, made him gladly accept the post of capellmeister to the Bishop of Grosswardein at Pressburg, *vice* Michael Haydn departed to Salzburg. For his new master he composed symphonies, violin-concertos, string-quartets, and his first oratorio, 'Isacco figura del Redentore,' to a Latin adaptation of Metastasio by the Bishop himself. He also started a small theatre in the castle, for which he wrote several pieces, including his first comic opera, 'Amore in Musica.' But in 1769 the Bishop received a rebuke from the Empress on the laxity of his life, and dismissed his whole band. At Troppau Dittersdorf made the acquaintance of Count Schafgotsch, Prince Bishop of Breslau, who invited him to his estate at Johannisberg, where he was living in retirement and disgrace. The versatile musician found means to cheer his master's solitude. He got together a band, engaged singers and musicians, set up a theatre, wrote operas and oratorios, and went out hunting, all with equal zest. In return for his services he was made, through the Bishop's influence (in 1770), Knight of the Golden Spur (a distinction enjoyed by Gluck and Mozart), and Amtshauptmann of Freiwaldau (1773), and received a title of nobility—'Ditters von Dittersdorf.' The oratorio 'Davide' and the comic opera 'Il viaggiatore Americano' belong to this period, and it was while rehearsing them that he fell in love with Fräulein Nicolini, whom he had engaged from Vienna, and married her. During a visit to Vienna he composed 'Ester,' words by the Abbé Pintus, for the concerts (Dec. 19 and 21, 1773) in aid of the widows' fund of the Tonkünstler Societät. Between the parts he played a concerto of his own, and so pleased the Emperor, that on Gassmann's death (Jan. 22, 1774), he wished to appoint him court-capellmeister, but Dittersdorf was too proud to apply for the post, and the Emperor was not inclined to offer it unsolicited. 'Ester' was repeated before the court in 1785; 'Isacco' was performed in Vienna (1776); and 'Giobbe,' also written for the Tonkünstler Societät, on April 8 and 9, 1786, one part each night, Dittersdorf himself conducting. In 1789 it was produced in Berlin with marked success. On another visit to Vienna, in 1786, he produced a symphony on Ovid's *Metamorphoses* at the morning concerts in the Augarten, and it was on this occasion that the often-quoted conversation with the Emperor Joseph II. took place. 'Doctor und Apotheker' (July 11) a lively, sound, though somewhat rough operetta, which has kept the stage to the present day; 'Betrug durch Aberglauben' (Oct. 3, 1786); 'Democrito corretto' (Jan. 24, 1787); 'Die Liebe im Narrenhause' (April 12), and 'Hieronymous Knicker' (1787), all at Vienna, were brilliant successes, with the exception of 'Democrito.' In the meantime things had changed at Johannisberg. The Bishop's band, dismissed during the war, had reassembled after the Peace of Teschen, 1779. About 1790 Dittersdorf was obliged to attend to his duties at Freiwaldau, and during his absence his enemies slandered him to the Bishop. Dittersdorf nursed him devotedly during his long illness, but on his death (1795) was dismissed with 500 gulden, a sum soon exhausted in visiting the baths with a view to restore his health, shattered by his irregularities. His next asylum was at the house of Count von Stillfried at Rothlhotta near Neuhaus in Bohemia, and here, in spite of constant suffering, he composed operas, symphonies, and innumerable pianoforte pieces, for which he in vain sought a purchaser. On his death-bed he dictated his autobiography to his son, and died two days after it was completed, Oct. 24, 1799. [For the doubts as to the place of death, and evidence as to its date, see *Quellen-Lexikon.*] Dittersdorf was a thoroughly popular composer. He possessed a real vein of comedy, vivacity, and quick invention, bright spontaneous melody, original instrumentation, and breadth in the ensembles and finales, qualities which, exercised on pleasing librettos, made him the darling of his contemporaries. He held the same position in Germany that Grétry did in France, though inferior to Grétry in delicacy, spirituality, and depth of sentiment. [For a criticism of his operas see the *Monatshefte für Musikgeschichte*, 24, 55.] His oratorios, much valued in their time; his symphonies, in the style of Haydn, though inferior to Haydn in grace and liveliness; his violin-concertos, string-quartets (of which twelve were published in 1866), duos, 'divertimenti,' many concertos, one with eleven instruments obbligato, masses, motets, and songs—all contributed to his fame, and if they did not survive him, were of moment in their day. Besides the operas already named he composed 'L'Amore disprezzato'; 'Der Gutsherr'; 'Der reisende Schulmeister'; 'Der Schiffspatron'; 'Lo sposo burlato' (1775); 'La Contadina fedele' (1785); 'Orpheus der zweite' (1787); 'Das rothe Käppchen' (1788); 'Hocus Pocus' (1790); 'Das Gespenst mit der Trommel' (1794); 'Gott Mars oder der eiserne Mann'; 'Don Quixotte' (all 1795); 'Ugolino,' grand 'opera seria'; 'Der Durchmarsch'; 'Der schöne Herbsttag' (all 1796); 'Der Ternengewinnst'; 'Der Mädchenmarkt'; 'Die lustigen Weiber von Windsor'; 'Der Schach von Schiras' (1797); 'Don Coribaldi' (1798); 'Il Tribunale di Giove,' serenata (1788); and 'Das Mädchen von Cola,' a song from Ossian with pianoforte (1795). Of his symphonies, 'Six Simphonies à 8 parties'; 'Trois Simphonies à 4 parties obl., etc.'; and 'Simphonie dans le genre de cinq nations,' etc.,' were published in Paris in 1770. On the title-page of the first set he is called 'first violin and maître de musique to Prince Esterhazy.' [The three symphonies on subjects from Ovid's *Metamorphoses* were published in 1785 by Artaria of Vienna.] His autobiography (Leipzig, 1801, translated into English by A. D. Coleridge, and published 1896) forms the foundation of Arnold's 'Karl von Dittersdorf,' etc., *Bildungsbuch für junge Tonkünstler* (Erfurt, 1810). [An interesting article on him, by Professor Kling of Geneva, is in the *Rivista Musicale*, vi. 727.] C. F. P.

DIVERTIMENTO, a term employed for various pieces of music.

1. In Mozart it designates a piece closely

akin to a Serenade or Cassation, usually in six or seven movements—though sometimes only four, and once as many as ten; indifferently for trio or quartet of strings, wind alone, or wind and strings mixed. Köchel's *Catalogue* contains no less than twenty-two of such Divertimenti. The following is the order of the movements in one of them (No. 287):—(1) Allegro; (2) Andante grazioso (six variations); (3) Minuet; (4) Adagio; (5) Minuet; (6) Andante and Allegro molto. The changes of key are slight; in some there is no change at all.

2. A Pot-pourri or arrangement of the airs of an opera or other piece for orchestra or piano.

DIVERTISSEMENT. A kind of short ballet, such as Taglioni's 'Divertissement Silésien,' sometimes mixed with songs. Also a pot-pourri or piece on given *motifs*, such as Schubert's 'Divertissement à la Hongroise.' Also a French term for an entr'acte.

DIVIDED STOPS. Organ Stops arranged to draw in two portions, as Stopped Diapason Treble, and Stopped Diapason Bass, the latter having a compass of about an octave from the lowest note, which octave frequently has to do duty as the bass of another stop of short compass, as for a Dulciana down to tenor C only. T. E.

DIVISI (*Ital.*, 'Divided'). An expression often met with in the string parts of orchestral scores, meaning that the body of players hitherto playing in unison is to be divided into two or more parts, the number of parts being specified if more than two, or else the parts are written on separate staves, it being obvious that the use of the term is a space-saving device. The abbreviation 'unis,' is often used to show where the division ceases. The German equivalent for 'divisi' is 'getheilt.' The modern practice of subdividing the strings into many parts is productive of beautiful effects, instances being found in Wagner's Prelude to 'Lohengrin,' in the second Act of 'Tristan,' etc. (See A Due.) N. G.

DIVISION VIOLIN, THE. See Sympson, Christopher.

DIVISIONS, in the musical nomenclature of the 17th and 18th centuries, were rapid passages—slow notes *divided* into quick ones—as naturally takes place in variations on a theme or ground. Hence the word can be applied to quick consecutive passages like the long semiquaver runs in Handel's bravura songs, such as 'Rejoice greatly,' 'Let the bright Seraphim,' etc.

DIVITIS, Antonius, or Antoine le Riche, a French or Flemish composer, [whose name occurs in the account-books of the college of St. Donatius in Bruge in 1501; he went to Zeeland in 1504, and apparently entered the service of Philippe le Bel, entering his chapel in 1505. Later on he was a] colleague of Mouton as singer in the chapel of Louis XII., who died in 1515. The following is a list of his works at present known:—(1) A 4-part mass, 'Gaude Barbara' (MS.), in the library at Cambray. (2) A 6-part Credo (MS.) and a Salve Regina *a* 5 in the Royal Library at Munich. (3) A mass, 'Quem dicunt homines' (of which Ambros gives a description in his *History of Music*), in MS. in the Sistine Chapel, and in the 15th book of the collection by Pierre Attaignant of Paris. (4) A motet, 'Gloria laus,' in the 10th book of the collection of ancient motets by Pierre Attaignant (Paris, 1530), who has also, in his collection of Magnificats (Paris, 1534), included one by Divitis. (5) A motet, 'Desolatorum consolator,' in four parts, in the 1st book of the 'Motetti della corona' (Petrucci, Venice, 1514). (6) Many motets for three voices in the collection 'Trium vocum cantiones centum D' published by Petreius (Nuremberg, 1540). (7) A setting of the words 'Ista est speciosa,' in the collection 'Bicina Gallica, Latina, Germanica, etc.,' published by Rhaw (Wittenberg). (8) Two chansons, under the name Le Riche, in the collection 'des plus excellentes chansons' published by Nicolas Duchemin in 1551. [(9) A motet and a chanson are at Bologna in a MS. dated 1518, and (10) a vocal work in the Brit. Mus. Add. MS. 19,583. See *Quellen-Lexikon.*] J. R. S. B.

DJAMILEH. Opéra-comique in one act; words by Louis Gallet, music by George Bizet. Produced at the Opéra Comique in Paris, May 22, 1872; at Covent Garden, June 13, 1893.

DLABACZ, Gottfried Johann, librarian and choir-master of the Premonstratensian convent of Strahov, Prague; born July 17, 1758, died Jan. 4, 1820. Author of *Allgem. historisches Künstlerlexikon für Böhmen*, etc. (Prague 1815-1818, 3 vols.); *Versuch eines Verzeichnisses der vorzüglicheren Tonkünstler*, etc. (in Rigger's *Statistik von Böhmen*)—two exact and valuable works.

DO. The syllable used in Italy and England in solfaing instead of Ut. It is said by Fétis to have been the invention of G. B. Doni, a learned Della Cruscan and writer on the music of the ancients, who died 1647. It is mentioned in the *Musico prattico* of Bononcini (1673), where it is said to be employed 'per essere più resonante.'

DODECACHORDON (original Greek title, ΔΩΔΕΚΑΧΟΡΔΟΝ, from δώδεκα, 'twelve,' and χορδή, 'a string'). A work, published at Basle, in September 1547, by the famous mediæval theorist, now best known by his assumed name, Glareanus, though his true patronymic was Heinrich Loris, Latinised Henricus Loritus. [See Glareanus.]

The *Dodecachordon* owes its existence to a dispute which, at the time of its publication, involved considerations of great importance to composers of the polyphonic school; and the clearness and logical consistency of the line of argument it brings to bear upon the subject render it the most valuable treatise on the later developments of the Ecclesiastical Modes that has ever been given to the world.

[According to the earlier mediæval theory four Modes only were formally acknowledged: at a later date the custom began of counting the plagal modes as distinct from the authentic, and so reckoning eight modes. At a much later date, in the Polyphonic period, and when musicians were accustomed to think more continually in terms of the octave, it was natural to think theoretically of fourteen modes, and even to wish to reckon so: some, regarding the modes which have B for their final as unsatisfactory, for want of a perfect fifth in their scale, rejected these two and maintained twelve modes: while the most conservative party, pointing out that the higher four of the twelve were, so far as melody is concerned, mere transpositions of the lower ones, maintained still the old numbering of eight modes. The ardent upholders of the twelve claimed Charlemagne as their authority, while the maintainers of the eight could base their contention on far more solid history. Unfortunately, however, they combated the position of the 9th-12th modes by untenable arguments.] Neglecting the distinction between Plagal and Authentic, they imagined that certain modes were essentially identical, because they corresponded in compass and in the position of their semitones. It is quite true that every authentic mode corresponds, in compass, and in the position of its semitones, with a certain mode taken from the plagal series; just as, in the modern system, every major scale corresponds, in signature, with a certain minor scale. But the intervals in the two modes are referable to, and entirely dependent upon a different final; just as, in the relative major and minor scales, they are referable to a different tonic. For instance, the Authentic Mixolydian Mode corresponds, exactly, in its compass and the position of its semitones with the Plagal Hypoionian Mode. The range of both lies between G and G; and the semitones, in both, fall between the third and fourth, and the sixth and seventh degrees. But the Final of the Mixolydian Mode is G, and that of the Hypoionian, C; and, though Palestrina's Missa Papæ Marcelli, written in the Hypoionian Mode, ends every one of its greater sections with a full close on the chord of C, and bases every one of its most important cadences on that chord, there are critics at the present day who gravely tell us that it is in the Mixolydian Mode, simply because the range of its two tenors lies between *g* and *g'*. Glareanus devotes pages 73, 74 of the *Dodecachordon* to an unanswerable demonstration of the fallacy of this reasoning; and all the great theorists of the 16th century are in agreement with him, in so far as the main facts of the argument are concerned, though they differ in the numerical arrangement of their 'Tables.' To prevent confusion on this point it is necessary to consider the system upon which these 'Tables' are constructed.

The most comprehensive and reasonable system of classification is that which presents the complete series of fourteen possible Modes, in their natural order, inserting the impure Locrian and Hypolocrian forms in their normal position, though rejecting them in practice. The complete arrangement is shown in the following scheme:—

I. Dorian.
II. Hypodorian.
III. Phrygian.
IV. Hypophrygian.
V. Lydian (or Hyperphrygian).
VI. Hypolydian.
VII. Mixolydian (or Hyperlydian).
VIII. Hypomixolydian.
IX. Æolian.
X. Hypoæolian.
XI. Locrian (or Hyperæolian).
XII. Hypolocrian (or Hyperphrygian).
XIII. Ionian (or Iastian).
XIV. Hypoionian (or Hypoiastian).

The system most widely opposed to this recognises the existence of eight Modes only—Nos. I.-VIII. in the foregoing series; and represents the Æolian, Hypoæolian, Ionian, and Hypoionian forms, as identical with Modes II., III., VI., and VII.—or, still lessr easonably, Modes I., II., V., and VI.—with the substitution of different finals.

In all essential points Glareanus follows the first-named system, though he describes the Ionian and Hypoionian forms as Modes XI. and XII., and simply mentions the rejected Locrian and Hypolocrian scales by name, without assigning them any definite numbers.

Zacconi's table agrees with that of Glareanus. Fux generally describes the modes by name, and takes but little notice of their numerical order. In later times the editors of the Mechlin office-books have endeavoured to reconcile the two conflicting systems by appending double numbers to the disputed modes. Dr. Proske, in his *Musica Divina*, follows the first-mentioned system, describing the Ionian and Hypoionian Modes as Nos. XIII. and XIV.; and the same plan has been uniformly adopted in the present Dictionary in dealing with the later modal systems. The want of an unvarying method of nomenclature is much to be regretted[1]; but it no way affects the essence of the question, for, since the publication of the *Dodecachordon*, no one has ever seriously attempted to dispute the dictum of Glareanus, that twelve Modes, and twelve only, are available for practical purposes; and these twelve have found pretty nearly equal favour among the great masters of the Polyphonic school.[2] [For practical reasons it is to be regretted that Professor Wooldridge, in his admirable *Polyphonic Period* (*Oxford Hist. of Music*, vol. i.) has confined himself exclusively to the earlier system of nomenclature, calling the modes by number, or else by their names according to the arrangement of the Greek system. M.]

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[1] It will be noticed that the variations affect the later Modes only. The first eight Modes—the only Modes that can consistently be called 'Gregorian'—are distinguished by the same numbers in all systems but one. This exception is to be found in the Table given by Zarlino, who numbers the Modes thus:—I. Ionian; II. Hypoionian; III. Dorian; IV. Hypodorian; V. Phrygian; VI. Hypophrygian; VII. Lydian; VIII. Hypolydian; IX. Mixolydian; X Hypomixolydian; XI. Æolian; XII. Hypoæolian. This method is exceptionally confusing, since not one of its numbers corresponds with those of any other system.

[2] Consult, on this point, Baini's 'Life of Palestrina' (*Memorie*, etc.) tom. ii. p. 81.

The *Dodecachordon* enters minutely into the peculiar characteristics of each of the twelve modes, and gives examples of the treatment of each, selected from the works of the best masters of the early Polyphonic School. The amount of information it contains is so valuable and exhaustive, that it is doubtful whether a student of the present day could ever succeed in thoroughly mastering the subject without its assistance.

The text, comprised in 470 closely printed folio pages, is illustrated by 89 compositions, for two, three, and four voices, with and without words, printed in separate parts, and accompanied by directions for deciphering the Enigmatical Canons, etc., by the following composers:—Antonio Brumel (4 compositions); Nicolaus Craen (1); Sixt Dietrich (5); Antonius Fevin (1); Adam de Fulda (1); Damianus à Goes, Lusitanus (1); Heinrich Isaac (5); Josquinus Pratensis [Josquin des Prés] (25); Listenius (1); Adam Luyr Aquisgranensis (1); Gregor Meyer (10); Joannes Mouton (4); Jac. Obrechth (3); Johannes Okenheim (3); De Orto (1); Petrus Platensis [Pierre de la Rue] (3); Richafort (1); Gerardus à Salice Flandri (1); Lutvichus Senflius (3); Andr. Sylvanus (1); Thomas Tzamen (1); Jo. Vannius [Wannenmacher] (1); Vaqueras (1); Antonius à Vinea (1); Paulus Wuest (1); Anonymous (9).

The first edition of the ΔΩΔΕΚΑΧΟΡΔΟΝ was printed at Basle in 1547. A second edition, entitled *De Musices divisione ac definitione*, but with the same headings to the chapters, is believed to have been printed at the same place in 1549.[1] A small volume, entitled *Musicae Epitome, sive Compendium, ex Glareani Dodecachordo*, by J. Wonnegger, was published at Basle in 1557, and reprinted in 1559. The original work is now very scarce and costly, though, happily, less so than the *Syntagma* of Praetorius, or the *Musica getuscht und auszgezogen* of Sebastian Virdung. Copies of the edition of 1547 will be found at the British Museum and the Royal College of Music; and the British Museum also possesses the first edition of Wonnegger's *Epitome*. W. S. R.; additions by W. H. F.

DÖHLER, Theodor, of a Jewish family, born April 20, 1814, at Naples; died Feb. 21, 1856, at Florence; an accomplished pianist, and composer of 'salon' music—a vendor of the sort of ware for which the epithet 'elegant' seems to have been invented. His Fantasias, *i.e.* operatic tunes embroidered with arpeggios; his 'Variations de concert,' or 'de salon'—similar tunes not necessarily operatic, but bedizened with the same cheap embroidery; his 'Transcriptions'—nondescript tunes bespangled after the selfsame fashion; his 'Nocturnes'—sentimental *eau sucrée*, made up of a tearful tune for the right hand propped upon undulating platitudes for the left, in D flat; his 'Études,' also 'de salon' or 'de concert'—some small piece of digital gymnastics with little sound and less sense,—are one and all of the same calibre, reprehensible from an artistic point of view, and lacking even that quaintness or eccentricity which might ultimately claim a nook in some collection of musical *bric-à-brac*. Döhler was an infant phenomenon, and as such the pupil of Benedict, then resident at Naples. In 1829 he was sent to Vienna, and became Carl Czerny's pupil. From Vienna, where he remained till 1834, he went to Naples, Paris, and London—then travelled in Holland, Denmark, Poland, and Russia—as a successful fashionable virtuoso. [He was raised to noble rank by the influence of his patron, the Duke of Lucca, and enabled to marry a Russian princess in 1846; he gave up public playing about that time, and lived successively in Moscow, Paris, and (from 1848) Florence. An opera by him, 'Tancreda,' was performed at Florence in 1880. (Riemann's *Lexikon*).] He died of a disease of the spinal marrow which troubled him for the last nine years of his life. His works, if works they can be called, reach as far as opus 75. E. D.

DÖRFFEL, Alfred, born Jan. 24, 1821, at Waldenburg in Saxony, received his first musical education from the organist Joh. Trube. In 1835 he entered the Realschule at Leipzig, and there he received instruction from Karl Kloss, G. W. Fink, C. G. Müller, Mendelssohn, and Schumann. In 1837 he made a successful appearance as a pianist, and soon afterwards attained to a high position as a musical critic. In the *Neue Zeitschrift für Musik* he wrote some reviews of Schumann's works, which anticipated the verdict of posterity, although they did not correspond with contemporary opinion concerning that master's greatness. His criticism of 'Genoveva' gave the composer great pleasure. From 1865 to 1881 he contributed to the *Leipzige Nachrichten*, and in 1860 was appointed custodian of the musical department of the town library. In the following year he established a music lending library together with a music-selling business, in both of which he was succeeded in 1885 by his son, Balduin Dörffel. This business afterwards became the basis of the lending library of the Peters firm. He has undertaken much work for the firm of Breitkopf & Härtel, whose critical editions of the classics, and especially that of Beethoven, have been chiefly corrected by him. For the edition of Peters he has edited the pianoforte works of Schumann, and other compositions, and several of the Bach-Gesellschaft volumes have been issued under his direction. In 1887 he edited the *St. Luke Passion* for the first-named firm. To the literature of music he has contributed an edition of Berlioz's treatise on Instrumentation, the second edition of Schumann's *Gesammelte Schriften*, and has published an invaluable history of the Gewandhaus concerts from 1781 to 1881 (*Festschrift zur hunderjährigen Jubelfeier*, etc. Leipzig, 1884), in recognition of which the University of Leipzig conferred upon him the honorary degree of Doctor in 1885. H. B.

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[1] See Glareanus.

DOHNÁNYI, Ernst von, born July 27, 1877, at Pressburg in Hungary, was at first taught music by his father, the professor of Mathematics in the Gymnasium there, where his general education was completed; in 1885 he began pianoforte lessons with Carl Forstner, organist of the Cathedral of Pressburg, and later on studied harmony with him, remaining under his musical supervision until 1894, when he entered the Royal Hungarian Academy of Music, in Budapest, as a pupil of Stephan Thomán for piano, and of Hans Koessler for composition. While he was still at Pressburg he made several experiments in the larger forms of composition, writing a string sextet, and three string quartets, besides pianoforte sonatas, songs, etc. At Budapest a symphony in F was rewarded with the King's prize, and performed in 1897. In July and August of that year he had some lessons from Eugen d'Albert, being already a pianist of high attainment; on his first appearances, in Berlin, Oct. 1, 1897, and at Vienna a little later, he was recognised as an artist of the highest rank. Not only is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-gradation, and the exquisite beauty of his tone, are such as to satisfy the most exacting lover of classical and modern music, and in both an intensely poetical nature is revealed. He played in the principal cities of Germany, Austria, and Hungary, before his first appearance in England, which took place at a Richter concert in the Queen's Hall in Beethoven's G major concerto, on Oct. 24, 1898. He made a rapid and permanent success within a very short time, and visited the United States in 1899 and 1900. In recent years he has devoted himself so much to composition that his appearances in England as a pianist have not been as frequent as his many admirers could have wished. His compositions show a strong feeling for classical forms, great originality of ideas, and treatment that is always interesting and very often felicitous in the extreme; the ingenious and beautiful variations in G, on a theme by a pupil of his, 'E. G.,' the scherzo in C sharp minor, and three lovely intermezzi, by which his work as a composer was first represented in England, give evidence of rare genius. His quintet for piano and strings, in C minor, op. 1, first performed at Budapest in 1895, was the next work by which his powers were gauged in England; it is a work of sterling value, showing thorough knowledge of the art of writing well for instruments.

The list of his compositions is as follows (those already published are marked with an asterisk):—

Op.
1. Quintet for piano and strings in C minor.*
2. Overture, 'Zrinyi' (won the King's prize in Budapest and was performed there in 1897).
3. Five Clavierstücke, including the intermezzi and scherzo mentioned above.
4. Variations for pianoforte, in G.*
5. Pianoforte Concerto in E minor.
6. Passacaglia, for pianoforte solo.*
7. String Quartet in A minor, first performed in London, 1899.*
8. Sonata in B flat minor for violoncello and piano.*
9. Symphony in D minor.*
10. Serenade in C for violin, viola, and violoncello (first performed in Vienna, 1900).
11. Four Rhapsodies for pianoforte solo.

An interesting article on Dohnányi appeared in the *Musical Times* for January 1899. M.

DOLBY, Charlotte. See Sainton, Madame.

DOLCE, *i.e.* sweetly; a sign usually accompanied by piano, softly—*p. dol.*, and implying that a sweet melodious feeling is to be put into the phrase. Beethoven (string quartet, Op. 59, No. 1) has *mf e dolce;* and Schumann begins the Finale of his E♭ Symphony with *f dolce.*

DOLCIAN or **DULCIAN** (sweet-toned). A modification of the fagotto or fagottino (see Bassoon) having the bell-mouth covered by a perforated cap, by which the open and harsh character of the lower notes was subdued. D. J. B.

DOLES, Johann Friedrich, born April 23, 1715, at Steinbach in Saxe-Meiningen, was educated at the Schleusingen Gymnasium, where he availed himself of instruction in singing and in playing on the violin, clavier, and organ. In 1739 he went to Leipzig for a course of theology at the University, and while there pursued his musical studies under J. S. Bach. His compositions, however, bear little trace of Bach's influence; though fluent and correct, they have none of that great master's depth and grandeur. Doles would seem to have been more affected by the Italian Opera, with which he became familiar by constant attendance at performances given for the Saxon court at Hubertsburg. His light, pleasing, and melodious compositions, together with the charm of his manners, rapidly brought him popularity at Leipzig. In 1743 the Gewandhaus Concerts were founded;[1] and on March 9, 1744, he conducted the first performance of his Festival Cantata in celebration of the anniversary of their foundation. In that same year he was appointed Cantor at Freiberg, where he wrote, in 1748, on the occasion of the hundredth anniversary of the Peace of Westphalia, the Singspiel, out of which arose the famous dispute between Biedermann, Mattheson, and Bach.[2] In Jan. 1756 he succeeded Gottlob Hasser as Cantor of the Thomasschule and also as director of the two principal churches, which posts he held until 1789, when old age and failing health compelled him to resign them. In the spring of 1789 Mozart visited Leipzig, and on April 22 he played on the organ at St. Thomas's Church, and made his well-known remark to Doles about Bach's music. [See Mozart.] It was probably on the same occasion that J. C. Barthel played before Mozart at Doles's house. [See Barthel, J. C.] And in the following year Doles published his cantata to Gellert's words (performed in 1789), 'Ich komme vor dein Angesicht' (Leipzig, 1790), dedicated to his friends Mozart and Naumann. Special interest attaches to this work, because its preface records Doles's opinions as to the way in which sacred music should be treated, and those opinions have little in common with the traditions of J. S. Bach. It is plain, indeed, that although Doles was proud of having been Bach's pupil, and therefore unwilling to depreciate him openly, he took no pains whatever, during his directorship at Leipzig, to encourage and extend the taste for his great master's works. Bach's church-music was almost entirely neglected both by him and his successor, J. A. Hiller. Doles died at Leipzig on Feb. 8, 1797.

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[1] They were then called 'das grosse Concert' and were held in a private house; but about a dozen years after their commencement they were interrupted by the outbreak of the Seven Years' War.

[2] See Bitter's *J. S. Bach*, iii. 229, and Spitta's *J. S. Bach*, iii. 255 f. (Engl. transl.).

His compositions consist principally of cantatas, motets, psalms, sacred odes and songs, and chorales, many of which have been printed, including some sonatas for the clavicembalo. His *Elementary Instruction in Singing* had, in its day, considerable reputation as a useful practical method. Among his many works (for list see *Quellen-Lexikon*) may be mentioned three settings of the Passion-music, according to St. Matthew, St. Mark, and St. John, two Te Deums, two masses, a Kyrie, a Gloria, a Salve, and a German Magnificat. A. H. W.

DOMINANT is the name now given to the 5th note of the scale of any key counting upwards. Thus G is the dominant in the key of C, F in that of B♭, and F♯ in that of B. It is so called because the key of a passage cannot be distinguished for certain unless some chord in it has this note for root; for which reason also it is called in German 'Der herrschende Ton.' The dominant plays a most important part in cadences, in which it is indispensable that the key should be strongly marked; and it is therefore the point of rest in the imperfect cadence or half close, and the point of departure to the tonic in the perfect cadence or full close. (See Cadence, (*b*) I. and II.)

It also marks the division of the scale into two parts; as in fugues, in which if a subject commences with the tonic its answer commences with the dominant, and *vice versâ*. In the sonata form it used to be almost invariable for the second subject to be in the key of the dominant, except when the movement was in a minor key, in which case it was optional for that part of the movement to be in the relative major. In lighter and simpler kinds of composition the harmonic basis of the music often alternates chiefly between tonic and dominant, and even in the most elaborate and deeply thought works the same tendency is apparent, though the ideas may be on so extended a scale as to make the alternation less obvious. [Under the ancient modal system the dominant was not always upon the same degree of the scale. For its history and position, see Modes.] C. H. H. P.

DOMINO NOIR, LE. Opéra-comique in three acts, words by Scribe, music by Auber; produced Dec. 2, 1837. Translated by Chorley and produced in English (an earlier attempt had failed) Feb. 20, 1861, at Covent Garden.

DOMMER, Arrey von, born Feb. 9, 1828, at Danzig, was brought up to theology, but in 1851 went to Leipzig and learnt composition from Richter and Lobe. After some time passed as a teacher of music, he forsook Leipzig in 1863 for Hamburg, where he spent seven years as a musical critic and correspondent, and in 1873 was made secretary to the Hamburg city library, a post which he held until 1889, when he retired and went to live at Marburg. In 1862 his *Elemente der Musik* appeared; in 1865 he published an enlarged edition of H. C. Koch's *Musikalisches Lexicon* of 1802, which is a sterling work, perhaps a little too sternly condensed. Besides this his *Handbuch der Musikgeschichte* (1868, 2nd ed. 1878) is highly spoken of by Riemann, from whom the above is chiefly obtained. G.

DON CARLOS. (1) An opera seria in three acts, words by Tarantini, music by Costa; produced at Her Majesty's Theatre, London, June 20, 1844. (2) Grand opera in five acts, words by Méry and Du Locle, music by Verdi; produced at the Grand Opéra, Paris, March 11, 1867, and in London, at Covent Garden, June 4 of the same year.

DON GIOVANNI—or, full title, Il Dissoluto Punito, ossia il Don Giovanni—opera buffa in two acts; words by Da Ponte; music by Mozart. Produced at Prague, Oct. 29, 1787 (the overture written the night before); at Vienna, May 7, 1788, with three extra pieces, 'In quali,' 'Mi tradi,' 'Dalla sua pace'; in London, King's Theatre, April 12, 1817. Autograph formerly in the possession of Mme. Viardot Garcia, who presented it to the Paris Conservatoire.

DON PASQUALE. Opera buffa in three acts; music by Donizetti. Produced Jan. 4, 1843, at the Italiens, Paris; in London, Her Majesty's Theatre, June 30, 1843.

DON QUIXOTE. The theme of Cervantes's novel attracted the attention of playwrights soon after the English translation was issued, and there are one or two 17th century dramas bearing the title. The most famous of these is Thomas D'Urfey's 'Comical History of Don Quixote,' acted at the theatre in Dorset Gardens in 1694. A second part followed in the same year, and a third in 1696.

There are musical settings in each, and some of the songs attained a considerable degree of popularity. Henry Purcell and John Eccles were the principal composers, and the music was published by Samuel Briscoe in three small folio volumes having the above dates.

Other musical plays with Cervantes's hero as a title might be quoted, one among them being 'Don Quixote in England,' 1733, by Henry Fielding; in this first appears the famous song 'The Roast Beef of Old England.' F. K.

No fewer than twenty-nine operatic settings of the subject, or of libretti taken from some part of the book, are enumerated in Riemann's *Opern-Handbuch.* The earliest seems to be that by Förtsch at Hamburg, 1690; among others may be mentioned settings by Caldara (1727), Padre Martini (*c.* 1730), Salieri (1771), and Paesiello (*c.* 1775). G. A. Macfarren's setting of a libretto by his father was in two acts, and was produced at Drury Lane, Feb. 3, 1846; Frederic Clay's operatic version was of slighter texture, but fine quality; it was brought out in 1875. Richard Strauss's symphonic poem on the subject of Don Quixote is called 'Fantastische Variationen,' and was first played in London, June 5, 1903. M.

DONATI, BALDASSARE (1548-1603), was connected with San Marco of Venice all his life. In 1550 he was Musico e Cantor there, and on Oct. 14, 1562, was appointed Maestro di cappella piccola. This 'cappella piccola' was formed with the idea of supplying with well-trained voices the 'grande cappella,' of which Adriano Willaert was maestro. Willaert died Dec. 7, 1562. Cypriano de Rore succeeded him till Dec. 1564, and Zarlino was appointed, July 5, 1565. The latter, not requiring the assistance of the 'cappella piccola,' demanded and obtained its suppression, Donati retaining his former position as singer. Donati probably felt some resentment at this treatment, which may account for his taking part in a curious demonstration against Zarlino a few years later. In 1569, on a great festival day at San Marco, Zarlino wished the service to be sung with double choir. He was strongly opposed by the singers (among them Donati), who urged the traditional custom of the 'vespro semplice.' The result was, that to the great scandal of the congregation, those who should have sung with the 'voci d' angeli,' sang instead with the 'voci di dimonii,' creating such an uproar, that a formal inquiry was held by the Procuratori, who dealt out varying penalties, Donati escaping with a fine of twelve ducati.

On August 7, 1580, he was appointed maestro di canto to the newly founded Seminario Gregoriano di San Marco. Zarlino died in 1590, and on March 9, 1590, Donati was nominated to the coveted position of maestro di cappella in San Marco. It was a five years' appointment, and he was expected to continue teaching canto figurato, contrappunto, and canto fermo at the Seminario, and was not allowed to sing except in San Marco ('proibizione di andar più a cantar in loco altro fuori della detta cappella'). His appointment was renewed on March 16, 1596, but he was then no longer required to teach in the Seminario. Donati died in 1603. He was a member of the Nuova Accademia Veneziano. He was a good organist as well as a singer of some note. He composed many graceful madrigals and villotte, distinguished by their vivacity and well-marked rhythm. List of works:—

1. Baldissara Donato musico e cantor in Santo Marco, Le Napolitane et alcune Madrigali a 4 voci. Da lui novamente composte, corrette e misse in luce. Venetiis apud Hieronymum Scotum. 1550. 4to. Four partbooks in Vienna Hofbibl.
2. Di B. D. Il primo libro di canzon Villanesche alla Napolitana a 4 voci, novamente da lui composte, . . . aggiuntovi anchora alcune Villotte di Perissone a 4, con la canzon della Gallina a 4 voci. Venetia. Ant. Gardano. 1550. Obl. 4to. Tenor partbook in Turin Bibl. Nazionale.
3. The same. Novamente ristampate. Con la giunta d' alcune Villotte di Perissone, etc. Obl. 4to. No date, but about 1550. Four partbooks in Bologna Liceo Musicale.
4. The same. Insieme con alcuni Madrigali novamente ristampate. Aggiuntovi anchora alcune Villotte, etc. Venetiis apud Hieron. Scotum. 1551. Obl. 4to. Four partbooks in the Munich Hofbibl.
5. The same. Novamente ristampate. Aggiuntovi anchora alcune Villotte, etc. Venetia. Ant. Gardano. 1552. Obl. 4to. Four partbooks in Wolfenbüttel Herzogl. Bibl.
6. Di B. D. Il primo libro di madregali a 5 e a 6 voci. Con tre dialoghi a sette. Novamente dati in luce. Venetia. Ant. Gardano. 1553. Obl. 4to. Two of the partbooks (Quinto, Sesto) are in the Verona Teatro filarmonico Bibl.
7. A new edition of No. 3. Venetiis. Hieron. Scotum. 1556. Obl. 4to. Basso in Berlin Königl. Bibl.
8. Il primo libro di madrigali a 5 e a 6 voci. Con tre dialoghi a sette. Di nuovo riveduti, e con somma diligentia corretti. Venetia. Plinio Pietrasanta. 1557. Obl. 4to. Six partbooks in Modena Bibl. Estense.
9. A new edition of No. 5. 1558. Four partbooks in the British Museum.
10. A new edition of No. 8. 1559. An Alto partbook entered in the Catalogue of the Venice Bibl. is no longer to be found.
11. The same. Novamente per Antonio Gardano ristampate a 5 voci. Venetia. Ant. Gardano. 1560. Obl. 4to. Six partbooks in the Munich Hofbibl., etc.
12. A new edition of No. 6. 1560.
13. Di Baldassare Donati. Madrigali a 6 e 7 voci. Venetia. 1567. 4to.
14. Di B. D. Il secondo libro de Madrigali a 4 voci. Novamente da lui composti. Venetia. Ant. Gardano. 1568. Obl. 4to. Four partbooks in Bologna Liceo Musicale, etc. The Cantus partbook of an edition published 'Venegia, Girolamo Scotto, 1568,' is in the Stockholm Mus. Acad. Bibl.
15. Di B. D. Maestro di capella della serenissima signoria di Venetia in San Marco. Il primo libro de' motetti a 5, 6, e 8 voci. Novamente composti e dati in luce. Venetia. Angelo Gardano. 1599. 4to. Eight partbooks in the Augsburg Bibl.

MSS. One Villanella alla napoletana. Partitura e parti. Folio. In Bologna Liceo Musicale. (Parisini.)
'Fiama amoroso e bella' for 6 voices. (From the Madrigali, Lib. i., 1560.) In the Munich Hofbibl. (Maier.)
'Tratto fuoro del mar' for 6 voices, also 4 madrigals and 3 canzoni for 4 voices. In the Berlin Königl. Bibl. (Eitner.)
Two Psalms for 12 voices (MS. 16,708, incomplete) and 'L' amoroso giudizio' (MS. 19,242. Drama musicum). In the Vienna Hofbibl. (Mantuani.) Some madrigals (in score) in the Brussels Bibl. royale. MS. 2289. (Fétis.)
Madrigal for 4 voices, 'O grief, if yet my grief' (Add. MSS. 17,792-6), and two canzoni for 4 voices, 'Chi la gagliarda' and 'Te parlo, tu me ridi '(Add. MS. 11,584). In the British Museum.

In Collections (published at Venice):—
1548. S' una fede amorosa: S' haver altrui più. Lib. iii. di Madrigali a 5 voci di C. de Rore.
1549. O felice colui. Fantasie ed ricerchari a 3 voci da Giul. Tiburtino da Tievole. Also in the 1551-55-59-61-69-97 editions of Madrigali a 3 voci de div. eccell. autori. In Musica Libro primo a 3 voci di Adr. Wigliar. 1566. In the 1570-78-86 editions of Lib. i., delle Justiniane a 3 voci. (Scotto.)
Motet. Lib. i., de' motetti a 5 voci da div. eccell. musici. (Scotto.)
1551. See 1549.
1555. See 1549.
1557. Amor io son si lieto. Lib. iv. Madrigali a 5 voci di C. de Rore, and in 1563 edition.
1559. See 1549.
1561. See 1549.
1561. Pensier dicea. Lib. iii. delle muse a 5 voci composto da div. eccell. musici. (Gardano.) And in 1569 edition.
1563. See 1557.
1566. See 1549.
1569. See 1549 and 1561.
1569. O dolce servitù; Anchor ch'io possa dire; S'io veggio in altra. La Eletta di tutta la musica intitolata corona de' diversi, a 4 voci. Lib. i.
1570. See 1549.
1570. Questo si ch'è. Antonelli's I dolci frutti. Lib. i. Madrigali di div. eccell. autori a 5 voci.
Quando madonna. Lib. vi. delle Villotte alla Napoletana a 3 voci. (Gardano.)
1572. E voio criar, tanto criar. Lib. i. delle Justiniane a 3 voci.
1576. Che val peregrinar. Musica di XIII. autori illustri a 5 voci per Angelo Gardano raccolta. And in 1589 edition.
Seven motets from B. D.'s Lib. i.: Adesse nuptiales; O Jhesu Christe; Quam dirus hydrops; Quid hoesitas rogare; Rumpe somnium; Turba de Christo; Unde judicibus datur. In Cantiones suavissime quatuor vocum. (Erfurt, Baumann.)
1578. See 1549.
1579. Tratto fuori del mar. Trionfo di musica di diversi a 6 voci.

Lib. i. Also in Melodia olympica di div. eccell. musici, raccolta da Pietro Philippi. 1591, 1594, and 1611 editions. Anversa.

1582. One song in lute tablature. Novae tabulae musicae. J. C. Barbetti (Strasburg).
1584. Da quei bei crini (a 5); Deh! lascia l'antro (a 4); Dolor, se 'l mio dolore (a 5). Fronimo, in notazione di liuto. Vinc. Galilei.
Cantiamo dunque (a 8); Quando nascesti (a 12). Musica di diversi autori illustri. Lib. i. (Vincenti and Amadino.)
1585 Wann uns die Henn; Zu dir allein Herr steht. Schöner Lieder . . . mit 4 Stimmen gesetzt, durch Joh. Pühlerum Schvuandorffensem. (Munich.)
1586. See 1549.
1588. O grief, if yet my grief (Dolor se 'l mio dolor); As in the night (Come la notte). Yonge's Musica Transalpina, a 4 voci. Nos. 5 and 6, reprinted by Budd, 1859.
1589. See 1576.
1589. Che val essa nudrita. Musicale essercitio di Ludovico Balbi, a 5 voci.
1588-89-90. Chi dira mai; O dolce vita; Tu mi farai. Gemma musicalis. Frederici Lindner. (Noribergae.) Lib. i., ii., iii. A 4 voci.
1591. See 1579.
1593. Da quei bei crini (a 5). Nuova spoglia amorosa (Vincenti).
1594. See 1579.
1594. Madrigal a 4 voci. Florilegium omnis. Per Adr. Denss.
1597. See 1549.
1597. Se pur ti guardo. Livre vii. des chansons à 4 parties. (Anvers.) Also in 1613, 1620, and 1636 editions.
1598. Oime ch' il mio languire. Madrigali de' diversi a 4 voci. Raccolta da G. M. Radino.
1600. Più potente, e più forte; Vergin Dea ch' il Ciel' adora; Vergine dolc' e pia. Arascione's Nuove Laudi Ariose (Roma), a 4 voci.
Veni domine (a 6). Sacrarum symphoniarum continuatio div. excell. authorum. (Noribergae.)
1606. Deh Pastorale. Leggiadre nimphe a 3 voci alla napoletana. (Gardano.)
1609. Motet, a 5 voci. Florilegium sac. cant. (Antverpiae).
1611. See 1579.
1613. Beati eritis cum maledixerint (a 5). Promptuarii Musici. Schadaeus. Part 3. Reprinted in Commer's Musica Sacra, vol. xxiv. (*circa* 1860).
1613. See 1597.
1620. See 1597.
1636. See 1597.

In 1837, 'All ye who music love' was included in Thos. Oliphant's 'Favourite Madrigals arranged from the original partbooks.' The graceful 'Chi la gagliarda' from the first book of Canzoni has often been reprinted—in Burney, iii. 216; Busby, ii. 108; Kiesewetter, no. 23; Reissmann, ii. no. 19; Wüllner, no. 92; and at more recent date edited by W. B. Squire, with 'Viva sempre,' villotta for four voices (Novello, 1895). These two, together with three madrigals, are in the first volume of Torchi's *Arte Musicale in Italia*. C. S.

DONATI, Ignatio (1612-1638), was born at Casalmaggiore near Cremona. In 1612 he was organist of Urbino Cathedral, in 1616 and 1619 maestro di cappella della Archiconfraternità e Accademia dello Spirito Santo di Ferrara, in 1622 and 1626 maestro di cappella della Terra di Casalmaggiore. In Lomazzo's 'Flores praestantissimorum virorum,' Milan, 1626, Ignatio Donati is termed 'maestro di cappella of Novara Cathedral' (Parisini, ii. 67). In 1629 and 1630 he was organist of Lodi Cathedral, and from 1631 till 1638 maestro di cappella of Milan Cathedral. Donati was probably organist of Pesaro Cathedral before 1612; at any rate it was there, as well as at other places, that he tried his plan of making the different voices sing at a distance from each other (Parisini, ii. 144).

List of works:—

1. Ignatii Donati Ecclesiae Metropolitanae Urbini Musicae Praefecti. Sacri Concentus 1, 2, 3, 4, & 5 vocibus, unà cum parte Organica. Venetia. Giacomo Vincenti. 1612. 4to. Contains fifty-four compositions. Five partbooks in the Breslau Stadtbibl.

2. Motetti a 5 voci in Concerto con due Sorti di Letanie della Beata Vergine & nel fine alcuni Canoni. D' Ign. D. maestro di capella dell' Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Venetia. Giac. Vincenti. 1616. 4to. Opera completa. Six partbooks. Tenore e Quinto in Berlin Königl. Bibl.

3. Concerti ecclesiastici a 2, 3, 4, & 5 voci. Con il Basso per sonar nell' organo. D' Ign. D. maestro di capella dello Spirito Santo di Ferrara. Opera IV. Venetia. Giac. Vincenti. 1618. 4to. Contains twenty-one compositions. Five partbooks in Bologna Liceo Musicale.

4. Concerti ecclesiastici a 1, 2, 3, & 4. Con il Basso per l' organo. D'Ign. D. maestro di capella dello Spirito Santo in Ferrara. Opera V. Venetia. Giac. Vincenti. 1618. 4to. Four partbooks. Cantos I. and II. in Bologna Liceo Musicale.

5. Motetti concertati a 5 & 6 voci con Dialoghi, Salmi e Letanie della B.V. e con il Basso continuo per l' organo. D' Ign. D. maestro di capella della Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Opera VI. Venetia. Giac. Vincenti. 1618. 4to. Contains fifteen compositions. Seven partbooks in Königsberg Bibl.

6. Concerti ecclesiastici . . . Opera IV. Novamente con ogni diligentia corrette e ristampate. Venetia. Aless. Vincenti. 1619. 4to. Six partbooks in the Brussels Bibl. royale.

7. Concerti ecclesiastici . . . D' Ign. D. maestro di capella della Terra di Casal Maggiore. Opera V. Novamente con ogni diligentia corretta e ristampate. Venetia. Aless. Vincenti. 1622. 4to. Canto II., Terza e Quarta parte in Bologna Liceo Musicale.

8. Motetti a 5 voci in concerto. . . . Novamente ristampate & con diligentia corrette. Venetia. Aless. Vincenti. 1622. 4to. Tenor, Basso, Quinto, e Basso per l' org. in Bologna Liceo Musicale.

9. Messe a 4, 5, & 6 voci, parte da Capella e da Concerto con il Basso per l' organo. D' Ign. D. maestro di capella della Terra di Casal Maggiore. Venetia. Aless. Vincenti. 1622. 4to. Contains four Masses. Seven partbooks. Tenor, Quinto e Sesto in Bologna Liceo Musicale.

10. Salmi boscarecci concertati a sei voci, con aggiunta, se piace, di altre sei voci, che servono per concerto, e per Ripieno doppio, per cantare a più chori; con una Messa similmente concertata, & con il Ripieno, d' un altra simile a sei, già stampata: & con il Basso principale per sonar nell' organo. D' Ign. D. maestro di capella nella Terra di Casalmaggiore; L' Auriga nella Academia de Filomeni. Opera IX. Venetia. Aless. Vincenti. 1623. 4to. Contains sixteen compositions. Thirteen partbooks in Ferrara Bibl.

11. Concerti ecclesiastici. . . . Opera V. Novamente in questa Terza impressione con ogni, etc. Venetia. A. Vincenti. 1625. 4to. It includes one motet by A. Serra, a pupil of Donati's, to whom he dedicated No. 18. Four partbooks in Bologna Liceo Musicale.

12. Concerti ecclesiastici . . . D' Ign. D. maestro di capella della Terra di Casal Maggiore. Opera IV. Novamente in questa Terza impressione corretti & ristampati. Venetia. A. Vincenti. 1626. 4to. Five partbooks in the Breslau Stadtbibl.

13. Motetti a 5 voci in concerto. . . . Novamente in questa Terza impressione ristampati e corretti. Venetia. A. Vincenti. 1626. 4to. Six partbooks in Bologna Liceo Musicale.

14. Messe a 4, 5, & 6 voci. . . . Novamente in questa Terza impressione ristampati. Venetia. A. Vincenti. 1626. 4to. Seven partbooks in Bologna Liceo Musicale.

15. Motetti concertati a 5 & 6 voci. . . . Opera VI. Novamente ristampata e corretta. Venetia. A. Vincenti. 1627. 4to. Seven partbooks in the Breslau Stadtbibl.

16. Madre de Quatordeci Figli. Nihil difficile volenti. Il secondo libro de' motetti a 5 voci in concerto. D' Ign. D. maestro di capella del Domo di Lodi. Fatte sopra il Basso Generale di Perfecta sunt in te. Venetia. Aless. Vincenti. 1629. 4to. Contains seventeen motets. Six partbooks in Bologna Liceo Musicale.

In the Dedication Donati says that he has taken the Basso continuo of 'Perfecta sunt in te,' already published in his Concerti a 5 voci, and has written fourteen more motets on it, these making, with 'Perfecta sunt,' the number fifteen 'consonanza perfecta.' Two more motets follow, not on the same Bass.

17. Concerti ecclesiastici. . . . Opera IV. Novamente ristampata. Venetia. A. Vincenti. 1630. Five partbooks in the Brussels Bibl.

18. Concerti ecclesiastici. . . . D' Ign. D. maestro di capella del Duomo di Lodi. Opera V. Novamente impressa in questa Quarta impressione con ogni diligenza corretta & ristampata. Venetia. A. Vincenti. 1630. 4to. Four partbooks in the Bologna Liceo Musicale.

19. Le Fanfalughe a 2, 3, 4, & 5 voci del Signor Ign. D. maestro di capella del Domo di Lodi. Raccolte da me Alessandro Vincenti. Venetia. Aless. Vincenti. 1630. 4to. Contains twenty-eight compositions. Six partbooks in Breslau Stadtbibl.

20. Il secondo libro delle Messe da capella a 4 et a 5. D' Ign. D. maestro di capella del Duomo di Milano. Opera XII. Messe 1 & 2, a quarta; messe 3 & 4, breve a quattro a voce piena, & a voce para; messa 5, a quinta; messa 6, pro defunctis a quattro, a voce piena, & a voce para con la quinta parte, si placet. Venetia. A. Vincenti. 1633 4to. Six partbooks in the Breslau Stadtbibl.

21. Il primo libro de' motetti a voce sola di Ign. D. maestro di capella nel Duomo di Milano. Da quali quei che desiderano imparare à portar la Voce con gratia, et asquistar dispositione potranno agevolmente da se prendere la maniera di cantar gratiosamente, far scherzi, passaggi, et altri leggiadri effetti. Opera VII. Novamente corretta & ristampata. Venetia. A. Vincenti. 1634. Fol. score, pp. 35. In Bologna Liceo Musicale. Fétis mentions an edition of 1628. This may have been the second edition. The first edition must have been before 1623.

22. Li vecchiarelli e perregrini concerti a 2, 3, & 4 voci, con una messa a 3 & a 4 concertata d' Ign. D. maestro di capella del Domo di Milano. Raccolta da me Aless. Vincenti. Opera XIII. Venetia. A. Vincenti. 1636. 4to. Five partbooks in Breslau Stadtbibl.

23. Il secondo libro de' Motetti a Voce sola d' Ign. D. maestro di capella del Duomo di Milano. Per educatione de figlioli et figliole dedicati a. . . . Opera XIV. Venetia. A. Vincenti. 1636 Fol. Two partbooks, 'parte per cantare' and 'parte per sonare,' in the Bologna Liceo Musicale.

24. Messe a 4, 5, & 6 voci. Parte da Capella e da Concerto. D' Ign. D. Maestro di capella della Terra di Casal Maggiore. Novamente in questa Quarta impressione ristampate. Venetia. A. Vincenti. 1645. 4to. Seven partbooks in Breslau Stadtbibl. In Königsberg Bibl. MSS. 48, some Cantiones, and 69, 'Perfecta sunt in te' a 5 (both incomplete); MS. 71, 'Motetti a 5 voci in concerto.'

Eitner (*Quellen-Lexikon*) gives the following MSS.:—

MS. W. 49, Berlin Königl. Bibl. 'Languet anima,' 5 voc.

MSS. in Kremmünster Bibl. Nos. 3 and 4 contain Psalms, Litanies, and Motets.

MS. 988, Bibl. Proske. 6 Psalms.

In printed Collections:—

1619. Quae est ista (a 2); O Maria, dilecta mea (a 3). Sacrae et divinae Cantiones, 2 & 3 voc., ad organum decantandae. Raccolta da Zac. Zanetti. (Parisini, II. 369.)
1621. Benedicat nos Deus (a 3); Exultavit cor meum (a 2); Filiae Sion exultate (a 2); Gaudebunt labia mea (a 2); Hodie spiritus sanctus (a 3); O dulcissime Domine (a 3); Quando natus es (a 2). Symbolae diversorum musicorum 2, 3, 4, and 5 voc. cantandae. Ab admodum Rev. D. Laurentio Calvo editae. (Israel, Mus. Schätze, p. 3.)
1626. Litanie a 5, 6, 7 e 8, se piace, de Sig. D. Ignatio Donati.

Rosarium Litaniarum B.V. raccolta di D. Lorenzo Calvo. (Parisini, II. 171.)
1641. Dulcis amor Jesu (a 5). Erster Theil Geistlicher Concerten, durch Ambrosium Profium. Leipzig.
Paratum cor meum (a 5). Ander Theil Geistlicher Concerten.
1646. Languet anima mea (a 5). Vierdter u. letzter Theil. (Jos. Müller.)
1653. Coloraturae taken from Ign. D.'s 'Concerten voce sola': O admirabile commercium; O Filii Dei suavissime, for Canto or Tenore. Musica moderna prattica. J. A. Herbst. Frankfurt. (In British Museum.)

The 'Messe breve (a 4, a voce piena et a voce para) d' Ignatio Donati' (1633) was included in Composizioni per canto. Publicata della Caleografia musica sacra. Milano. 1891. 8vo. C. S.

DONI, Giovanni Battista, born at Florence about 1593, studied Greek, rhetoric, poetry, and philosophy at Bologna and Rome. He received the degree of doctor from the university of Pisa, and was chosen to accompany Cardinal Corsini to Paris in 1621, where he became acquainted with Mersenne and other literary persons. On returning to Florence in 1622, he entered the service of Cardinal Barberini, and went with him to Rome, where he became secretary to the papal college, afterwards accompanying the cardinal to Paris, Madrid, and back to Rome. Doni made good use of the opportunities that came in his way on these journeys, to acquire an exhaustive knowledge of ancient music; among other things he invented, or reconstructed, a double lyre, which, in honour of his patron, he called 'Lyra Barberina,' or 'Amphichord.' After the death of his brother he returned to Florence about 1640, when he married and settled down as professor in the university there. He died in 1647. In 1635 his valuable treatise on the ancient Greek music, *Compendio del trattato de' generi e de' modi della musica*, was published at Rome; and, as it was an abstract of a larger work, it was completed by the publication of *Annotazioni sopra il compendio*, etc., in 1640. Another book, *De praestantia musicae veteris*, appeared at Florence in 1647, and as late as 1763 his description of the 'Lyra Barberina' was published at Florence. Some other treatises are still in existence in a MS. in the library of Sta. Cecilia in Rome, and a few fragmentary works are mentioned in the *Quellen-Lexikon*. M.

DONIZETTI, Gaetano, was born at Bergamo, Nov. 25, 1797 (Riemann gives the 29th as the date); and though he began his career at a very early age, he never achieved any important success until after Rossini had ceased to compose. Having begun his studies at the Conservatorio of Naples, under Mayr, he completed them at the Liceo Filarmonico at Bologna. His father, originally a weaver by trade, wished him to be a teacher, but to avoid this he entered the army, and while quartered at Venice produced, in 1818, his first opera, 'Enrico di Borgogna,' which was rapidly followed by 'Il Falegname di Livonia' (Mantua, 1819). His 'Nozze in villa' failed in 1820, but 'Zoraïde di Granata,' given at Rome in 1822, procured for the young imitator of Rossini exemption from military service, and the honour of being carried in triumph and crowned at the Capitol. A long series of operas, (see below) was given in Rome, Naples, and other cities, but the first which crossed the mountains and the seas and gained the ear of all Europe was 'Anna Bolena,' given for the first time at Milan in 1830. This opera, which was long regarded as its composer's masterpiece, was written for Pasta and Rubini. It was in 'Anna Bolena' too, as the impersonator of Henry VIII., that Lablache made his first great success at the King's Theatre in London. The graceful and melodious 'Elisir d' Amore' was composed for Milan in 1832. 'Lucia di Lammermoor,' perhaps the most popular of all Donizetti's works, was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani. Among other results of its success was the appointment of Donizetti as professor of counterpoint at the Real Collegio di Musica at Naples. The lively little operetta called 'Il Campanello di Notte' was produced in 1836 under very interesting circumstances, to save a Neapolitan manager and his company from ruin. 'If you would only give us something new our fortunes would be made,' said one of the singers. Donizetti declared they should have an operetta from his pen within a week. But where was he to get a libretto? He determined himself to supply that first necessity of the operatic composer; and, recollecting a vaudeville which he had seen in Paris, called 'La Sonnette de Nuit,' took that for his subject, rearranged the little piece in operatic form, and forthwith set it to music. It is said that in nine days 'the libretto was written, the music composed, the parts learned, the opera performed, and the theatre saved.' Donizetti seems to have possessed considerable literary facility. He designed and wrote the last acts both of the 'Lucia' and of 'La Favorita'; and he himself translated into Italian the libretti of 'Betly' and 'La Fille du Régiment.' Donizetti had visited Paris in 1835, when he produced, at the Théâtre des Italiens, his 'Marino Faliero.' In May 1837 he was made director of the Collegio di Musica in succession to Zingarelli. On the refusal of the Neapolitan censorship to allow the production of his 'Poliuto,' he went to Paris and undertook the direction of the Salle Ventadour, in 1839 bringing out many of his best works at one or other of the lyric theatres of Paris. 'Lucrezia Borgia' had been composed for Milan in 1833. On its revival in Paris in 1840, the 'run' was cut short by Victor Hugo, who, as author of the tragedy on which the libretto is founded, forbade the representations. 'Lucrezia Borgia' became, at the Italian Opera of Paris, 'La Rinegata'—the Italians of Alexander the Sixth's Court being changed into Turks. 'Lucrezia' may be ranked with 'Lucia' and 'La Favorita' among the most successful of Donizetti's operas. 'Lucia' contains some of the most beautiful melodies in the sentimental style that its composer ever produced; it contains, too, a concerted finale which is well designed and admirably dramatic. The

GAETANO DONIZETTI

favour with which 'Lucrezia Borgia' used to be everywhere received may be explained partly by the merit of the music, which, if not of a very high order, is always singable and tuneful—partly by the interest of the story, partly also by the manner in which the interest is divided between four principal characters, so that the cast must always include four leading singers, each of whom is well provided for by the composer. But of the great dramatic situation, in which a voluptuous drinking-song is contrasted with a funeral chant, not so much has been made as might have been expected. The musical effect, however, would naturally be more striking in the drama than in the opera; since in the former singing is heard only in this one scene, whereas in the latter it is heard throughout the opera. 'Lucrezia Borgia' may be said to mark the distance halfway between the style of Rossini, imitated by Donizetti for so many years, and that of Verdi, which he in some measure anticipated: thus portions of 'Maria di Rohan' (1843) might almost have been written by the composer of 'Rigoletto.' [Not only 'Poliuto' (under the name of 'Les Martyrs'), but 'La Fille du Régiment' and 'La Favorite,' were all brought out in the same year, 1840.] Jenny Lind, Sontag, Patti, Albani, all appeared with great success in 'La Figlia del Reggimento.' But when 'La Fille du Régiment' was first brought out, with Madame Thillon in the chief part, it produced comparatively but little effect. 'La Favorite,' on the other hand, met from the first with the most decided success. It is based on a very dramatic subject (borrowed from a French drama, 'Le Comte de Commingues'), and many of the scenes have been treated by the composer in a highly dramatic spirit. For a long time, however, it failed to please Italian audiences. In London its success dates from the time at which Grisi and Mario undertook the two principal parts. The fourth and concluding act of this opera is worth all the rest, and is probably the most dramatic act Donizetti ever wrote. With the exception of the cavatina 'Ange si pur,' taken from an unproduced work, 'Le Duc d'Albe,' and the slow movement of the duet, which was added at the rehearsals, the whole of this fine act was composed in from three to four hours. Leaving Paris, Donizetti visited Rome, Milan, and Vienna, at which last city he brought out 'Linda di Chamouni,' and contributed a Miserere and Ave Maria to the Hofkapelle, written in strict style, and much relished by the German critics. [He received the titles of Hofcompositeur and Capellmeister.] Then, coming back to Paris, he wrote (1843) 'Don Pasquale' for the Théâtre Italien, and 'Dom Sébastien' for the Académie. 'Dom Sébastien' has been described as 'a funeral in five acts,' and the mournful drama to which the music of this work is wedded rendered its success all but impossible. As a matter of fact it did not succeed. The brilliant gaiety, on the other hand, of 'Don Pasquale' charmed all who heard it, as did also the delightful acting and singing of Grisi, Mario, Tamburini, and Lablache, for whom the four leading parts were composed. For many years after its first production 'Don Pasquale' was always played as a piece of the present day; but the singers and their audience considered that there was a little absurdity in prima donna, baritone, and basso wearing the dress of everyday life; and it was usual, for the sake of picturesqueness in costume, to put back the time of the incidents to the 18th century.[1] 'Don Pasquale' and 'Maria di Rohan' (Vienna) belong to the same year; and in this last opera the composer shows much of that earnestness and vigour for which Verdi has often been praised. Donizetti's last opera, 'Catarina Cornaro,' was produced at Naples in 1844, and apparently made no mark. This was his sixty-third work, without counting two operas which were never played in his lifetime. One of these is the 'Duc d'Albe,' composed to a libretto originally meant by Scribe, its author, for Rossini, but which Rossini returned when, after 'William Tell,' he resolved to write no more for the operatic stage: it was produced in 1882 in Rome. Of Donizetti's operas, at least two-thirds are quite unknown in England. Donizetti, during the last years of his life, was subject to fits of melancholy and abstraction which became more and more intense, until in 1845 he was attacked with paralysis, and in 1847 was able to return to his native place, Bergamo, where he expired, April 8, 1848. Buried some little distance outside the town, he was disinterred on April 26, and reburied on Sept. 12, 1875, in Santa Maria Maggiore, Bergamo, where a monument by Vincenzo Vela was erected in 1855.

The following list of Donizetti's operas is probably not far from complete; the dates are not quite certain:—

Enrico di Borgogna, 1818.
Il Falegname di Livonia, 1819.
Le Nozze in Villa, 1820.
Zoraïde di Granata, 1822.
La Zingara.
La lettera anonima.
Chiara e Serafina.
Il Fortunato Inganno, 1823.
Aristea. Alfredo il Grande.
Una Follia.
L'ajo nell' imbarazzo, 1824.
Emilia di Liverpool.
Alahor in Granata, 1826.
Il Castello degli Invalidi.
Elvida.
Olivo e Pasquale, 1827.
Il Borgomestro di Saardam.
Le Convenienzi teatrali.
Otto mese in due ore.
Elisabetta a Kenilworth, 1828.
La Regina di Golconda.
Gianni di Calais.
Il Giovedi grasso.
L'esule de Roma.
Il Paria, 1829.
Il Castello de Kenilworth.
Il Diluvio universale, 1830.
I pazzi per progetto.
Francesca di Foix.
Isnelda di Lambertazzi.
La Romanziera.
Anna Bolena.
Fausta, 1832.
Ugo Conte di Parigi.
L'Elisir d'Amore.
Saucia di Castiglia.
Il nuovo Pourceaugnac.
Il Furioso, 1833.
Parisina.
Torquato Tasso.
Lucrezia Borgia.
Rosamonda d'Inghilterra, 1834.
Maria Stuarda.
Gemma di Vergy.
Marino Faliero, 1835.
Lucia di Lammermoor.
Belisario, 1836.
Il Campanello di Notte.
Betly.
Roberto Devereux, 1837.
Pia di Tolomei.
Maria di Rudenz, 1838.
Poliuto.
Gianni di Parigi, 1839.
Gabriella di Vergy.
La Fille du Régiment, 1840.
La Favorite.
Adelasia, 1841.
Maria Padilla.
Linda di Chamounix, 1842.
Maria di Rohan, 1843.
Don Pasquale.
Dom Sébastien.
Catarina Cornaro, 1844.

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[1] In more modern times a reaction has taken place in favour of representing operas in the proper costume, even when the action takes place in the present day: the popularity of the younger Italian school, of Bruneau and Charpentier, and many others, has not been lessened by the everyday costume of their characters.

Posthumously performed :—
Rita, ou le mari battu, Paris, 1860.
Il Duca d' Alba, Rome, 1882.

Many biographies of Donizetti exist, such as F. Cicconetti's (1864), Alborghetti and Galli's *Donizetti, Mayr* (1875); essays published at the time of the centenary of the composer's birth at Bergamo, 1897 (among these an interesting set of articles in the *Revista Musicale*, vii. 518), etc. H. S. E.

DONNA DEL LAGO, LA. Opera in two acts, founded on 'The Lady of the Lake'; libretto by Tottola, music by Rossini. Produced at San Carlo, Naples, Oct. 4, 1819; in London, King's Theatre, Feb. 18, 1823.

DONT, Jacob, violinist, son of Joseph Valentine Dont, a violoncellist well known and esteemed in his time, was born at Vienna, March 2, 1815. Thoroughly grounded at the Vienna Conservatorium by Böhm (one of the teachers of Joachim) and Hellmesberger senior, he became a very capable player, though his career as a soloist does not appear to have been one of especial brilliancy. He obtained positions in the orchestra of the Burgtheater (1831) and in the Imperial chapel (1834), but was more famous as pedagogue than performer, teaching at various Viennese institutions with great success. His best work was done at the Vienna Conservatorium, though he was not appointed professor till 1873, his pupils including Auer and Gregorowitsch. He published some 50 works, amongst them 'Studies for the Violin,' which rank, in the opinion of Spohr and many other authorities, among the best written for the instrument. Died in Vienna, Nov. 17, 1888. W. W. C.

DONZELLI, Domenico, was born at Bergamo about 1790, and studied in his native place. In 1816 he was singing at the Valle Theatre in Rome. Rossini wrote for him the part of Torvaldo, in which he distinguished himself. At the carnival of the next year he sang at the Scala in Milan, and was engaged for two seasons. From thence he went to Venice and Naples, returning to Milan, where 'Elisa e Claudio' was written for him by Mercadante. He was very successful in 1822 at Vienna, and obtained an engagement at Paris for 1824. There he remained, at the Théâtre Italien, until the spring of 1831. As early as 1822 efforts had been made, unsuccessfully, to get him engaged at the King's Theatre in London. At length, in 1828, he was announced; but did not actually come until 1829—making his first visit to England at the same time with Mendelssohn. When he did appear, Lord Mount-Edgcumbe thought him 'a tenor, with a powerful voice, which he did not modulate well.' Another critic, in 1830, says of him, 'He had one of the most mellifluous, robust, low tenor voices ever heard, a voice which had never by practice been made sufficiently flexible to execute Rossini's operas as they are written, but even in this respect he was accomplished and finished, if compared with the violent persons who have succeeded him in Italy. The volume of his rich and sonorous voice was real, not forced. He had an open countenance and a manly bearing on the stage, but no great dramatic power.' He was re-engaged in 1832 and 1833. In 1834 his place was taken by Rubini. Returning to Italy, he sang at various theatres, and in 1841 at Verona and Vienna. About the end of that year he retired to Bologna. He was an associate member of the Accademia Filarmonica at Bologna, and of that of Santa Cecilia at Rome. He published a set of 'Esercizi giornalieri, basati sull' esperienza di molti anni' (Ricordi, Milan). He died at Bologna, March 31, 1873. J. M.

DOPPEL FLÖTE. An open organ-stop of 8-foot pitch, the pipes of which have two mouths; also a stop having two rank of pipes.

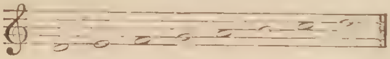
DOPPIO, Ital. 'double.' *Canone doppio*, 'double canon.' *Doppio movimento*, 'double the speed of the preceding.' *Pedale doppio*, 'two parts in the pedals' (organ music), etc.

DOPPLER, Albert Franz, a distinguished flutist and dramatic composer, was born at Lemberg on Oct. 16, 1821. His first teacher was his father, who later on went as oboist to Warsaw and then to Vienna. He made his début at Vienna, and, after several concert tours with his younger brother Karl, joined the orchestra of the Pesth theatre as first flute; here, in 1847, his first opera 'Benjowski' was given, and had a considerable success. In 1858 he left Pesth for Vienna, where he became first flute and assistant conductor of the ballet at the Court Opera, afterwards rising to the position of chief conductor; in 1865 he was appointed professor of the flute in the Conservatorium, and he died at Baden (near Vienna) on July 27, 1883. His works include the operas 'Benjowski,' 'Ilka,' 'Afanasia,' 'Wanda,' 'Salvator Rosa,' 'Die beiden Husaren,' 'Judith' and (in conjunction with his brother and Erkel) 'Erzébeth,' the comic ballet 'Margot,' produced at Berlin in 1891, and several overtures, concertos for the flute, etc.

His brother, Karl, was born at Lemberg in 1826. He early acquired remarkable proficiency on the flute under his father and brother. Whilst still quite young, he undertook long concert tours, often with his brother, and appeared with great success in Brussels, Paris, and London. He then became conductor at the National Theatre in Pesth; and from 1865 to 1898 was Hofkapellmeister in Stuttgart. He has written several Hungarian operas, of which 'The Grenadiers' Camp' and 'The Son of the Desert' are the best known, and also ballets and flute music.

Karl's son, Arpad, was born at Pesth, June 5, 1857. He studied at the Stuttgart Conservatorium, where he for some time gave piano-lessons until he went to New York in 1880 to be piano teacher in the Grand Conservatorium. In 1883 he returned to his old position in Stuttgart, and since 1889 has been chorus-master at the Court Theatre. Besides piano-music, songs, etc., he has composed an opera, 'Viel Lärm um Nichts,' and a Fest-Ouvertüre, Suite in B♭, Scherzo, and a Theme and Variations, all for full orchestra. H. B.

DORIAN, or **DORIC**, the first of the 'authentic' church modes or tones, from D to D, with its dominant A—



It resembles D minor, but with B♮ and no C♯. Many of the old German chorales were written in this mode, such as 'Vater unser'; 'Wir glauben all'; 'Christ unser Herr zum Jordan kam'; 'Christ lag in Todesbanden.' For longer compositions see Orlando Lasso's 5-part motet 'Animam meam,' in Commer's *Musica Sacra*, viii. No. 20, and the fugue in Bach's well-known Toccata (B.-G. xv. p. 142). See Modes.

DORN, Heinrich Ludwig Egmont, a very considerable musician of modern Germany, born at Königsberg, Prussia, Nov. 14, 1804. His turn for music showed itself early, and was duly encouraged and assisted, but not so as to interfere with his general education. He went through the curriculum of the Königsberg University, and after visiting Dresden (where he made Weber's acquaintance) and other towns of Germany, fixed himself at Berlin in 1824 or 1825, and set seriously to work at music under Zelter, Klein, and L. Berger, mixing in the abundant intellectual and musical life which at that time distinguished Berlin, when Rahel, Heine, Mendelssohn, Klingemann, Marx, Spontini, Devrient, Moscheles, Reissiger, and many more, were among the elements of society. With Spontini and Marx he was very intimate, and lost no opportunity of defending the former with his pen. At Berlin he brought out an opera, 'Die Rolandsknappen' (1826), with success. He was successively teacher at Frankfort, and Königsberg; in 1829 he went to Leipzig in the same capacity, and remained there till 1832, when he took Krebs's place at Hamburg. During this time he had the honour of giving instruction in counterpoint to Schumann. After leaving Leipzig, his next engagements were at the theatres of Hamburg and Riga, in the latter place succeeding Wagner. During the whole of this time he added much teaching to his regular duties, and exercised an excellent influence on the musical life of the places in which he lived. At Riga he remained till 1843, when he was called to succeed C. Kreutzer at Cologne. During the five years of his residence there he was fully occupied, directing the Festivals of 1844 and 1847, founding the Rheinische Musikschule (1845), and busying himself much about music, in addition to the duties of his post and much teaching. In 1849 he succeeded O. Nicolai as conductor of the Royal Opera in Berlin, in conjunction with Taubert. This post he retained till the end of 1868, when he was pensioned off in favour of Eckert, and became a 'Königlicher Professor.' He subsequently occupied himself in teaching and writing, in both which capacities he had a great reputation in Berlin. Dorn was of the Conservative party, and a bitter opponent of Wagner. He was musical editor of the *Post*, and wrote also in the *Gartenlaube* and the *Hausfreund*. His account of his career, *Aus meinem Leben* (Berlin, 1870, 3 vols.) and *Ostracismus* (*ib.* 1874), are both valuable books. A paper of his on Mendelssohn appeared in *Temple Bar* for February 1872. His compositions embrace ten operas, the names of which are as follows:—

Die Rolandsknappen, Berlin, 1826; Die Bettlerin, Königsberg, 1828; Abu Kara, Leipzig, 1831; Der Schöffe von Paris, Riga, 1838; Das Barmen von England, Riga, 1842; Die Nibelungen, Berlin, 1854; Ein Tag in Russland, 1856; Der Botenläufer von Pirna, 1865; Gewitter bei Sonnenschein, 1869; Amors Macht (ballet), Leipzig, 1830.

There are also many cantatas, a requiem (1851), symphonies and other orchestral works, among which the most important is 'Siegesfestklänge'; many pianoforte pieces, songs, etc.

As a conductor he was one of the first of his day, with every quality of intelligence, energy, tact, and industry, to fill that difficult position. He died in Berlin, Jan. 10, 1892. F. G.

DORSET GARDEN THEATRE. This house was erected upon the garden of a mansion belonging to the Earl of Dorset, situate upon the bank of the Thames at the bottom of Salisbury Court, Fleet Street. Sir William (then Mr.) Davenant had obtained a patent for its erection in 1639 and another in 1662, but from various causes the building was not erected in his lifetime. His widow, however, built the theatre from the designs of Sir Christopher Wren; and the Duke's company, removing from Lincoln's Inn Fields, opened it Nov. 19, 1671. It became celebrated for the production of pieces of which music and spectacle were the most prominent features, amongst which the most conspicuous were Davenant's adaptation of Shakespeare's 'Macbeth,' with Lock's music, 1672; Shadwell's adaptation of Shakespeare's 'Tempest,' with music by Lock, Humfrey, and others, 1673; Shadwell's 'Psyche,' with music by Lock and Draghi, Feb. 1673-74; Dr. Davenant's 'Circe,' with Banister's music, 1677; and Lee's 'Theodosius,' with Purcell's music, in 1680. In 1682 the King's and Duke's companies were united, and generally performed at Drury Lane; but operas and other pieces requiring a large space for stage effects were still occasionally brought out at Dorset Garden, amongst them Dryden's 'Albion and Albanius,' with Grabu's music, 1685; ['The Fool's Preferment,' with Purcell's music, 1688; 'Dioclesian,' with Purcell's music, 1690; 'King Arthur,' with Purcell's music, 1691; 'The Fairy Queen,' with Purcell's music, 1692; 'Epsom Wells,' and 'The Female Virtuosoes,' with Purcell's music, 1693; 'Don Quixote,' parts 1 and 2, 1694]; and Powell and Verbruggen's 'Brutus and Alba,' with Daniel Purcell's music, in 1697. In 1699 the house was let to William Joy, a strong Kentish man styled 'The English Samson,' and for exhibitions of conjuring, fencing, and even prize-fighting. It was again opened for the performance of plays in 1703, and finally closed in Oct. 1706. After the demolition of the theatre the site was successively occupied as a timber yard, by the New River Company's offices, and the City Gas Works. An engraving showing the river front of the theatre was prefixed to Elkanah Settle's *Empress of Morocco*, 1673, another, by Sutton Nicholls, was published in 1710, and a third in the *Gentleman's Magazine*, July 1814. W. H. H.

DORUS-GRAS, JULIE AIMÉE. See GRAS.

DOT (Fr. *Point*; Ger. *Punkt*; Ital. *Punto*). A point placed after a note to indicate that its length is to be increased one half; a semibreve with the addition of a dot being thus equal to three minims, a minim with a dot to three crotchets, and so on.

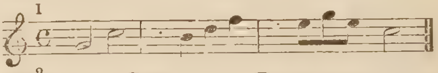
So far as regards rhythm, this is at the present time the only use of the dot, and it is necessitated by the fact that modern notation has no form of note equal to three of the next lower denomination, so that without the dot the only way of expressing notes of threefold value would be by means of the bind, thus 𝅗𝅥⁀♩ instead of 𝅗𝅥., ♩⁀♪ instead of ♩., which method would greatly add to the difficulty of reading. The sign itself is, however, derived from the ancient system of 'measured music' (*musica mensuralis*, about A.D. 1300), in which it exercised various functions, and where it is met with in four forms, called respectively 'point of perfection,' 'point of alteration,' 'point of division,' and 'point of addition.' (See POINT.)

In modern music the dot is frequently met with doubled; the effect of a double dot is to lengthen the note by three-fourths, a minim with double dot (𝅗𝅥..) being equal to seven quavers, a doubly dotted crotchet (♩..) to seven semiquavers, and so on. The double dot was the invention of Leopold Mozart, who introduced it with the view of regulating the rhythm of certain adagio movements, in which it was at that time customary to prolong a dotted note slightly, for the sake of effect. Leopold Mozart disapproved of the vagueness of this method, and therefore wrote in his *Violinschule* (2nd edition, Augsburg, 1769), 'It would be well if this prolongation of the dot were to be made very definite and exact; I for my part have often made it so, and have expressed my intention by means of two dots, with a proportional shortening of the next following note.' His son, Wolfgang Mozart, not only made frequent use of the double dot invented by his father, but in at least one instance, namely at the beginning of the symphony in D written for Hafner, employed a triple dot, adding seven-eighths to the value of the note which preceded it. The triple dot is also employed by Mendelssohn in the Overture to Camacho's wedding, bar 2.

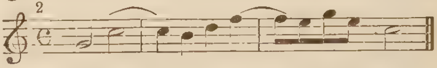
Dots following rests lengthen them to the same extent as when applied to notes.

In old music a dot was sometimes placed at the beginning of a bar, having reference to the last note of the preceding bar (Ex. 1); this method of writing was not convenient, as the dot might easily escape notice, and it is now superseded by the use of the bind in similar cases (Ex. 2).

1

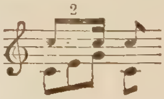


2

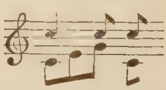


The older way of representing this was occasionally revived by Brahms (see BIND).

[Handel and Bach, and other composers of the early part of the 18th century, were accustomed to use a convention which often misleads modern students. In 6–8 or 12–8 time, where groups of dotted quavers followed by semiquavers occur in combination with triplets, they are to be regarded as equivalent to crotchets and quavers. Thus the passage



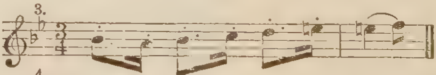
is played



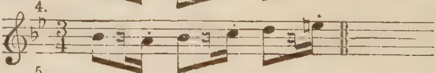
not with the semiquaver sounded after the third note of the triplet, as it would be if the phrase occurred in more modern music.]

When a passage consists of alternate dotted notes and short notes, and is marked *staccato*, the dot is treated as a rest, and the longer notes are thus made *less* staccato than the shorter ones. Thus Ex. 3 (from the third movement of Beethoven's Pianoforte Sonata, op. 22) should be played as in Ex. 4, and not as in Ex. 5.

3.



4.



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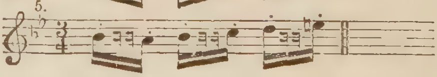
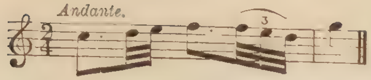
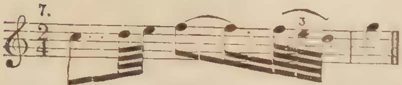


In all other cases the value of the dotted note should be scrupulously observed, except—in the opinion of some teachers—in the case of a dotted note followed by a group of short notes in moderate tempo; here it is sometimes considered allowable to increase the length of the dotted note and to shorten the others in proportion, for the sake of effect. (See Koch, *Musikalisches Lexikon*, art. 'Punkt'; Lichtenthal, *Dizionario della Musica*, art. 'Punto.') Thus Ex. 6 would be rendered as in Ex. 7.

6.



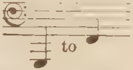
7.



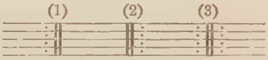
In view, however, of the fact that there are a variety of means, such as double dots, binds, etc. by which a composer can express with perfect accuracy the rhythmic proportions which he requires, it certainly seems advisable to employ the utmost caution in making use of such licences as the foregoing, and in particular never to introduce them into movements the rhythmical character of which is dependent on such progressions of dotted notes as the above example, such for instance as the fourteenth of Beethoven's thirty-three Variations, op. 120, or the coda of the Fantasia, op. 77.

2. Besides the employment of the dot as a sign of augmentation of value, it is used to indicate *staccato*, being placed above or below the note, and written as a round dot if the staccato is not intended to be very marked, and as a pointed dash if the notes are to be extremely short. [DASH.] As an extension of this practice dots are used to denote the repetition of a single note; and they are also placed before or after a double bar as a sign of the repetition of a passage or section. In old music for the clavichord they are used as an indication of the *Bebung*. [ABBREVIATIONS; BEBUNG.] F. T.

DOTZAUER, JUSTUS JOHANN FRIEDRICH, one of the greatest composers, players, and teachers of the violoncello; born at Hildburghausen, June 20, 1783. His teachers were Henschkel, Gleichmann, and Rüttinger—a pupil of Kittl's, and therefore only two removes from J. S. Bach. For the violoncello he had Kriegck of Meiningen, a famous virtuoso and teacher. He began his career in the Meiningen court band, in 1801, and remained there till 1805. He then went by way of Leipzig to Berlin, where he found and profited by B. Romberg. In 1811 he entered the King's band at Dresden, and remained there till his retirement in 1852; until his death, March 6, 1860, he was occupied in playing, composing, editing, and, above all, teaching. His principal pupils were Kummer, Drechsler, C. Schuberth, and his own son, C. Ludwig. His works comprise an opera ('Graziosa,' 1841), masses, a symphony, several overtures, nine quartets, twelve concertos for violoncello and orchestra, sonatas, variations, and exercises for the violoncello. He edited Bach's six sonatas for violoncello solo, and left an excellent Method for his instrument.

DOUBLE (Fr.). The old name for 'Variation,' especially in harpsichord music. The doubles consisted of mere embellishments of the original melody, and were never accompanied by any change in the harmonies. Examples are numerous in the works of the older masters. Handel's variations on the so-called 'Harmonious Blacksmith' are called 'Doubles' in the old editions. In Couperin's 'Pièces de Clavecin,' Book 1, No. 2, may be seen a dance 'Les Canaries' followed by a variation entitled 'Double des Canaries,' and two instances will also be found in Bach's English Suites, the first of which contains a 'Courante avec deux Doubles' and the sixth a sarabande with a double. The term is now entirely obsolete. (2) In combination the word 'double' is used to indicate the octave below; thus the 'double-bass' plays an octave below the ordinary bass, or violoncello; a 'double' stop on the organ is a stop of the pitch known as 16-foot pitch (see ORGAN), an octave below the 'unison' stops. ['The notes below Gam-ut are called double Notes, as Double F, fa, ut, Double E, la, mi, and as being Eights or Diapasons to those above Gam-ut.' Playford's *Introd. to the Skill of Musick*, p. 3.] (3) The notes in the bass octave from  are often spoken of by organ-builders as double G, double F, etc. (4) The word is applied to singers who under-study a part in a vocal work, so as to replace the regular performer in case of need; and those who undertake two parts in the same play and said to 'double' one with the other. E. P.

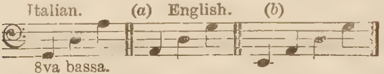
DOUBLE BARS divide a piece or a movement into main sections, and when accompanied by dots indicates that the section on the same side with the dots is to be repeated.



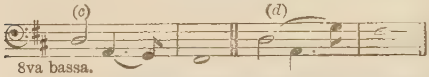
The double bar is a prominent feature in the older examples of the symphony or sonata. In the first movement it occurs at the end of the first section, which is then repeated, and is followed by the working out, or *Durchführung*. In the symphonies before Beethoven, and in Beethoven's own earlier sonatas, the second section was often repeated as well as the first. In the minuet, or scherzo, with trio, both sections of each are repeated, and then after the trio the minuet is given again without the repetitions. [It may be pointed out that a double bar may be placed anywhere in the measure, without affecting its value.]

DOUBLE BASS (Ital. *Contrabasso* or *Violone*) is the largest of the stringed instruments played with a bow. [It was almost certainly in use before the days of Michele Todini, for whom the honour of its invention, in the year 1670, is sometimes claimed.] In its forms it has some of the characteristics of the older gamba, or viol, tribe, viz. the flat instead of the arched back, and the slanting shoulder; while, on the other hand, it has the four corners, the *f*-holes, and in every respect the belly of the violin, thus appearing to be a combination of the gamba and the violin, and therefore probably of a date posterior to both.

The double bass was originally mounted with three strings only, tuned thus (*a*). At the present time, however, basses with four strings, tuned thus (*b*), are used by all, except the



Italian and some English players, who still prefer the three-stringed instrument on account of its greater sonority. For orchestral playing, however, the fourth string has become an absolute necessity, since modern composers very frequently use the contra E and F in obbligato passages. In England, up to a recent period, a phrase like that which opens Mendelssohn's 'Meeresstille' (*c*), owing to the absence of the fourth string and the consequent impossibility of producing the low F, had to be altered to the octave (*d*). This and other similar musical



barbarities were committed, until at the Crystal Palace the sensible plan was adopted of having half the number of the basses with four, and the other half with three strings, thus avoiding the mutilation of phrases like the above, without sacrificing the greater richness of tone which is claimed for the three-stringed instrument.

If the violin is the leader of the orchestra, the double bass is its foundation. To it is given the lowest part, on which both harmony and melody rest. The English term 'double bass' has probably been applied to the instrument because it often doubles in the lower octave the bass of the harmony, given to the bass voice, the violoncello, the bassoon, or some other instrument. In a similar way the 32-foot stop of the organ is termed double diapason because it doubles a 16-foot diapason in the lower octave.

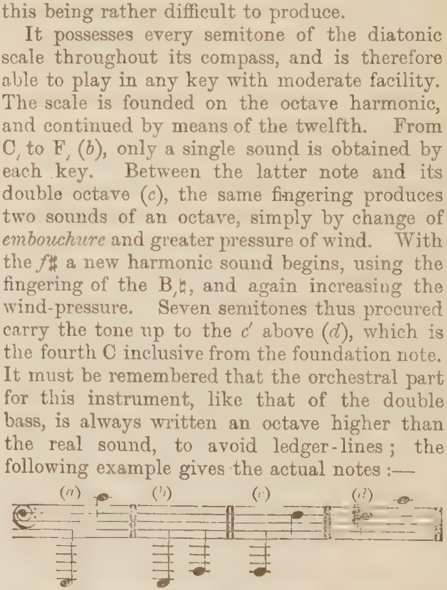
This doubling of the bass part was for a long time, with rare exceptions, the sole function of the double bass, and it is only since the beginning of the 19th century that we meet, in the scores of Haydn, and more frequently in those of Beethoven, with independent double-bass passages. The double bass from its very nature —its tone, when heard alone, being somewhat rough, and its treatment, owing to its large dimensions, very difficult — is essentially an orchestral rather than a solo instrument, and as such it is with the violin the most important and indispensable one. The solo performances of Bottesini and a few other celebrated double-bass players, are exceptions which prove the rule for any one who has heard them. In fact these virtuosi did not play on full-sized double basses, but used the basso di camera, an instrument of considerably smaller dimensions.

As double-bass players Dragonetti, Müller, and Bottesini, had the greatest reputation. Most of the great Italian violin-makers, from Gaspar di Salò downwards, have made double basses of various sizes, a fair number of which are still extant. P. D.

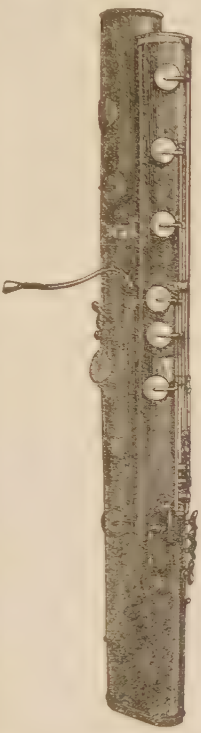
DOUBLE BASSOON (It. *Contrafagotto;* Fr. *Contrebasson;* Ger. *Contrafagott, Doppelfagott*). The contrafagotto or double bassoon, in pitch an octave below the ordinary bassoon, is not by any means a new instrument; but the older instruments were of feeble rattling tone, rendered unwieldy by unsuccessful attempts to obtain the B♭ of the 32-foot octave. It has been considerably improved by Herr Haseneier of Coblenz, and subsequently by the writer, who has introduced it into English orchestras.

The double bassoon as made on the writer's design by Haseneier consists of a tube 16 feet 4 inches long, truly conical in its bore, enlarging from $\frac{1}{4}$ inch diameter at the reed to 4 inches at the bell. It is curved four times on itself for convenience of manipulation, so that the length of the instrument is about equal to that of the ordinary bassoon. Its extreme compass is three octaves, from $C_{,}$ upwards to c' — see example (*a*). Its ordinary range, however, should be limited to the tenor *g*, the notes above this being rather difficult to produce.

It possesses every semitone of the diatonic scale throughout its compass, and is therefore able to play in any key with moderate facility. The scale is founded on the octave harmonic, and continued by means of the twelfth. From $C_{,}$ to $F_{,}$ (*b*), only a single sound is obtained by each key. Between the latter note and its double octave (*c*), the same fingering produces two sounds of an octave, simply by change of *embouchure* and greater pressure of wind. With the *f*♯ a new harmonic sound begins, using the fingering of the $B_{,}$♮, and again increasing the wind-pressure. Seven semitones thus procured carry the tone up to the c' above (*d*), which is the fourth C inclusive from the foundation note. It must be remembered that the orchestral part for this instrument, like that of the double bass, is always written an octave higher than the real sound, to avoid ledger-lines; the following example gives the actual notes :—



The holes from which the sound issues are of graduated size, increasing downwards with the size of the bore. They are placed as a rule in their correct positions, so as to cut off the proper portion of tube corresponding to the elevation of the note. Mechanism is adapted to them, to bring them within reach of the fingers. To enable the player to distinguish what are called 'open' from closed holes, a different shape is given to the terminations of the levers. The first three fingers of each hand, which have to keep closed the six open notes of the ordinary bassoon, fall into saddle-shaped recesses worked in the brass of the key; whereas the two little fingers and the thumbs touch the cushion-shaped surface of keys similar to those used on other wind instruments. It is, in consequence, very easy for any person accustomed to the ordinary bassoon to adapt his playing to this. The saddle-shape of the key also serves to support the upper joints of the finger, and to throw the labour of closing the hole more on the powerful muscles of the fore-arm than on the weaker fabric of the hand itself.



[The instrument corresponding to the foregoing description and illustration is of the type resulting from the work of Herr Haseneier and Dr. Stone. The older instruments were both unwieldy and ill-proportioned, the finger-holes, although spaced as far apart as possible, being too close for acoustical requirements. These defects probably account for the instrument having gone so much out of use, as referred to below. A few of this type are still in use, but the tone of the different notes is unequal compared with those on Dr. Stone's model. The objection has been made against the latter, however, that its tone is too 'open,' lacking something of the characteristic 'closeness' of the bassoon quality, and that it is difficult to obtain on it a good piano. There has now come into use a model brought out by Heckel, of Biebrich-am-Rhein, in which the advantages of modern key-mechanism are combined with the general bore and proportions of the old double-bassoon. The notes are equal in character, but, the calibre being less than on Dr. Stone's instrument, the tone is less broad. The compass downwards extends to the B♭ of the 32-foot octave.

A demi-contra-fagotto is also made, standing in F, and therefore intermediate in pitch between the ordinary bassoon and the double-bassoon.

A double-bassoon in E♭ of brass, is also made. It is especially suitable for large military bands, and by its use the reed tone is carried down to D of the 16-foot octave.—D. J. B.]

Although this instrument was formerly used in military bands, and was played at the first Handel commemoration in Westminster Abbey, it had gone completely out of use until the Handel Festival of 1871. It is, however, abundantly written for by the great masters. Haydn gives it an important part in the 'Creation,' the Passion music, and other of his works. Mozart uses it in a nonet for wind instruments (already mentioned under CLARINET), as also does Spohr in a similar combination. Beethoven employs it largely in his greatest works. It reinforces the March in the finale of the C minor symphony, takes a leading part in the choral symphony, and in the Grand Mass in D. It also appears in the overture to 'King Stephen,' and has obbligato passages in the grave-digging scene of 'Fidelio'—àpropos of which see a characteristic anecdote in Thayer's *Beethoven*, ii. 288. Mendelssohn introduces it in his overture 'The Hebrides,' in his re-orchestration of Handel's Dettingen Te Deum, in the Reformation symphony, and elsewhere. In all cases it forms a grand bass to the reed band, completing the 16-foot octave with the six lowest notes wanting on three-stringed double basses. [A characteristic instance of its use is in Brahms's variations on a theme of Haydn.] W. H. S.

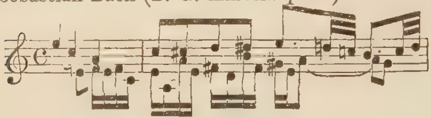
DOUBLE CHANT, a chant equal in length to two single chants, and covering two verses; peculiar to the English Church, and not introduced till after the Restoration. [CHANT, p. 502.]

DOUBLE CONCERTO, a concerto for two solo instruments and orchestra, as Bach's for two harpsichords, for two violins, Mozart's for violin and viola (Köchel, 364); Mendelssohn's (MS.) for piano and violin; and Brahms's (op. 102) for violin and violoncello.

DOUBLE COUNTERPOINT is the accompaniment of a subject or melody by another melody, so contrived as to be capable of use either below or above the original subject. See INVERTIBLE COUNTERPOINT.

DOUBLE FLAT. If the flat lowers a note by a semitone, the double flat lowers it by two. The sign for the double sharp is abbreviated, but that for the double flat remains simply ♭♭, the corrective to which is either ♮♭ or ♭ at pleasure. On keyed instruments the double flat of a note is treated as identical with a note a whole tone lower than the unflattened note:—thus A♭♭ = G♮, C♭♭ = B♭. The French term is *double bémol;* the German one *doppel-B.* The German nomenclature for the notes is Eses, Asas, Deses, etc. In order to obtain a single sign for the double flat, Mr. Ross, of Messrs. Novello's, devised two new signs, one of which was adopted by the firm; it resembles two flats placed so closely together that they overlap, and whether it be convenient for the printers or not, it is a very doubtful advantage for those who have to read the music. See *Mus. Assoc. Proceedings*, 1890, p. 101.

DOUBLE FUGUE, a common term for a fugue on two subjects, in which the two start together, as in the following for organ by Sebastian Bach (B.-G. xxxviii. p. 19).



or in D. Scarlatti's harpsichord fugue in D minor: or Handel's organ fugue, quoted under Counter-subject, p. 624*a*. G.

DOUBLE SHARP raises a note by two semitones, and is denoted by a × probably in abbreviation of ♯♯. It is singular that the sign should be a less complicated one than that for the single sharp. On instruments tuned in equal temperament C× = D♮, E× = F♯, etc. The French call it *double dièse*, and the Germans *doppelkreuz*. The Germans call the notes Cisis, Fisis, Gisis, etc.

DOUBLE STOPPING is sounding on the violin or other instrument of that tribe two notes simultaneously. Such notes are termed 'double stops.' An 'open note' is produced by merely striking the string with the bow without touching it with the fingers of the left hand—so that the string vibrates in its whole length. A 'stopped note' is a note produced by putting a finger of the left hand on the string, so that the vibration of the string is 'stopped' at a certain point.

Strictly speaking, the term 'double-stopping' ought only to be applied to the simultaneous sounding of two 'stopped' notes; it is, however, indiscriminately used for any double sounds, whether produced with or without the aid of the open strings. The playing of double stops is one of the most difficult parts of the technique of the violin. P. D.

DOUBLE TONGUEING, a method of articulation applicable to the flute, the cornet-à-pistons, and some other brass instruments. The oboe, bassoon, and clarinet, are susceptible only of single tongueing, which signifies the starting of the reed-vibrations by a sharp touch from the tip of the tongue similar to the percussion action in harmoniums. It requires long practice to give the necessary rapidity to the tongue muscles co-operating for this end. Single tongueing is phonetically represented by a succession of the lingual letter T, as in the word 'rat-tat-tat.' Double tongueing aims at alternating the linguo-dental explosive T with another explosive consonant produced differently, such as the linguo-palatals D or K, thus relieving the muscles by alternate instead of repeated action. The introduction of the mouthpiece into the cavity of the mouth itself prevents such an alternation in the three instruments above named, but it is possible in the flute and cornet. Any intermediate vowel sound may be employed. The words commonly recommended for double tongueing are 'tucker' or 'ticker.' Triple tongueing is also possible; and even four blows of the tongue against the teeth and palate have been achieved and termed quadruple tongueing. Indeed the system may be farther extended by employing words such as 'Tikatakataka,' in which dental and palatal explosives are judiciously alternated.

[The term 'double-tongued' is applied to certain reed stops on the organ which have two tongues instead of one.] W. H. S.

DOUBLE TOUCH. See Organ.

DOUBLES. The name given by change-ringers to changes on five bells, from the fact that *two* pairs of bells change places in each successive change. C. A. W. T.

DOWLAND, John (1563-1626), lutenist and composer, is said by Fuller, on hearsay evidence, to have been a native of Westminster.[1] He has been claimed as an Irishman, on the strength of the dedication of a song in his 'Pilgrimes Solace' (1612) 'to my loving countreyman, Mr. John Forster the younger, merchant of Dublin in Ireland,' but the evidence is decidedly inconclusive. His birth must have taken place in 1563, for in his 'Observations belonging to Lute-playing,' which appeared in his son Robert's 'Varietie of Lute-Lessons' (1610) he refers to Hans Gerle's 'Booke of Tableture,' printed 1533, and adds 'myselfe was borne but thirty yeares after Hans Gerles Booke was printed,' while in his 'Pilgrimes Solace,' which appeared in 1612, he says: 'I am now entered into the fiftieth yeare of mine age.' Nothing is known as to his education, but before he was twenty he was in the service of Sir Henry Cobham, who in 1579 succeeded Sir Amyas Paulet as English Ambassador at Paris. In a remarkable letter written from Nuremberg on Nov. 10, 1595, to Sir Robert Cecil (printed in vol. v. of the *Calendar of the Marquis of Salisbury's Papers at Hatfield*, and again with elucidations in the *Musical Times* for Dec. 1896 and Feb. 1897) Dowland says that in 1580 he was in Paris with Sir Henry Cobham, where he fell in with a Roman Catholic priest named Smith, with Richard Verstigan, the poet and author of the *Restitution of Decayed Intelligence*, Richard or Thomas Morris or Morrice, a member of the Chapel Royal who fled to Douay in 1582 and afterwards went to Rome, and one Morgan, by whom he was persuaded to become a Roman Catholic. He seems to have returned to England with Sir Henry Cobham (who was recalled in 1583) and probably shortly after this married. On July 5, 1588, he was admitted (from Christ Church, Oxford) Mus.Bac. and some time before 1597 he received the same degree at

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[1] The statements in Eitner's *Quellen-Lexikon* (iii. 239) as to his being a son of John Johnson, and in the service of Sir George Carey, are inaccurate, and have been made from a misreading of the articles on Dowland in the *Musical Times* for Dec. 1896 and Feb. 1897.

Cambridge, though there is no record of the degree at the latter University. On the death of John Johnson, one of Queen Elizabeth's musicians, which probably took place about 1594, Dowland 'became an humble suitor for his place,' but unsuccessfully, for (as he says) 'my religion was my hindrance; whereupon my mind being troubled, I desired to get beyond the seas.' He was invited to Germany by the Duke of Brunswick, and obtained the necessary licence to travel through the instrumentality of the Earl of Essex and Sir Robert Cecil. His wanderings may be told in his own words: 'When I came to the Duke of Brunswick he used me kindly and gave me a rich chain of gold, £23 in money, with velvet and satin and gold lace to make me apparell, with promise that if I would serve him he would give me as much as any prince in the world. From thence I went to the Lantgrave of Hessen, who gave me the greatest welcome that might be for one of my quality, who sent a ring into England to my wife, valued at £20 sterling, and gave me a great standing cup with a cover gilt, full of dollars, with many great offers for my service. From thence I had great desire to see Italy and came to Venice and from thence to Florence, where I played before the Duke and got great favours.' At the Court of Brunswick he became acquainted with Gregory Howet of Antwerp, and at that of the Landgrave with Alessandro Orologio; at Venice he made friends with Giovanni Croce. Dowland's aim in going to Italy was to study with Luca Marenzio, who wrote to him a letter dated Rome, July 13, 1595, which is printed in Dowland's 'First Booke of Songes' (1597). But the journey to Rome seems to have been interrupted at Florence, where he fell in with a number of English recusants, the chief of whom was a son of Sir John Scudamore, of Kentchurch, who was at one time in Spain in the company of Father Parsons. In spite of a promise that he 'should have a large pension of the Pope, and that his Holiness and all the Cardinals would make wonderful much of' him, Dowland appears to have taken alarm at finding himself in the company of men whose methods were treasonable to Elizabeth and her Government. He longed to see his wife and children 'and got me by myself and wept heartily to see my fortune so hard that I should become servant to the greatest enemy of my prince, country, wife, children, and friends, for want. And to make me like themselves, God knoweth I never loved treason nor treachery, nor never knew of any, nor never heard any mass in England, which I find is great abuse of the people, for, on my soul, I understand it not.' By way of Bologna and Venice, Dowland returned to Nuremberg, whence he wrote (on Nov. 10, 1595) the letter to Cecil from which the above quotations are taken. In this document he gives much information as to 'the villany of these most wicked priests and Jesuits' and thanks God that he has 'both forsaken them and their religion, which tendeth to nothing but destruction.' Whether the letter had any immediate result on Dowland's fortunes it is impossible to say. The news he gave of the movements of the English Catholics in Italy was probably of small value, but the writer's protestations as to his religious views may have smoothed the way for his return. In 1596 some lute pieces by him appeared in Barley's 'New Booke of Tableture,' apparently without his authority, for in his 'First Booke of Songes or Ayres of Foure Partes with Tableture for the Lute,' which was published by Peter Short in 1597, he alludes to 'divers lute lessons of mine lately printed without my knowledge, false and unperfect.' The 'First Booke of Songes' achieved immediate success, and a second edition appeared in 1600, a third in 1606, a fourth in 1608, and a fifth in 1613. In 1598 Dowland contributed some eulogistic verses to Giles Farnaby's 'Canzonets,' and in the same year his fame was celebrated in Richard Barnfield's sonnet (sometimes attributed to Shakespeare) 'To his friend Maister R. L., in praise of Musique and Poetrie':

> If Musique and sweet Poetrie agree,
> As they must needes (the Sister and the Brother),
> Then must the Love be great, twixt thee and mee,
> Because thou lov'st the one, and I the other.
> *Dowland* to thee is deare; whose heavenly tuch
> Upon the Lute, doeth ravish humaine sense:
> *Spenser* to mee; whose deepe Conceit is such,
> As, passing all Conceit, needs no defence.
> Thou lov'st to heare the sweete melodious sound,
> That *Phœbus* Lute (the Queen of Musique) makes:
> And I in deepe Delight am chiefly drownd,
> When as himselfe to singing he betakes.
> One God is God of Both (as Poets faigne),
> One Knight loves Both, and Both in thee remaine.

On Nov. 11, 1598, Dowland was appointed lutenist to Christian IV. of Denmark at the very large salary of 500 dalers per annum—a sum that rivalled the salaries of the high officers of the state. In 1599 a sonnet by him appeared in Richard Alison's *Psalms*. In the following year he published his 'Second Booke of Songes or Ayres, of 2. 4. and 5. parts,' dedicated to Lucy, Countess of Bedford, and with a preface dated 'From Helsingnoure in Denmarke, the first of June.' In the same year he received an extra payment of 600 dalers from Christian, the autograph receipt for which is preserved in the Copenhagen Archives, and has been printed in A. Hammerich-Elling's *Musiken ved Christian den Fjerdes Hof* (Copenhagen, 1892). In 1601 he was decorated and presented with the King's portrait, and in the same year he came to England to buy musical instruments of the value of 300 dalers. In 1603 appeared his 'Third and Last Booke of Songs or Aires,' in the dedication of which he alludes to his being still abroad. In 1605 he was again in England, where he published his 'Lachrymae, or Seven Teares, figured in seaven passionate Pavans,' for instruments, dedicated to Anne of Denmark. It seems from the preface to this work that he had been driven back by storms on his return to Denmark, and forced to winter in England. But the Danish Archives show that his conduct at Copenhagen had not been satisfactory. In spite of frequent advances of money and an attempt to help him by giving him the charge and education of one of the choristers 'to teach and instruct upon the lute,' he was finally, on Feb. 24, 1606, when Christian was absent at Brunswick, dismissed from the King's service, and at his departure there was a long account to be settled for salary, advances, etc. In 1606 Dowland was living in Fetter Lane, whence he issued a translation of the *Micrologus* of Andreas Ornithoparcus, dedicated to the Earl of Salisbury. In his address to the reader he promises a work on the lute, to which reference is also made by his son Robert in the preface to the latter's 'Varietie of Lute Lessons' (1610). To this work John Dowland appended a 'Short Treatise on Lute-Playing,' a German translation of which with a valuable commentary, by Dr. Willibald Nagel, appeared in the *Monatshefte für Musik-Geschichte* for September 1901. In 1612 he published his last work, 'A Pilgrimes Solace. Wherein is contained Musicall Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols,' in which he is described as lutenist to Lord Walden (eldest son of the Earl of Suffolk). In the preface to this work he says:—'I have been long obscured from your sight, because I received a kingly entertainment in a forraine climate, which could not attaine to any (though never so meane) place at home.' This neglect with which he was treated in England is referred to by Henry Peacham, in his *Minerva Britanna* (1612). He compares Dowland to a nightingale sitting on a briar in the depth of winter:—

> So since (old frend,) thy yeares have made thee white,
> And thou for others, hath consum'd thy spring,
> How few regard thee, whome thou didst delight,
> And farre, and neere, came once to heare thee sing:
> Ingratefull times, and worthles age of ours,
> That let's us pine, when it hath cropt our flowers.

But recognition came to Dowland in his old age, and on Oct. 28, 1612, he was appointed one of the King's Musicians for the Lutes, in the place of Richard Pyke, deceased, at 20d. a day for wages, and £16 : 2 : 6 yearly for livery. (*Audit Office Declared Accounts. Bundle 389, Roll 49.* See also *Bundle 389, Roll 50*, by which his appointment seems to have been made to date from Sept. 29, 1612.) In 1614 Dowland contributed a few compositions to Sir William Leighton's 'Teares.' Of his late years not much is known. In 1618 his name still appears in the *Audit Office Accounts* (*Bundle 390, Roll 55*), as second musician for the Lutes, after that of Robert Johnson, and in the Accounts for 1623 (*Bundle 392, Roll 61*) he is styled 'Doctor Dowland,' though there is no record of his having taken a Doctor's degree either at Oxford, Cambridge, or Dublin. In the accounts for the year ending Michaelmas, 1624, his name precedes that of Johnson. His death must have taken place in January 1625-26, for the accounts for Michaelmas, 1626 (*Bundle 392, Roll 65*), record the payment to him for 'one quarter of a yeare ended at Christmas 1625 and xxvi daies in parte of other Lady Day quarter 1626,' while his son Robert 'in the place of Doctor Dowland his father deceased' was paid at Michaelmas, 1626, 'from the death of his said father.' To the list of his printed music already given must be added some harmonised Psalm Tunes in Este's Psalter (1592), and Lute Pieces in Rude's 'Flores Musicae' (1600); Füllsack's 'Auserlesener Paduanen . . . Erster Theil (1607); T. Simpson's 'Opusculum' (1610); Robert Dowland's 'Musical Banquet' (1610); Van den Hove's 'Delitiae Musicae' (1612); Fuhrmann's 'Testudo Gallo-Germanica' (1615); Besardus's 'Novus Partus' (1617), and T. Simpson's 'Taffel-Consort' (1621). Manuscript music by him is to be found in many of the large English and German libraries. His 'First Booke of Songes' was reprinted in score by the Musical Antiquarian Society in 1844, and there are numerous modern editions of single part-songs. Fuller (*Worthies*, ed. Nicholas, ii. 113) says that John Dowland was 'a chearful person . . . passing his days in lawful meriment,' but this character may have been given him because of a well-known anagram on his name:

Iohannes Doulandus.
Annos ludendo hausi,

which Fuller attributes to one Ralph Sadler, of Standon, who was at Copenhagen with Dowland, though its authorship is claimed by Henry Peacham in his *Minerva Britanna.* An autograph of Dowland's is preserved in the *Album Amicorum* of Johann Cellarius of Nuremberg (1580-1619), written towards the end of the 16th century, and now in the British Museum (Add. MS. 27,579). In this his name is spelt 'Doland.'

His son **Robert Dowland**, lutenist, was born before 1598, when his father left England to settle in Denmark. His godfather was Sir Robert Sidney, and during his father's absence he was educated at the partial cost of Sir Thomas Mounson, to whom he dedicated his first work 'Varietie of Lute Lessons,' which appeared in 1610. In the same year he edited 'A Musicall Banquet: Furnished with varietie of delicious Ayres, collected out of the best Authors in English, French, Spanish, and Italian,' dedicated to his godfather. On April 26, 1626, he was appointed one of the lutenists to Charles I., in the place of his father, with 20d. a day wages, and £16 : 2 : 6 for livery, payment to begin from the death of his said father' (*Audit Office Declared Accounts, Bundle 392, Roll 65*). On Oct. 11 of the same year he obtained a license to be married at St. Faith's to Jane Smalley; at this time he was living in the parish of

St. Anne's, Blackfriars. His name occurs in a list of musicians in 1628. He died in 1641, but nothing further is known as to his biography. A lute-piece by him was printed in Fuhrmann's 'Testudo Gallo-Germanica' (Nuremberg, 1615). W. B. S.

DRAESEKE, Felix, August Bernhard, a gifted and highly cultivated, though somewhat eccentric, composer and writer upon musical subjects, disciple of Liszt's at Weimar, and one of that small but formidable circle of musicians, who were known as 'die neudeutsche Schule,' and amongst whom were Hans von Bülow, Peter Cornelius, Carl Klindworth, and Carl Tausig, was born Oct. 7, 1835, at Coburg. He was at first a pupil of the Leipzig Conservatorium, and on leaving Weimar, Draeseke settled at Dresden, and subsequently at Lausanne, as teacher of the pianoforte and harmony, from 1864 to 1874, with one year's intermission, when, in 1868, Von Bülow called him to Munich as a master of the new Conservatorium. [After residing some time at Geneva, he settled in Dresden in 1876, and in 1884 succeeded Wüllner as teacher of composition in the Conservatorium. He received the title of professor in 1892 and of Hofrath in 1898.] Draeseke has published a number of pianoforte pieces, remarkable for harmonic and rhythmic subtleties; 'Fantasiestücke in Walzerform,' op. 3; 'Deux valses de concert,' op. 4; a fine Sonata in E major, op. 6; several pieces for piano and violoncello; some vocal compositions. He wrote the libretto for his first opera. Of his literary labours, the elaborate analysis of Liszt's 'Poèmes symphoniques' in Brendel's *Anregungen*, and the essay on Peter Cornelius, in *Die neue Zeitschrift für Musik*, as well as the treatises, *Anweisung zum kunstgerechten Modulieren* (1876), *Beseitigung des Tritonus*, and *Der gebundene Styl* (1903) are valuable. [His later compositions have shown a gradual abandonment of the revolutionary principles he at first supported, and a return to something more like the classical style. Three symphonies, opp. 12, 25, and 48, a serenade, op. 49, overtures 'Das Leben ein Traum,' 'Penthesilea' and 'Jubelouvertüre,' concertos for violin, violoncello, and piano; three string-quartets, a string-quintet, a Requiem, Adventlied, and the Easter-scene from *Faust*, may be mentioned, as well as the operas 'Gudrun' (1884) and 'Herrat' (1892).] E. D.

DRAGHI, Antonio, capellmeister to the court of Vienna, born at Ferrara 1635. In 1674 he was invited to Vienna as Hoftheater Intendant to the Emperor Leopold I., and chapelmaster to the Empress Eleonore, and in 1682 took up his abode there for life. He was a gifted dramatic composer, and most prolific, as may be seen by the list of his works performed at the court during thirty-eight years, amounting to no less than 67 operas, 116 feste teatrali and serenades, and 37 oratorios, besides hymns and cantatas, etc. (See Köchel's *Life of Fux.*) Some of his carnival operas have been several times revived. The scores of most of his works are in the imperial library, and some in the archives of the Gesellschaft der Musikfreunde. His librettos, some of them illustrated, were printed in the imperial press by Cosmerow, and have nearly all been preserved. Occasionally he wrote librettos, which were set by other composers, Ziani, Bertali, and even the Emperor Leopold, who composed the complete opera 'Apollo deluso' (1669), and airs for others. Various mistakes have been made about the year of his death. Walther's *Lexicon* speaks of him as alive in 1703, and Fétis, followed by most modern biographers, says he went back to Ferrara and died there in 1707; but all doubts are set at rest by the register of deaths in Vienna, from which it appears he died there, Jan. 18, 1700, aged sixty-five. A son of his, Carlo, was Hof-scholar in 1688, Hof-organist in 1698, and died May 2, 1711. C. F. P.

DRAGHI, Giovanni Baptista, was an Italian musician who settled in London in the middle of the 17th century, and who, during his long residence in this country, so completely adopted the English style of composition that he must be regarded as in effect an English composer. It has been conjectured that he was a brother of Antonio Draghi. The earliest notice of him is found in Pepys's *Diary*, under date of Feb. 12, 1667. The diarist there mentions having heard him (at Lord Brouncker's house) sing through an act of an Italian opera which he had written and composed at the instance of Thomas Killigrew, who had an intention of occasionally introducing such entertainments at his theatre. Pepys expresses in strong terms his admiration of the composition. It is extremely doubtful whether this opera was ever produced. Draghi, however, lived to witness the introduction into this country of the Italian opera at the commencement of the following century. He excelled as a player on the harpsichord, for which instrument he composed and published in England many lessons. He was music-master to Queen Anne, and probably also to her elder sister, Queen Mary. In 1675 he published the act-tunes and some other instrumental music for Shadwell's opera 'Psyche,' performed 1673, the remainder, including the whole of the vocal part, being composed by Matthew Locke. On the death of Locke in 1677 Draghi succeeded him as organist to Catherine of Braganza, wife of Charles II. In 1687, for the celebration of St. Cecilia's Day, he composed music for Dryden's fine ode commencing 'From Harmony, from heavenly Harmony.' In 1706 he contributed part of the music to D'Urfey's comic opera, 'Wonders in the Sun; or, the Kingdom of the Birds,' produced at the Queen's Theatre in the Haymarket. Many songs by him are found in the collections of the period. W. H. H.

DRAGONETTI, Domenico, one of the

greatest known players on the double-bass, born at Venice, April 7, 1763. As a boy he showed remarkable talent for music, teaching himself the guitar and violin, which however he soon exchanged for his own special instrument. On this he quickly outstripped his master Berini, and was admitted to the orchestra of the 'Opera buffa' at thirteen, and a year later to the 'Opera seria' at San Benedetto, and to all performances of importance. In his eighteenth year he was appointed to the post in the choir of St. Mark's, hitherto occupied by his master, who himself persuaded him to accept it. He had now attained to such perfection that nothing was too hard for him; he composed sonatas, concertos, and capriccios for his instrument, and frequently played upon it the violoncello part in string-quartets. At Vicenza he played in the opera orchestra, and while there was fortunate enough to discover the marvellous double-bass, with which he never again parted, although often tempted by large offers of money. This instrument belonged to the convent of S. Pietro, and was made by Gasparo di Salò, master of the Amati. He tested its powers on the monks of S. Giustina at Padua, by imitating a thunderstorm and bringing them out of their cells in the dead of night. Meantime his fame had spread beyond Italy, and he was offered an engagement at the Imperial Opera in St. Petersburg, upon which the Procurators of St. Mark's immediately raised his salary. Shortly after, however, he obtained a year's leave of absence, having been persuaded by Banti and Pacchierotti to accept an invitation to London, where he arrived in 1794, and was immediately engaged for the opera, and for the concerts at the King's Theatre. He made his first appearance on Dec. 20, and gave a benefit-concert on May 8, 1795, when he was assisted by Banti, Viotti, the harpist Le Fourneur, Harrington, Monzani, Holmes, and the brothers Leander, French-horn players. The force and expression of his playing and his power of reading at sight excited universal astonishment, and he was at once invited to take part in all the great provincial performances. Henceforth he became the inseparable companion of the violoncellist Lindley; for fifty-two years they played at the same desk at the opera, the Antient Concerts, the Philharmonic, the Provincial Festivals, etc., and their execution of Corelli's sonatas in particular was an unfailing attraction. Great as was Dragonetti's power of overcoming difficulties, it was his extraordinary tone, and the taste, judgment, and steadiness of his performance, that characterised him, and made him so indispensable to the orchestra.

Soon after Dragonetti's arrival in London he met Haydn, with whom he became intimate. On his way to Italy in 1798 Dragonetti visited the great master in Vienna, and was much delighted with the score of the 'Creation,' just completed. In 1808 and 1809 he was again in Vienna, but from caprice would play before no one but the family of Prince Starhemberg, in whose palace he lived, and whose wife often accompanied him on the piano. Here he made the acquaintance of Beethoven, and also that of Sechter, afterwards court-organist, a sound musician, who was teaching the porter's children, and whom Dragonetti requested to put a pianoforte accompaniment to his concertos. To him he played unasked, though he locked up his instrument because the Starhembergs invited some of the nobility to their soirées. His silence was perhaps partly caused by his fear of Napoleon, who was then in occupation of Vienna, and who wished to take him by force to Paris. With Sechter he corresponded all his life, and remembered him in his will. In August 1845, when eighty-two years old, he headed the double-basses (13 in number) at the Beethoven Festival at Bonn; and Berlioz, in his 'Soirées de l'orchestre,' writes that he had seldom heard the scherzo in the C minor Symphony played with so much vigour and finish. Thus, in his old age, he rendered homage to the great master, of whose friendship he was reminded on his death-bed. Shortly before his end, when surrounded by Count Pepoli, Pigott, Tolbecque, and V. Novello, he received a visit from Stumpff, the well-known harp-maker, who, as Dragonetti held out his great hand covered with callosities and unnaturally spread from constant playing, said with emotion, 'This is the hand which Beethoven our great friend, whose spirit now dwells in purer regions, bade me press.' He died in his own house in Leicester Square, April 16, 1846, and was buried on the 24th in the Catholic chapel at Moorfields. [His remains were reinterred in the Catholic cemetery, Wembley Park, in 1899 after the demolition of the chapel at Moorfields. Many solos for double-bass are in MSS. in the British Museum; and a curious arrangement of the pedal-parts of Bach's organ fugues is in the possession of Mr. F. G. Edwards.] It is not generally known that he wrote for the voice, but three canzonets with Italian words, written during his stay in Vienna, still exist in a collection of 'XXXIV Canzonette e Romanze,' by various composers, and dedicated to the Archduke Rudolph, Beethoven's friend and pupil. He was a great collector of pictures, engravings, musical instruments, and music; and left to the British Museum alone 182 volumes of scores of classical operas. [Many music books, given or left by him to Vincent Novello, were presented by the latter to the Fitzwilliam Museum, Cambridge.] His eccentricities were many and curious. He was an inveterate snuff-taker, and had a perfect gallery of snuff-boxes. Among his treasures were found a quantity of curiously-dressed dolls, with which he used to play like a child, taking a selection of them with him to the musical festivals, especially a black one which he called his wife. His dog Carlo always accompanied him in the orchestra. The most curious thing about him was his speech, a mixture of his native Bergamese dialect with bad French, and worse English. He was a man of kindly temper and a warm friend, though in money matters very close. His picture as 'Il Patriarca dei Contrabassi' was published by Thierry, after a half-length taken in crayons by Salabert, of London. His precious instrument, his companion for nearly sixty years, he bequeathed to the 'Vestry of the Patriarchal Church of St. Mark at Venice.' C. F. P.

DREAM OF GERONTIUS, THE, an oratorio in two parts, set to a great part of Cardinal Newman's poem, by Edward Elgar (op. 38). First performed at the Birmingham Festival, Oct. 3, 1900. Translated into German by Julius Buths, and performed at the Niederrheinische Fest at Düsseldorf in May 1902. Although only partially successful at its first performance, its reception in Germany was so favourable that the attention of English managers was again turned to it, and it was given at the Worcester and Sheffield Festivals in the autumn of 1902, and at the Westminster (Roman Catholic) Cathedral, June 7, 1903. It seems to have definitely taken its place as an English classic. M.

DRECHSLER, JOSEF, a remarkable composer and teacher, born May 26, 1782, at Vlachovo Brezí in Bohemia; received his first instruction from his father, schoolmaster in his native place. After various alternations of place and pursuit, he studied music, and law at Prague; in 1807 found himself at Vienna, but it was not till 1810 that he obtained employment as chorus-master at the Court Opera. This was followed in 1812 by a place as 'Capellmeister adjunct,' then by an organist's post at the Servite Church; in 1815 he opened a music school, and gradually won his way upwards, till in 1822 he was chief Capellmeister at the theatre in the Leopoldstadt. On Gänsbacher's death in 1844 he became Capellmeister at S. Stephen's, a post which he retained till his death, Feb. 27, 1852. His industry during this chequered life was truly extraordinary. He left behind him books of instruction for the Organ, Harmony, Thorough-Bass, and the art of Preluding, with a new edition of Pleyel's Clavier-school; sixteen Masses, and a Requiem; twenty-four smaller pieces of choral music; six Operas; twenty-five shorter dramatic pieces (Singspiele) and pantomimes; three Cantatas, and a host of Airs, Sonatas, Fugues, Quartets, etc. To say that none of these have survived is to detract nothing from the activity and devotion of Josef Drechsler. G.

DRECHSLER, KARL, a great violoncello player, born May 27, 1800, at Kamenz, in Saxony. Entered the Court band at Dessau, in 1820, and in 1824 put himself under Dotzauer at Dresden. In 1826 he received a permanent appointment as leader of the band at Dessau. Before then he had visited England, and played with much success. He shone equally in quartets, solos, and the orchestra, with a full tone, good intonation, and excellent taste. Drechsler was the master of Cossmann, Grützmacher, and A. Lindner. He retired in 1871, and died at Dresden, Dec. 1, 1873. G.

DREHER. A name given in Austria and Bavaria to a dance very similar to the LÄNDLER. The name, which is descriptive of the dance, is derived from the verb *drehen*, 'to twirl.' Suites of Drehers are said to be in existence, but dance, music, and name are now alike obsolete. E. P.

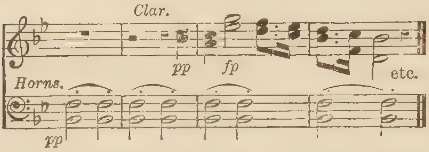
DREHLEIER. The German name for HURDY-GURDY, which see.

DREI PINTOS, DIE. Operatic fragment by Weber (written about 1821), the libretto rearranged by the composer's grandson, Carl von Weber, the music completed by Gustav Mahler from Weber's sketches. Produced at Leipzig, Jan. 20, 1888.

DREYSCHOCK, ALEXANDER, born Oct. 15, 1818, at Zack in Bohemia, died April 1, 1869, at Venice; a pianist of great executive attainment, and a well-trained musician to boot. J. B. Cramer, who in his old days heard him at Paris, exclaimed: 'The man has no left hand! here are two *right* hands!' Dreyschock was the hero of octaves, sixths, and thirds, his execution the *non plus ultra* of mechanical training. He played his own pieces principally, though his repertoire included many classical works, which latter he gave with faultless precision, but in a manner cold and essentially prosaic. In very early youth, already a brilliant performer, he became the pupil of Tomaschek at Prague. He began his travels in 1838, and continued them with little interruption for twenty years. Up to 1848, from which year the golden time for itinerant virtuosi began to decline, Dreyschock gathered applause, reputation, orders, decorations, and money in plenty, from one end of Europe to the other. In 1862 he was called to the professorship of the pianoforte at the Conservatorium of St. Petersburg, and was at the same time chosen director of the Imperial school for theatrical music, and appointed court pianist; but his health failed, and he was sent to Italy in 1868, and died in Venice, April 1, 1869. The body was buried at Prague in accordance with the desires of his family. Dreyschock's publications for his instrument have not met with much success. They are 'salon music' of a correct but cold and sterile sort. He also brought forth a sonata, a rondo with orchestra, a string-quartet and an overture for orchestra, all still-born, spite of their solid and respectable musical parentage. E. D.

DRONE. A name given to the three lower pipes of the bagpipe, which each emit only a single tone. They are distinguished from the CHAUNTER, which has the power of producing a melodious succession of notes. [See Bagpipe.]

The term has hence been transferred to a continuous or pedal bass in a composition, usually of a pastoral kind, as in the 'Hirten-melodie' in Schubert's 'Rosamunde,' the 'Leyermann' in Schubert's 'Winterreise,' and many dances with oriental characteristics in operas, etc. See also the 'Hirtengesang' at the beginning of the Finale to Beethoven's Pastoral Symphony. W. H. S.



DROUET, Louis François Philippe, one of the most eminent of flute players, born at Amsterdam, 1792. At seven years old he played at the Conservatoire and the Opera-house, Paris. From 1807 to 1810 he was teacher to King Louis of Holland, and claims to have put 'Partant pour la Syrie' into shape for Queen Hortense. His serious study of the flute began in 1807, after an extraordinary success which he achieved at a concert of Rode's in Amsterdam. In 1811 he was appointed solo flute to Napoleon I., a post which he retained after the Restoration. He settled in London and established a flute factory which existed from 1815 to 1819. He appeared at the Philharmonic March 25, 1816, and this was probably the commencement of a lengthened tour, during which he resided for some time at Naples and the Hague. He played again at the Philharmonic May 17, 1830. From 1836 to 1854 he was Court-capellmeister at Coburg, after which he visited America. After his return he lived at Gotha and Frankfort. Drouet was eminently a flute player, not remarkable for tone, but with extraordinary skill in rapid passages and in double-tongueing. He left some 150 works of all kinds, admirably written for the flute, and greatly esteemed by players, but of little account as music. He died at Berne, Sept. 30, 1873.

DRUM. Some instrument of this kind has been known in almost every age and country, except perhaps in Europe, where it appears to have been introduced at a comparatively late period from the East.

A drum may be defined to be a skin or skins stretched on a frame or vessel of wood, metal, or earthenware, and may be of three different kinds:—

1. A single skin on a frame or vessel open at bottom, as the Tambourine, Egyptian Drum, etc.

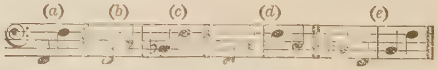
2. A single skin on a closed vessel, as the Kettledrum.

3. Two skins, one at each end of a cylinder, as the Side-drum, etc.

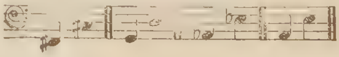
1. The first sort is represented by the modern tambourine, and its varieties will be described under that head. [Tambourine.]

2. The second kind is represented by the modern Kettledrum—the only really artistically musical instrument of this class. It consists of a metallic kettle or shell, more or less hemispherical, and a head of vellum which, being first wetted, is lapped over an iron ring fitting closely outside the kettle. Screws working on this ring serve to tighten or slacken the head, and thus to tune the instrument to any note within its compass. The shell is generally made of brass in France and of copper in England. In the cavalry two drums are used, one on each side of the horse's neck. Two are likewise required in orchestras. The larger of the two drums should be able to go down to F, and the smaller up to the *f* above (*a*), giving a range of an octave to the two. Each drum should have a compass of a fifth, viz. F to *c* for the larger (*b*), and B♭ to *f* for the smaller (*c*).

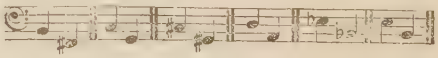
In the key of F, the tonic and dominant may be obtained in two ways (*d*), and likewise in B♭ (*e*), but in all other keys in only one way.



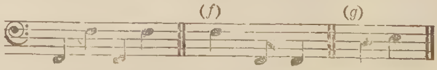
Thus in F♯, G, A♭, and A, the dominant must be *above* the tonic,



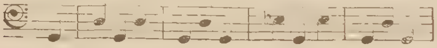
while in B♮, C, C♯, D, E♭, and E, the dominant must be *below* the tonic,



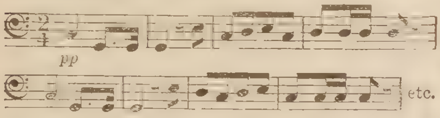
Drums are generally tuned to tonic and dominant; but modern composers have found out that they may advantageously stand in a different relation to each other. Thus Beethoven, in his Eighth and Ninth Symphonies, has them occasionally in octaves (*f*), and Mendelssohn, in his Rondo Brillante, most ingeniously puts them in D and E (*g*); thereby making them available in the keys of B minor and D major, as notes of the common chord, and of the dominant seventh, in both keys. By this contrivance the performer



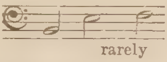
has not to change the key of his instruments all through the rondo—an operation requiring, as we shall see, considerable time. Berlioz says that it took seventy years to discover that it was possible to have three kettledrums in an orchestra. But Auber's overture to 'Masaniello' cannot be played properly with less, as it requires the notes G, D, and A; and there is not time to change the G drum into A. In Spohr's 'Historical Symphony' three drums are required all at once in the following passage:—

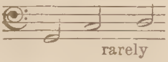


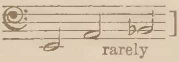
And in 'Robert le Diable' (No. 17 of the score) Meyerbeer uses four drums, G, C, D, and E. The actual solo begins thus, and is probably a unique example of its kind:—

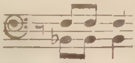


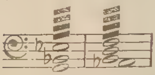
The printed score has only three drums, G, C, and D, to facilitate the performance in ordinary orchestras, the E being then played by the contrabasso. [A common practice in the modern orchestra is to use a minimum number of three drums, whose compass is as follows:—

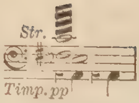
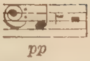
High drum (diameter, 24 inches) 

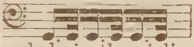
Middle drum (diameter, 27½ inches) 

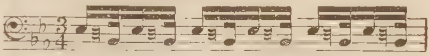
Low drum (diameter, 31 inches) 

Another innovation is due to Beethoven, namely, striking both drums at once. This occurs in his Ninth Symphony, where, in the slow movement, the kettledrums have 

Gounod has a similar chord in the ballet music of 'La Reine de Saba.' But Berlioz, in his 'Requiem,' besides fifty brass instruments, has eight pairs of kettledrums, played by ten drummers, two of the pairs having two drummers each. The drum parts have these chords—  most of the notes being doubled.

Besides their obvious use in forte passages, the drums are capable of beautiful piano effects. Observe a passage several times repeated in Mozart's overture to 'Die Zauberflöte,' beginning at the forty-first bar from the end: also the mysterious effect of the thirteenth bar in the introduction to Beethoven's 'Mount of Olives'; that of the A♮ against a tremolo of the strings in the first movement of Weber's overture to 'Der Freischütz,' , and of a single  on the return of the subject in the middle movement.

When musicians talk of 'drums' they mean kettledrums, in contradistinction to the side drum or bass drum, of which hereafter. The two latter can only mark the rhythm, not being musical notes; but kettledrums give musical sounds as definitely as the double bass, and can only be used when forming part of the harmony played by the other instruments. Composers have usually treated them thus; but Beethoven was probably the first to see that they might also be treated as *solo* instruments. Thus in the Andante of his Symphony No. 1 the drum repeats this bar  several times as a bass to a melody in the violins and flutes. In Symphony No. 4 it takes its turn with other instruments in playing this passage—



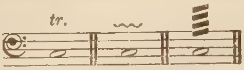
In the wonderful transition from the scherzo to the finale of the Fifth Symphony, the soft pulsations of the drum give the only signs of life in the deep prevailing gloom. Of the drums in octaves in Beethoven's Eighth and Ninth Symphonies, we have already spoken. And in reviewing his Violin Concerto, which begins with four beats of the drum, literally *solo*, an English critic observes that 'until Beethoven's time the drum had, with rare exceptions, been used as a mere means of producing noise—of increasing the din of the *fortes*; but Beethoven, with that feeling of affection which he had for the humblest member of the orchestra, has here raised it to the rank of a solo instrument.'

George Hogarth says that 'to play it well is no easy matter. A single stroke of the drum may determine the character of a whole movement; and the slightest embarrassment, hesitation, or misapprehension of the requisite degree of force, may ruin the design of the composer.'

There are many sorts of sticks. The best are of whalebone with a small wooden button at the end, covered with a thin piece of very fine sponge. With these every effect, loud or soft, can be produced. A small knob, not exceeding 1¼ inch in diameter, entirely made of felt on a flexible stick, answers very well. India-rubber discs are not so good. Worst of all are large clumsy knobs of cork, covered with leather, as they obscure the clear ring of the kettledrum, so different from the tone of a bass drum.

Very large drums, going below F, have not a good musical tone, but mere thunder. Thin transparent skins have a better tone than the opaque white ones. The right place to strike a kettledrum is at about one-fourth of its diameter.

A roll is written in either of the following ways,

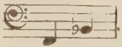


and is performed by alternate single strokes of the sticks. We shall see presently that the side-drum roll is produced in quite a different manner.

Drum parts were formerly always written, like horn and trumpet parts, in the key of C, with an indication at the beginning as to how they were to be tuned, as 'Timp. in E♭, B♭,' or 'Timp. in G, D,' etc. ; but it is now usual to write the real notes.

To tune drums of the ordinary construction, a key is very generally applied successively to each of the several screws that serve to tighten or loosen the head. In recent practice, however, in both English and French drums there is a fixed ⊤-shaped key-head to each screw. But even then it takes some time to effect a change, whence several attempts have been made to enable the performer to tune each drum by a single motion instead of turning seven or eight screws.

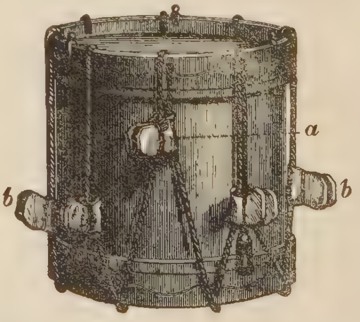
Cornelius Ward took out a patent in 1837 for this object. The head is drawn by an endless cord passing over pulleys from the outside to the inside of the drum, where it goes over two nuts, having each two pulleys. These nuts approach and recede from each other by means of a horizontal screw, nearly as long as the diameter of the drum, the handle of which comes just outside the shell, and is turned by the performer whenever he requires to tune the drum. A spring indicator shows the degree of tension of the cord, and consequently the note which the drum will give, so that the performer may tune his instrument by the eye instead of the ear.

There will always be some objection to these schemes from the fact of the head being an animal membrane, and consequently not perfectly homogeneous, but requiring a little more or less tension in some part of its circumference, unless, as in the drums made by Einbigler of Frankfort, there are small screws with fly-nuts all round the upper hoop, for the purpose of correcting any local inequality of tension. Writers on acoustics seem to have been disheartened by this inequality from extending their experiments on the vibration of membranes. Even Chladni does not pursue the subject very far. We must, therefore, be content with some empirical formula for determining the proportion which two drums should bear to each other, so that the compass of the larger should be a fourth above that of the smaller. We have already said that the lowest notes of the two drums should be respectively  Now the numbers of the vibrations due to these two notes are in the proportion of three to four. Assuming that the surfaces, or the squares of the diameters, of the membranes are in the inverse ratio of the number of vibrations they give, the tension being equal (which is true of metal plates of equal thickness), and calling the larger diameter D and the smaller d, we should have this proportion $D^2 : d^2 : : 4 : 3$, whence $D : d : : 2 : \sqrt{3}$, or as 2 : 1·732, or very nearly as 30 : 26. Practically this is found to be a very suitable proportion, the drums at the French Opera being 29 and 25¼ inches diameter, and those lately at the Crystal Palace 28 and 24¼. [See, however, the modern dimensions, as given on p. 731.

Occasionally, especially in the works of the older masters, the kettledrums are directed to be muffled or covered. The direction 'timpani coperti' occurs in the finale of the first act of 'Die Zauberflöte.' It signifies that the parchment of the drum is to be covered with a piece of cloth. See Berlioz, *Instrumentation* (Engl. trans. p. 219).]

Kettledrums in German are called *Pauken;* in Italian, *timpani;* in Spanish, *atabales;* in French, *timbales:* the two latter evidently from the Arabic *tabl* and the Persian *tambal.* There are two very complete *Methods* for the kettledrums, viz. *Metodo teorico pratico per Timpani,* by P. Pieranzovini, who wrote a concerto for the drums, published at Milan by Ricordi ; and a *Méthode complète et raisonnée de Timbales,* by Geo. Kastner, published in Paris by Brandus (late Schlesinger).

3. The third kind of drum consists of a wooden or brass cylinder with a skin or head at each end. The skins are lapped round a small hoop, a larger hoop pressing this down. The two large hoops are connected by an endless cord, passing zigzag from hoop to hoop. This cord is tightened by means of leather braces *a, b, b.* It is slackest when they are all as at *a,* and tightest when as at *b, b.* This is called



a Side-drum, and is struck in the centre of the upper head by two sticks of hard wood, ending in a small elongated knob. Across the lower head several cords of catgut, called *snares,* are stretched, which rattle against it at every stroke. The roll (nicknamed 'daddy-mammy') is made by alternately striking two blows with the left hand and two with the right, very regularly and rapidly, so as to produce one continuous *tremolo.* It is not easy to do, and must be learned at an early age.

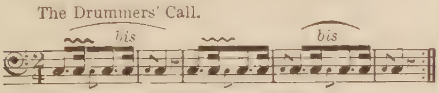
Some side-drums are made much flatter, and are tightened by rods and screws instead of cords.

In orchestras the side-drum is frequently used (and abused) by modern composers. But in the overtures to 'La Gazza Ladra' and 'Fra Diavolo,' the subjects of both being of a semi-military nature, the effect is characteristic and good.

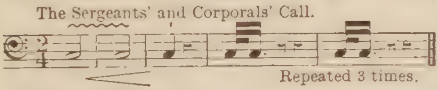
[The impressive effect produced by the muffling of the side-drum in such things as funeral marches, etc., is produced by loosening the snares and wrapping a handkerchief or piece of cloth round them. Or a kindred effect may be got by making the snares very slack, or by twisting around them the spare rope which forms the drum carriage when it is slung over the shoulder. The braces ought not to be loosened. The continuous roll on the muffled side-drum usually played during the whole of the Dead March in 'Saul,' in the arrangement for military band, is a permissible and most impressive addition to the effect.]

Side-drums are used in the army for keeping time in marching and for various calls, both in barracks and in action. In action, however, bugle-calls are now usually substituted :—

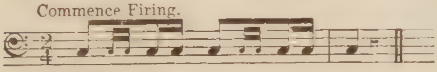
The Drummers' Call.



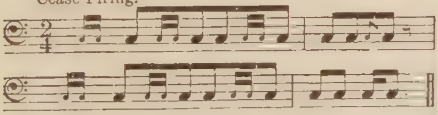
The Sergeants' and Corporals' Call.



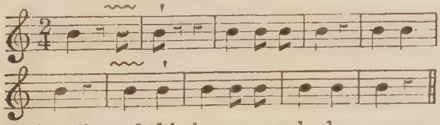
Commence Firing.



Cease Firing.



The above are examples of drum calls used in the British army ; the next is 'La Retraite,' beaten every evening in French garrison towns.



The effect of this is very good when, as may be heard in Paris, it is beaten by twenty-eight drummers. For Berlioz has well observed that a sound, insignificant when heard singly, such as the clink of one or two muskets at 'shoulder arms' or the thud as the butt-end comes to the ground at 'ground arms,' becomes brilliant and attractive if performed by a thousand men simultaneously.

The Tenor-drum is similar to the side-drum, only larger, and has no snares. It serves for rolls in military bands instead of kettledrums.

The French Tambourin is similar to the last, but very narrow and long. It is used in Provence for dance-music. The performer holds it in the same hand as his flageolet (which has only three holes) and beats it with a stick held in the other hand. See also PIPE AND TABOR. Auber has used the tambourin in the overture to 'Le Philtre.'

The Bass-drum (Fr. *Grosse Caisse;* Ital. *Gran Cassa* or *Gran Tamburo*) has also two heads, and is played with one stick ending in a soft round knob. It used to be called the long-drum, and was formerly (in England at least) made long in proportion to its diameter. But now the diameter is increased and the length of the cylinder lessened. The heads are tightened by cords and braces like the side-drum first described, or by rods and screws, or on Cornelius Ward's principle as described for kettledrums. It is used in military bands and orchestras. There is another sort of bass-drum called a Gong-drum, from its form, which is similar to a gong or to a gigantic tambourine. It is very convenient in orchestras where space is scarce ; but it is inferior to the ordinary bass-drum in quality of tone. These instruments do not require tuning, as their sound is sufficiently indefinite to suit any key or any chord. See TAM-TAM.

The bass-drummer is often required to play the cymbals in addition to his own instrument ; the part for both is sometimes the same, and when this is the case the words *senza piatti* are used, and indicate that the bass-drum is played alone. V. DE P.

DRURY LANE THEATRE, opened in 1696 under the name of the Theatre Royal in Drury Lane ; materially altered and enlarged in 1762 and 1763 ; pulled down in the summer of 1791 ; the new theatre opened (for plays) April 21, 1794 ; burned Feb. 24, 1809 ; rebuilt and opened Oct. 10,[1] 1812. Among the eminent composers who have been connected with this theatre must, in the first place, be mentioned Dr. Arne, who, from the year 1738, when he wrote the music to Milton's 'Comus,' until shortly before his death in 1778, produced a large number of operas and operettas. In 1806 one of Sir Henry Bishop's first works, a pantomime-ballet called 'Caractacus,' was brought out at Drury Lane. But Bishop, after the burning of the theatre in 1809, accepted an engagement at Covent Garden, where most of his operas and musical dramas were performed. Meanwhile foreign operas as arranged or disarranged for the English stage by Rophino Lacy, Tom Cooke, and others, were from time to time performed at Drury Lane ; and in 1833, under the direction of Alfred Bunn, some English versions of Italian operas were produced with the world-renowned prima donna Marietta Malibran, in the principal parts. Drury Lane was the last theatre at which she sang. [MALIBRAN.] A few years later Bunn made a praiseworthy but not permanently successful attempt to establish English opera at this theatre. During this period Balfe's 'Bohemian Girl,' 'Daughter of St. Mark,' 'Enchantress,' 'Bondman,' etc.; Wallace's 'Maritana' and 'Matilda of Hungary,' Benedict's 'Crusaders' and 'Brides of Venice,' were brought out at Drury Lane, for which theatre they had all been specially written. When Her Majesty's Theatre was burnt down (Dec. 6, 1867), Mr. Mapleson took Drury Lane for a series of summer seasons. In 1870 the performances took place under the management of Mr. George Wood (of the firm of Cramer, Wood, & Co.), who among other new works produced Wagner's 'Flying Dutchman'—the first of Wagner's operas performed in England. Until 1877 'Her Majesty's Opera,' as the establishment transferred from Her Majesty's Theatre was called, remained at Drury Lane. In 1877, however, Mr. Mapleson returned to the Haymarket; [and Drury Lane was not used for serious operas until the German season of 1882 under Richter, when 'Tristan und Isolde' and 'Die Meistersinger' were given for the first time in London. In the spring of 1883 Carl Rosa took Drury Lane and brought out Thomas's 'Esmeralda' and Mackenzie's 'Colomba.' Stanford's 'Canterbury Pilgrims' was given in 1884, and Thomas's 'Nadeshda' in 1885. The successful career of Sir Augustus Harris as an operatic manager began at Drury Lane, when in 1887 he introduced the brothers de Reszke and other notable singers to London audiences. After that single season he made Covent Garden the centre of his operations; but in 1892-93 Drury Lane was used for extra performances of German Opera. A regular German season was given at the same theatre in 1895, when the Ducal Company of Saxe-Coburg and Gotha gave a very interesting series of performances of comic operas of a more or less high class. Smetana's 'Verkaufte Braut' was the most important of the operas new to London. In the spring of 1896 a series of performances of stock operas in English was given at Drury Lane before the commencement of the regular season at Covent Garden. In 1904 the Moody-Manners Company gave a series of operas in English at Drury Lane.] H. S. E.

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[1] This opening, for which the address was written by Byron, gave occasion to the *Rejected Addresses* of James and Horace Smith.

DRYSDALE, F. LEARMONT, born in Edinburgh in 1866, entered the Royal Academy of Music, and won the Lucas prize for composition in 1890. An orchestral ballad, 'The Spirit of the Glen' (1889), and an orchestral prelude, 'Thomas the Rhymer' (1890), were written during his student days. His overture 'Tam o' Shanter' obtained a prize offered by the Glasgow Society of Musicians, and was performed at the Crystal Palace, Oct. 24, 1891. On April 24, 1894, his overture 'Herondean' was produced by the Stock Exchange Orchestral Society; and a cantata, 'The Kelpie,' was given on Dec. 17 of the same year in Edinburgh. A musical play, 'The Plague,' was produced at the Lyceum Theatre, Edinburgh, in October 1896. An opera founded on Baring-Gould's 'Red Spider' has not yet been performed. (*Brit. Mus. Biog.*)

DUBOIS, FRANÇOIS CLÉMENT THÉODORE, born at Rosney (Marne), August 24, 1837, came to Paris at an early age, and entered upon a brilliant course of study at the Conservatoire, where he gained successively first prizes for harmony, fugue, and organ, and finally, in 1861, under Ambroise Thomas, the Prix de Rome. On his return from Italy in 1866 he devoted himself to teaching, and was appointed maître de chapelle of Ste. Clotilde, where, on Good Friday, 1867, he produced an important and carefully written work, 'Les Sept Paroles du Christ,' afterwards performed at the Concerts Populaires in 1870. It has since been given in other churches on Good Friday, and parts of it have been performed at the Concerts du Conservatoire. Being unable to force an entrance into the great musical theatres, he contented himself with producing, at the Athénée, a pleasing little work, 'La Guzla de l'Émir' (April 30, 1873). In 1878 he carried off, together with B. Godard, the prize at the Concours Musical instituted by the city of Paris, and his 'Paradis perdu' was performed, first at the public expense (Nov. 27, 1878), and again on the two following Sundays at the Concerts du Châtelet. His other dramatic works for the stage are 'Le Pain bis' (Opéra Comique, Feb. 26, 1879); 'La Farandole,' ballet (Opéra, Dec. 14, 1883); 'Aben-Hamet,' a grand opera (Théâtre Italien de la place du Châtelet, Dec. 16, 1884); [and 'Xavière,' dramatic idyl in three acts (Opéra Comique, Nov. 26, 1895)]. The above are his chief works, but Dubois is a fertile composer, and has produced many important compositions at various concerts, not to mention his numerous pieces for piano, his single songs, and his church and chamber music. We may refer to his 'Divertissement' and 'Pièces d'Orchestre' (Concert national, April 6 and Dec. 14, 1873), a 'Suite d'Orchestre' (do. Feb. 8, 1874), 'Scènes Symphoniques' (Concerts du Châtelet, Nov. 25, 1877), and his overture 'Fritiof' (do. Feb. 13, 1881). The last of these, a work full of life and accent, ranks, together with his two small operas, among his best compositions. [A symphonic poem, 'Notre Dame de la Mer' was produced in 1897, and Dubois also set to music a Latin ode on the baptism of Clovis, for tenor and baritone solo, choir and orchestra, performed at Rheims in 1899.] He possesses a full knowledge of all the resources of his art, but little originality or independence of style. For some time he was maître de chapelle at the Madeleine, and succeeded Saint-Saëns as organist there in 1877. He succeeded Elwart as professor of Harmony at the Conservatoire in 1871, and in 1883 was decorated with the Legion of Honour. [In 1894 he was elected to the Académie in place of Gounod, and became the head of the Conservatoire in 1896.] A. J.

DUBOURG, George, a grandson of Matthew Dubourg, born 1799, died at Maidenhead, April 17, 1882, was author of a history of the violin and the most celebrated performers on it, which was originally published in 1836, and in 1878 reached a fifth edition. W. H. H.

DUBOURG, Matthew, an eminent English violinist, pupil of Geminiani, born in London, 1703. It is reported that he first appeared as a boy at one of the concerts of Britton, the small-coal man, when he performed a solo of Corelli with great success, standing on a high stool. In 1728 he was appointed to succeed Cousser as conductor of the Viceroy's band at Dublin, in which capacity he set many odes for the celebration of royal birthdays. During his residence there he led the band at the performances given by Handel during his visit to Ireland in 1742, and also had the distinction of assisting at the first performance of the 'Messiah.' Later he returned to London, and in 1752 succeeded Festing as master of the King's band [though still retaining the Dublin appointment. Geminiani was his guest in Dublin in 1761-62 and on many other occasions. Dubourg composed the Birthday Odes for Dublin Castle from 1728 to 1764; he finally left Ireland in 1765, and died in London, July 3, 1767.—W. H. G. F.] He was buried in Paddington Churchyard. Dubourg appears to have been a brilliant performer and fond of showing off his skill. Burney relates that on one occasion he introduced a cadenza of extraordinary length into the ritornello of an air. When at last he finished up, Handel, who was conducting, exclaimed, 'Welcome home, Mr. Dubourg.' P. D.

DUCIS, or HERTOGHS,[1] **Benedictus**, a Flemish musician in the early part of the 16th century (according to Fétis he was born about 1480), organist of the Lady Chapel in the cathedral at Antwerp, and 'Prince de la Gilde' in the brotherhood of St. Luke in that city. He left Antwerp for England in 1515 (*Biogr. Belge*), but as his name does not appear in the lists of court musicians at that time, and no manuscript compositions of his have been found in this country, it appears that his residence here must have been very short, if not altogether mythical. His elegy on the death of Josquin (1531), and another on the death of Erasmus (1536) fix two more dates in his life. After that no more is known of him. Some German historians have claimed him as a countryman on the strength of the publication and dedication of a setting of the Odes of Horace (published at Ulm in 1539, and dedicated to the youths of that city), maintaining that this proves his residence in that city, but the dedication was more probably the work of the publisher than of the composer, [and the existence of the book is itself very doubtful. See the *Quellen-Lexikon.*] His connection with Antwerp, mentioned above, was discovered by M. Léon de Burbure, and certainly outweighs anything said in favour of his being a German; while the internal evidence of his compositions, which bear the decided Flemish character, and very closely approach the style of Josquin, sets the matter entirely at rest.

We have the following compositions of his:—(1) A four-part 'monody' on the death of Josquin, in the seventh set of French chansons in five and six parts printed by Tylman Susato in 1545. A copy of the book is in the British Museum. The composition itself is printed in Burney's *History* (ii. 513), with critical remarks. [This with fourteen other compositions by Ducis is in a MS. at Cambrai, dated 1542. There are also songs by Ducis to the number of eighty in the old collections between 1532 and 1570.] (2) Another elegy in five parts, 'Plangite Pierides,' on the death of Erasmus, and an eight-part 'Agnus Dei,' both from the 'Selectissimæ nec non familiarissimæ cantiones ultra centum' (Augsburg, 1540). (3) Songs in the collection of German songs made by Förster and printed by Petreius (Nuremberg, 1539-1540). (4) A motet, 'Peccantem me quotidie,' from the 'Cantiones octo . . . vocum' printed by Uhlard (Augsburg, 1545). 'No wonder,' says Ambros, speaking of this motet, 'that historians have striven to prove such a composer their countryman.' (5) A motet, 'Dum fabricator mundi supplicium,' from Rhau's 'Selectæ Harmoniæ . . . de Passione Domini' (Wittenberg, 1538). (6) Two five-part motets, 'Benedic Domine,' and 'Corde et animo,' from Kriesstein's 'Cantiones sex et quinque vocum, etc.' (Augsburg, 1545.) J. R. S. B.

DUET (It. *Duetto;* Fr. *Duo*). A composition for two voices or instruments, either with or without accompaniments. Some writers use the form 'Duet' for vocal, and 'Duo' for instrumental compositions; this distinction, however, is by no means universally adopted. Strictly speaking, a duet differs from a two-part song in the fact that while in the latter the second voice is mostly a mere accompaniment to the first, in the duet both parts are of equal importance. In cases where it is accompanied, the accompaniment should always be subordinate to the principal parts. The most important form of the duet is the 'Chamber Duet' (*Duetto da Camera*), of which the old German and Italian masters have left many excellent examples (see especially Handel's 'Chamber Duets'). These duets were often in several movements, sometimes connected by recitatives, and almost invariably in the polyphonic style. The dramatic duet, as we find it in the modern opera, is entirely unrestricted as to form, which depends upon the exigencies of the situation. Among the finest examples of operatic duets may be named those in the first act of 'Guillaume Tell,' in the fourth act of 'Les Huguenots,' and in the second act of 'Masaniello,' in the more modern school; while the duets in 'Fidelio' and in the operas of Mozart and Weber are models of the older classical forms of the movement. Many of the songs in Bach's cantatas, in which the voice and the obbligato instrument are equally prominent, are virtually duets, but the term is not applied to the combination of a voice and an instrument. In instrumental music the word Duet is applied to all works written for two instruments, such as Spohr's famous duets for two violins, or the innumerable sonatas for piano and violin, piano and violoncello, or other instruments, without further accompaniment. In some cases it also includes music for two instruments of the same kind accompanied on a keyboard instrument, such as Bach's sonata in C for two violins. E. P.

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[1] Benedictus Ducis, who is often called by his first name alone, must not be confounded with Benedictus Appenzelders, a Swiss musician who lived in Belgium, but of later date and less genius.

In pianoforte music the term is used in two ways: first, for music *à quatre mains* (*i.e.* for two performers on one piano); and, second, for duet for two pianos with one player at each.

1. À QUATRE MAINS (Fr.; Germ. *Zu vier Händen, Vierhändig;* Ital. *a quattro mani*). Music written for two performers upon one pianoforte, and usually so printed that the part for each player occupies the page which is directly opposite to him.

By far the greater proportion of music *à quatre mains* consists of arrangements of orchestral and vocal compositions and of quartets, etc. for stringed instruments; indeed, scarcely any composition of importance for any combination of instruments exists which has not been arranged and published in this form, which on account of its comparative facility of performance is calculated to reproduce the characteristic effects of such works more readily and faithfully than arrangements for pianoforte solo.

But besides this, the increase of power and variety obtainable by two performers instead of one offers a legitimate inducement to composers to write original music in this form, and the opportunity has been by no means neglected, although cultivated to a less extent than might have been expected.

The earliest printed works for the pianoforte *à quatre mains* of which we have any knowledge were published in Dessau about 1782, under the title 'Drey Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen von C. H. Müller'; before this, however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers, which were published after his death. The short compass of the harpsichord keyboard, which rarely exceeded five octaves, was ill adapted to the association of two performers on the same instrument, and it is doubtless on this account that the earlier composers have left so little music of the kind. [Burney published four 'sonatas or duetts' in 1777.]

Haydn, Mozart, and Beethoven, appear to have had but little inclination for this description of composition. According to Fétis, Haydn wrote but one piece *à quatre mains*, a divertissement, which was never published, the two sonatas, opp. 81 and 86, published under his name being spurious. Of the nine pianoforte duets by Mozart the two finest, the Adagio and Allegro in F minor and the Fantasia in F minor, were originally written for a mechanical organ or musical clock in a Vienna exhibition, and were afterwards arranged for piano by an unknown hand. [A later arrangement, by Mr. Leonard Borwick, has often been played by him in public.] Beethoven left but one sonata, op. 6, three marches, op. 45, and two sets of variations, none of which are of any great importance.

But of all the great composers Schubert has made the fullest use of the original effects possible to music *à quatre mains*, some of his most genial and effective compositions being in this form, as for instance the 'Grand Duo,' op. 140, and the 'Divertissement à la Hongroise,' op. 54. In addition to these he wrote seventeen marches, ten polonaises, six sets of variations, three rondos, three overtures, two sonatas, one set of ländler, four fantasias, a fugue, and four separate pieces, all, almost without exception, masterpieces of their kind.

Among modern compositions *à quatre mains*, those of Schumann and Brahms are the most interesting, Mendelssohn having left but one original work of the kind, although he himself arranged some of his orchestral works and also the octet, op. 20, and the variations for pianoforte and violoncello, op. 83, in this form. Besides writing a number of small pieces for two performers, Schumann made a very novel and successful experiment in his 'Spanische Liebeslieder,' op. 138, which consist of ten pieces for four voices, being songs, duets, and a quartet, with pianoforte accompaniment *à quatre mains*, and the idea bore fruit in Brahms's 'Liebeslieder,' op. 52, and 'Neue Liebeslieder,' op. 65, for pianoforte *à quatre mains*, with accompaniment of four voices. [One of the most striking of his early works is a set of variations on a theme by Schumann in E flat (a theme which Schumann, in the mental darkness of his later days, imagined that Schubert had dictated to him), op. 23. The fine sonata of H. Goetz in G minor must not be forgotten. Grieg's music to *Peer Gynt* was first published as a pianoforte duet, and among more recent literature may be mentioned a beautiful four-hand suite by S. P. Waddington.]

Organ music *à quatre mains* is very rare, although the experiment has been made by

Samuel Wesley (three duets), Hesse, Höpner, and especially by Julius André, who wrote twenty-four pieces for two performers on the organ; but no increased effect appears to be obtainable from such an arrangement which can at all compensate for its practical inconvenience, and the same observation applies to compositions for the pianoforte *à six mains*, of which a few specimens exist, mostly by Czerny. F. T.

2. It is probably safe to assume that the first composition for two keyboard instruments with one performer at each is Giles Farnaby's little duet in the *Fitzwilliam Virginal Book*, vol. i. p. 202. The ninth of Couperin's Ordres begins with an 'Allemande à deux Clavecins,' and in both of these pieces the great advantage of the combination in close imitations is fully realised. J. S. Bach used harpsichords together, but generally in the concerto-form, with the accompaniment of other instruments; two fugues in the *Kunst der Fuge* constitute his only contribution to the literature of keyboard duets; for the beautiful sonata in F, published as his in B.-G. xliii., was proved to be by Wilhelm Friedmann Bach. Mozart wrote a sonata in D, and a fugue in C minor for two pianofortes; and Clementi's two sonatas, both in B flat, are worth mentioning. Coming to modern times, Schumann's variations in B flat, op. 46, is perhaps the best known of all the compositions for this beautiful combination. It was originally written for two pianos, two violoncellos, and horn. Chopin's rondo in C must not be forgotten. No works have been more successfully devised for the two instruments than those of Brahms, of which the first is the two-piano arrangement of the quintet in F minor, op. 34, in which there are various alterations of detail from the original; the version of the variations on a theme of Haydn is not a mere arrangement of the orchestral work—a fact which was emphasised by the composer, who numbered the duet op. 56*b*. The arrangement of Joachim's overture, 'Henry IV.,' is another most interesting specimen of Brahms's work for two pianos; and the wonderfully successful transcriptions of his symphonies are not only eminently useful for purposes of study, but on their own account. Reinecke's various compositions and fantasias for two pianos are among his most successful works; and mention must be made of Parry's dignified 'Characteristisches Duo' in E minor, as well as of Christian Sinding's variations. The combination is particularly successful as representing works for piano and orchestra; all the best-known concertos are, as a rule, arranged for two pianos; and in the case of Chopin's the arrangement is at least as effective as the original. M.

DUETTINO (Ital. dimin.). A duet of short extent and concise form.

DUFAY, Guillermus (Guilielmus, Guglielmus, or Wilhelmus Dufay, Dufais, or Duffai). Until within the last few years the personal identity of the great leader of the First Flemish School was surrounded by doubts, little less obscure than those which still perplex the biographer of Franco of Cologne. Baini's statement that Dufay sang in the Pontifical Choir from 1380 to 1432 has misled various later writers, some of whom were driven to the conclusion that there were two musicians of the same name.

[The biographical facts which seem to be now established are as follows: He was born probably in Hainault before 1400; was a chorister in the cathedral of Cambrai; wrote a song celebrating the marriage of Charles Malatesti and Vittoria di Lorenzo Colonna, which took place in 1416; was transferred to the Papal Choir in Rome in December 1428, remaining there (apparently with short intervals) until 1437; was appointed to a canonry at Cambrai in November 1436, and to one at Mons soon afterwards; held both appointments at the time of his death; probably lived in Savoy for some time before 1446, after which he was constantly at Cambrai, dying there Nov. 27, 1474. Stainer's *Dufay and his Contemporaries*, London, 1898.]

M. Houdoy's researches at Cambrai prove, beyond all doubt, that he took his degree of Magister in artibus, and Baccalareus in decretis, in Paris, at the Sorbonne, before 1442; and that he entered the service of Philippe le Bon, Duke of Burgundy, as music-tutor to his son Charles, Comte de Charolais.

In his will, which is still in existence at Cambrai, Dufay bequeaths to one of his friends six books which had been given to him by the Comte de Charolais; to another, a portrait of Louis XI., who, when Dauphin, spent some time at the Court of Burgundy; to a third, a portrait of René of Anjou, who was Philippe's prisoner for a long time; and to a certain Pierre de Wez thirty livres. He also desires that, when he has received the last sacraments, and is *in articulo mortis*, eight choristers of the Cathedral shall sing, very softly, by his bedside, the hymn 'Magno salutis gaudio'; after which, the altar-boys, with their master, and two choristers, shall sing his motet, 'Ave Regina coelorum.' This pious duty was, however, performed, not at his bedside, but in the chapel, after his death, *corpore praesente*.

The will is printed entire by Haberl, who also gives a woodcut of the tombstone in the chapel of St. Etienne, with the following epitaph,

> Hic inferius jacet venerabilis vir magr. guillermus dufay music. baccalareus in decretis olim hu' ecclesie chorialis deinde canonic' et sce. waldetrudis montem. qui obiit anno dni. millesimo quadrin . . . IIº die XXVIIª mensis novembris,

and a representation in bold relief of the master, kneeling, with folded hands, in the dexter corner, in front of S. Waltrudis and her two daughters, the remainder of the stone being occupied with a representation of the resurrection of our Lord, while the four corners are ornamented with a medallion, or rebus, in which the name, Dufay, is encircled by a Gothic 𝔊. The stone was in the collection formed by M. Victor de Lattre, of Cambrai, but was sold after his death in 1889.

The archives of the Cathedral of Cambrai contain a record of 60 scuta, given to Dufay as a 'gratification,' in 1451. And the text of a letter, written to Guil. Dufay by Antonio Squarcialupi, the Florentine organist, and dated 1 Maggio, 1467, is given by Otto Kade, in the *Monatshefte* for 1885, No. 2.

Guil. Dufay is mentioned in an obscure passage quoted from Adam de Fulda in Gerbert's *Scriptores*, as having made certain innovations which seem to have reference mainly to matters of musical notation. [See Stainer's *Dufay and his Contemporaries*, p. 6.] So highly was his learning esteemed by his contemporaries, that, when on a visit to Besançon, in 1458, he was asked to decide a controversy concerning the Mode of the Antiphon 'O quanta exultatio angelicis turmis,' his decision that it was not, as commonly supposed, in Mode IV., but in Mode II., and that the mistake had arisen through a clerical error in the transcription of the Final, was accepted by the assembled *savants* as an authoritative settlement of the question.

Besides the collection of Dufay's MS. compositions among the Archives of the Cappella Sistina, and the Vatican Library, Haberl has identified sixty-two in the Library of the Liceo filarmonico, at Bologna; twenty-five in the University of the same city; and more than thirty in other collections. [See the *Quellen-Lexikon* for list.] The 'Ave Regina coelorum' is given, by Haberl, in the original notation of the old part-books, and also in the form of a modernised score; together with a score of a 'Pange lingua, *a* 3'; and some important examples are given among the posthumous Noten-Beilagen at the end of Ambros's *Geschichte der Musik*. [The most valuable contributions to our knowledge of Dufay is the fine volume, *Dufay and his Contemporaries*, by the late Sir John Stainer (1898), containing a summary of the events of Dufay's life, and nineteen compositions from a MS. in the Bodleian Library. Houdoy's *Histoire Artistique de la Cathédrale de Cambrai* (Paris, 1880), Haberl's *Wilhelm du Fay* (*Bausteine für Musik-Geschichte*, 1885), should also be consulted. See also the *Rivista Musicale Italiana*, vol. i. p. 257 *et seq.*] W. S. R.

DUGAZON, Mme. Rosalie, daughter of an obscure actor named Lefèvre, born at Berlin, 1755, died in Paris, Sept. 22, 1821. She and her sister began their career as ballet-dancers at the Comédie Italienne, and Rosalie made her first appearance as a singer at the same theatre in 1774. She had an agreeable voice, much feeling and finesse, and played to perfection 'soubrettes,' 'paysannes,' and 'coquettes.' Her most remarkable creation was the part of Nina in Dalayrac's opera of that name. After an absence of three years during the Revolution, she reappeared in 1795, and played with unvarying success till 1806, when she retired. To this day the classes of parts in which she excelled are known as 'jeunes Dugazon' and 'mères Dugazon.'—Her son Gustave (Paris, 1782-1826), a pianist and pupil of Berton's, obtained the second Prix de Rome at the Conservatoire in 1806. His operas and ballets, with the exception of 'Aline' (1823), did not succeed. G. C.

DUIFFOPRUGCAR. See Tieffenbrücker.

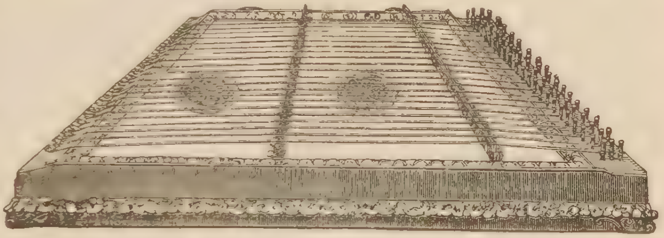
DUKAS, Paul, French composer, born in Paris, Oct. 1, 1865, admitted a pupil of the Conservatoire in 1882. His two overtures, 'Lear,' and 'Goetz von Berlichingen,' were composed before he obtained the second Prix de Rome with a cantata entitled 'Velléda.' Another overture, 'Polyeucte' (1892), a symphony in three movements (1897), and a symphonic poem, 'L'Apprenti Sorcier' (1897, after Goethe's *Zauberlehrling*), are his principal works up to the present time, and he has also written a pianoforte sonata (1901), piano variations, etc. The 'Apprenti Sorcier' was given in various musical centres within a short time of its production, and was included in the programme of the London Musical Festival in May 1899. Dukas has also written a lyrical drama, 'L'Arbre de Science,' and a number of songs, choruses, etc., not yet published. He is one of the composers who are of most account in France at the present day, for his advanced and broad views of art go hand in hand with great technical ability; he is musical critic to the *Gazette des Beaux-Arts* and the *Revue hebdomadaire*. He has edited *Les Indes Galantes* for the great edition of Rameau's works. G. F.

DULCIANA. Virtually an open diapason organ stop of small scale and pleasing tone. In large organs this stop takes the position of second open on the choir organ, but in small instruments it forms the chief open metal 8 ft. flue tone for that manual, occupying a similar position in the choir organ to that of the open diapason in the great organ. It is a stop seldom omitted from any but the very smallest instruments; and is occasionally met with as a double dulciana of 16 ft. pitch upon the manual, or as a dulciana of 16 ft. pitch upon the pedal organ. Dr. E. J. Hopkins says:—'The dulciana stop was either invented or introduced into this country by Snetzler, who acquired great reputation from the entire success that attended his first public specimen, which forms a portion of the organ erected by him in the year 1754, in St. Margaret's Church, at Lynn, in Norfolk.' T. E.

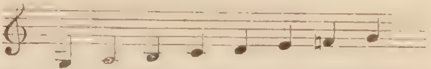
DULCIMER (Fr. *Tympanon;* Ital. *Cembalo, Timpanon, Salterio tedesco;* Germ. *Hackbrett*).

The prototype of the pianoforte, as the psaltery was of the harpsichord. These instruments were so nearly alike that one description might serve for both, were it not for the different manner of playing them, the strings of the dulcimer being set in vibration by small hammers held in the hands, while in the psaltery the sounds were produced by plectra of ivory, metal, or quill, or even the fingers of the performer. It is also no less desirable to separate in description instruments so nearly resembling each other on account of their ultimate development into the harpsichord and pianoforte by the addition of keys. [See HARPSICHORD, and PIANOFORTE.]

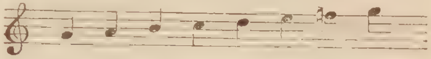
Dr. Rimbault (*Pianoforte*, p. 23) derives dulcimer from 'dulce melos.' Perhaps the 'dulce,'—also used in the old English 'dulsate' and 'dulsacordis,' unknown instruments unless dulcimers—arose from the ability the player had to produce sweet sounds with the softer covered ends of the hammers, just as 'piano' in pianoforte suggests a similar attribute. The Italian 'Salterio tedesco' implies a German derivation for this hammer-psaltery. [See also CEMBALO.] The roughness of description used by mediæval Italians in naming one form of psaltery 'strumento di porco,' pig's head, was adopted by the Germans in their faithful translation 'Schweinskopf,' and in naming a dulcimer 'Hackbrett'—a butcher's board for chopping sausage-meat.



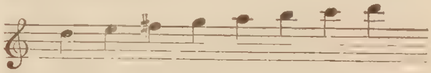
The dulcimer is a trapeze-shaped instrument of not more than three feet in greatest width, composed of a wooden framing enclosing a wrest-plank for the tuning-pins, round which the strings are wound at one end; a sound-board ornamented with two or more sound-holes and carrying two bridges between which are the lengths of wire intended to vibrate; and a hitch-pin block for the attachment of the other ends of the strings. Two, three, four, and sometimes five strings of fine brass or iron wire are grouped for each note. The dulcimer, laid upon a table or frame, is struck with hammers, the heads of which are clothed on either side with hard and soft leather to produce the forte and piano effects. The tone, harsh in the loud playing, is always confused, as there is no damping contrivance to stop the continuance of the sounds when not required. This effect is well imitated in various places in Schubert's 'Divertissement à la Hongroise.' The compass of two or three octaves, from *c* or *d* in the bass clef, has always been diatonic in England, but became chromatic in Germany before the end of the 18th century. English dulcimers have ten long notes of brass wire in unison strings, four or five in number, and ten shorter notes of the same. The first series, struck with hammers to the left of the right-hand bridge, is tuned



the F being natural. The second series, struck to the right of the left-hand bridge, is



the F being again natural. The remainder of the latter series, struck to the left of the left-hand bridge, gives



This tuning has prevailed in other countries, and is old. Chromatic tunings are modern and apparently arbitrary. As in most mediæval musical instruments ornamentation was freely used on the sound-board, and on the outer case when one existed. The dulcimer and psaltery appear to have come to us from the East, it may be through the Crusades, for the dulcimer has been known for ages in Persia and Arabia, and also in the Caucasus, under the name of 'santir.' Its European use is now limited to the semi-oriental gipsy bands in Hungary and Transylvania. The Magyar name is 'cimbalom.' Carl Engel (*Descriptive Catalogue*, 1874) points out the remarkable resemblance between an Italian dulcimer in South Kensington Museum of the 17th century and a modern Georgian santir; and refers to the use by the translators of the English Bible of the word 'dulcimer' as well as of the names of other instruments common in the Elizabethan epoch, to represent Hebrew musical instruments about which we have no sure knowledge. Pantaleon Hebenstreit of Eisleben, a distinguished violin player, became about 1697 a virtuoso upon the dulcimer, which he quadrupled in dimensions, and had constructed as a double hackbrett with two sound-boards, each with its scale of strings—on the one side overspun catgut, on the other, wire. There were 185 strings in all, costing 100 thalers a year to keep in order. With this powerful chromatic instrument, demanding herculean force to play, Hebenstreit travelled to Paris in 1705, where Louis XIV. baptized it with his name, PANTALEON. Kuhnau (in Mattheson's *Critica Musica*, Dec. 8, 1717) praises the instrument and its prerogative over harpsichords and clavichords in the properties it possessed of piano and forte. It was this, according to Schröter's account, that led him to ponder over a keyed instrument to do the like, and to his notion of a pianoforte. [See CEMBALO, HARPSICHORD, PIANOFORTE, PSALTERY, SCHROETER.] A. J. H.

DULCKEN, MADAME LOUISE, a great pianoforte player, younger sister of Ferdinand David, born at Hamburg, March 20, 1811. She was the pupil of Willy Grund, and made her appearance in public at Hamburg as early as her tenth year. In 1823 she played at Berlin, and in 1825 with her brother at Leipzig, always with the greatest success. In 1828 she married, and left Germany for London, where she resided for the rest of her life. Her first public appearance here was at one of Ella's soirées in 1829. At the Philharmonic she played a concerto of Herz's on March 1, 1830, and thenceforward was one of the most prominent features in the music of London. She was an executive pianist of the first order, with remarkable brilliancy of finger. Her intelligence and general capability were very great. She spoke four languages, and was *au fait* in the literature of Germany, France, Italy, and England. In teaching she was extraordinarily successful, and for her time no teacher could boast so large a number of pupils, at the head of whom was Queen Victoria. In fact she overtaxed her strength, and died in London after a short and severe illness, April 12, 1850. G.

DULICHIUS, PHILIP (1562-1631), was born in Chemnitz in the latter part of 1562. From 1587 he was teacher of music in the Pädagogium at Stettin. He held the degree Ph.D. of Chemnitz. He died March 25, 1631, at Stettin, sixty-eight years old. His compositions seem to have been highly thought of by his contemporaries, although they are practically unknown at the present day. List of works :—

1. Cantiones quinque senis vocibus compositae . . . Philippo Dulichio Chemnicensi Hermunduro, illustris Pedagogii Stetinensis Musico. Stetini. Kelner. 1589. Obl. 4to. Six partbooks in British Museum.

2. Philomusicis omnibus et singulis dominis et amicis suis colendis, hasce quatuor octonarum vocum cantiones sacras consecrat. Stettini. Kellner. 1590. Obl. 4to. Eight partbooks in Rostock Universitätsbibl.

3. Harmoniae aliquot septenis vocibus compositae. (1) Laudate Dominum. (2) Venite ad me. (3) Delectare a Domino. (4) Erravi sicut ovis. (5) Quaerite primum. Authore P.D. Chem. illus. Pedag. Stet. Musico. Stettini. Andreae Kelneri. 1593. With :—

Quatuor Cantionum. P.D. Chem. Four motets for 8 voices. (1) Exaltabo te. (2) Exaltate justi. (3) Confitemini domino. (4) Deus misereatur. Eight partbooks, obl. 4to, in the Zwickau Bibl.

4. Sex cantiones sacrae quinis vocibus concinnatae et in lucem editae studio P.D. Chem. illus. Pedag. apud Stetinenses musici. Stetini. Kelner. 1593. Obl. 4to. Five partbooks in British Museum.

5. Fasciculus novus continens Dicta insigniora ex evangeliis, dierum cum festorum tum Dominicorum, intra Pentecostes et Adventus ferias contentorum desumta et quinarum vocum concentu XII Glareani modis indubitatis attemperato, exornata studio P.D. Chem. Herm. illus. Pedag. quod Stetini est, Musici. Stetini. In officina Kellneriana. 1598. Obl. 4to. Five partbooks in the Brieg Gymnasialbibl. Another edition was published in 1609: . . . ex evangeliis totius anni desumpta quinis vocibus concinenda. Authore P.D. Stetini. 4to.

6. Novum opus musicum duarum partium. Continens dicta . . . tum Dominicorum praecipuorum totius anni, desumta . . . accuratè exornata. In Communem Ecclesiae Dei usum compositum, atq. jam primum editum a P.D. Chem. Herm. illus. Pedag. quod Stetini Pomeraniae est, musico. Stetini, in officina Myliana. 1599. Obl. 4to. Five partbooks in the British Museum. This must have been a rival edition to that of 1598 (No. 5). Another edition was published in Leipzig, 1609. 4to.

7. Hymenaeus VII vocum in solemnia nuptiarum. . . Christophori Albini . . . compositus a P.D. illus. Pädag. Stet. Musico. Stetini. Typis Mylianis. Oct. 14, 1605. 4to. Text: Dilectus meus loquitur. Three partbooks in Breslau Univ. Bibl.

8. Hymenaeus VII vocum solemnibus nuptiarum . . . Guilhelmi Simonis . . . virginem Elisabetham . . . Friderici . . . filiam. Dicatus a P.D. illus. Pedag. Stet. Musico. Stetini. Nov. 18, 1605. Text: Ego flos campi & lilium. Six partbooks in one vol. 4to. in the Zwickau Bibl.

9. Prima pars Centuriae octonum et septenum vocum harmonias sacras laudibus sanctissime triados consecratas continentis accurata diligentia adornata . . . a P.D. Chem. illus. Pedag. Stet. musico. Stetini. Joh. Duberi. 1607. 4to.

10. The same: Seconda pars. Stetini. Myliandrinis. 1608.

11. The same: Tertia pars. Stetini. Myliandrinis. 1610.

12. The same: Quarta pars. Stetini. Kelnerianis. 1612. A complete set in eight partbooks of the four volumes is in the Berlin Königl. Bibl. Other editions were published in Leipzig and Danzig in (?) 1608, 1610, 1619.

13. Dictum Psalmi: 30. Stettini. 1611. 4to. Eight partbooks in the Archiv der Marienkirche, Elbing.

14. Primus tomus Centuriae penarum vocum harmonias sacras laudibus sanctissime Triados consecratas continentis. Stettini. Georg. Gretzschii, 1630. 4to. Six partbooks in the Archiv der Marienkirche, Elbing.

Vollhardt (p. 18) mentions the following MS. motets as being in the Zwickau Library: 1. Deus parentum meorum (*a* 8). 2. Quam magnificata sunt (*a* 8). 3. Lobet den Herrn (*a* 8). 4. Siehe wie fein u. lieblich (*a* 8). 5. Deus in adjutorium meum (*a* 8). 6. Ehre sei Gott dem Vater (*a* 7). 7. Zion spricht: der Herr hat mich verlassen (*a* 8). There are two copies of 'Quaerite primum regnum,' *a* 7 voc. in the Breslau Stadtbibl. MS. 30 (Bohn). Dulichius's motet 'Exultate justi in Domino,' *a* 8 voc., was included in the Bodenschatz collection 'Florilegium selectis. cantionum,' Lipsiae, 1603; and again in the 1618 edition. C. S.

DULONG, FRANZ HENRI VON, born Feb. 26, 1861, at Hamm in Westphalia, son of a Government Commissioner of Railways, and great-nephew of Ludwig Dulong, the flautist. In early life he devoted himself to agriculture and the management of his considerable landed property in Germany, but later became a singer. He was taught singing by Robert Emmerich at Stuttgart, by Vannuccini at Florence, and by Blume in London. On Jan. 28, 1895, he made his début at the Popular Concerts, and gained great success for the quality of his beautiful tenor voice, and his exquisitely finished and completely artistic singing. He reappeared at these concerts in February and in the autumn, and on Nov. 7 sang 'Adelaide' at the London Symphony Concerts; he afterwards sang at other London concerts with unvarying success. He had the honour of singing before Queen Victoria at Windsor Castle, having enjoyed the similar honour before the late Empress Frederick and her son the present Emperor of Germany. He reappeared in London, Nov. 9, 1898, at the Curtius Club Concerts, Prince's Galleries, with his wife (see below), and sang in various concerts. They sang again on Jan. 10 and 12, 1903, at the Popular Concerts. His wife,

MAGDA VON DULONG, *née* Zahn, daughter of Dr. A. Zahn, a professor of theology, was born Feb. 29, 1872, at Halle. She was taught singing at Stuttgart by Hromada, and at Berlin by Frau Joachim and Mme. Etelka Gerster; and, under the pseudonym 'Lossen,' made her début in the city last named at a concert given by herself and the soprano Frl. Susanne Treipel.

On Nov. 9, 1898, she made her début in England at the above-mentioned Curtius Concert, and exhibited a well-trained mezzo-soprano voice in Vaccaj's 'Ah se tu dormi,' and other songs. Both these artists are highly considered in their native country. A. C.

DUMKA (pl. Dumky, 'lament'), a term introduced into the terminology of cosmopolitan music by Dvořák, in whose chamber music it is of frequent occurrence as the name of a movement of melancholy character in more or less slow tempo. His op. 90, a trio for piano and strings, is called 'Dumky,' and consists of a series of short movements linked together by a common bond of poignant expression. In a footnote the term is explained as a Little Russian word, occurring frequently in popular literature, and generally indicating a passionately emotional character. M.

DUN, FINLAY, born in Aberdeen, Feb. 24, 1795, viola player, teacher of singing, musical editor and composer, in Edinburgh; studied abroad under Baillot, Crescentini, and others, and played first viola in the orchestra of the San Carlo theatre, Naples. He wrote, besides two symphonies (not published), solfeggi, and scale exercises for the voice (1829), edited, with Professor John Thomson, 'Paterson's Collection of Scottish Songs,' and took part also with G. F. Graham and others in writing the pianoforte accompaniments and symphonies for Wood's 'Songs of Scotland'; he was editor also of other Scotch and Gaelic collections. Dun was a master of several living and dead languages, and seems altogether to have been a very accomplished man. He died in Edinburgh, Nov. 28, 1853. W. He.

DUNCAN, WILLIAM EDMONSTOUNE, born at Sale, Cheshire, in 1866, became an associate of the Royal College of Organists at the age of sixteen, and obtained an open scholarship at the Royal College of Music on the foundation of that institution in 1883. There he studied under Parry and Stanford, and after leaving the college, studied with Macfarren for some little time. He spent ten years in London, acting as musical critic, etc., and has been for some time professor at the Oldham College of Music. The most remarkable of his early compositions was an overture performed at Hampstead in June 1888, op. 4. An ode for chorus and orchestra, 'Ye Mariners of England,' made a great success when given by the Glasgow Choral Union in 1890; a Mass in F minor was composed in 1892; and in the same year an opera 'Perseus,' was written. Swinburne's 'Ode to Music' was set in 1893; and Milton's sonnet 'To a Nightingale,' for soprano solo and orchestra, in 1895. In that year a trio in E minor was given at Oldham, and various other works show untiring ambition and much musical skill. (*Brit. Mus. Biog.*)

DUNI, EGIDIO ROMOALDO, the founder of opéra-comique in France; born at Matera, Naples, Feb. 9, 1709; brought up from his tenth year under Durante at the Conservatorio dei Poveri di Gesù Cristo at Naples. His life was a varied one. At Rome he competed with Pergolesi, and his opera of 'Nerone' was successful, while Pergolesi's 'Olimpiade' was damned. This shows how early and how strong was Duni's gift of melody; for 'Olimpiade' is Pergolesi's *capo d'opera*. A political mission to Vienna gave him the chance of producing his music there. Returning to Naples he wrote 'Artaserse' for San Carlo, with great applause. He then visited Venice, Paris, and London. In London [where some arias were published in 1736,] his health failed, and he was driven to Holland to consult the great Boerhaave; [he entered the University of Leyden in 1738.] Boerhaave cured him, but in returning to Naples he was attacked by brigands, and the fright undid all that the physician had done, and made him a permanent invalid. In 1755 he was called to Parma, as music-master to the Duke's daughter. The court was French, and here at last Duni found his place in life. His first attempt was on Favart's 'Ninette à la Cour,' and it was thoroughly successful. France was evidently his field. To Paris in 1757 he went, and made his début in 'Le Peintre amoureux'; [he was appointed composer to the Infante Don Felipe, and in 1763 is styled 'Pensionnaire de feu S.A.R. Inf.'] He remained in Paris till his death, which took place June 11, 1775, after he had delighted the public with eighteen pieces, full of gaiety and tune. Those in fact are his characteristics. His orchestration is poor, he is often weak in dramatic expression, but he is always charming and always melodious. His pen was taken up by Monsigny, and the opéra-comique was established. [A list of twenty-two operas is given in the *Quellen-Lexikon*, which also mentions an oratorio 'Giuseppe riconosciuto,' and other sacred music.] G.

DUNKLEY, FERDINAND LUIS, born in London, July 16, 1869. He was at first a pupil of G. A. Higgs, and subsequently, in 1885-86, studied at Trinity College, London, obtaining a scholarship at the Royal College of Music in 1886, and studying there under Parry and others. He became a Fellow of the Royal College of Organists in 1886. He held the post of organist successively at St. Jude's, E.C., 1885-87, and of St. Aubyn's, S.E., 1888-93; he was director of the music at the Battersea Grammar School in 1892 and 1893, and in the latter year was appointed Professor of Music at St. Agnes's School, Albany, U.S.A. He was organist of State Street Presbyterian Church at Albany in 1894-96, and was appointed in 1897 organist at Trinity Church in the same city. An orchestral suite gained the prize of fifty guineas offered by the directors of the Promenade Concerts, and was performed there in

1889. His setting of 'The Wreck of the Hesperus,' for solos, chorus, and orchestra, was performed at the Crystal Palace, April 7, 1894; and he has written numerous smaller works which have obtained celebrity. (*Brit. Mus. Biog.*; Baker's *Biog. Dict. of Musicians.*)

DUNSTABLE,[1] JOHN, musician, mathematician, and astrologer, has generally been said to be a native of Dunstable, in Bedfordshire. For this there is no authority, and the evidence of his bearing the same name as that of the town is of no weight so late as the 15th century. On March 16, 1449, the manor of Broadfield, Herts, was conveyed to a John Dunstable, Margaret his wife, and others (Chauncey, *Antiquities of Hertfordshire*, 1700, p. 72), and it is not impossible that this was the musician. The owner of Broadfield might well have been acquainted with the Abbot of St. Albans, in the same county, and that John Whethamstede (Abbot from 1420 to 1440 and again from 1451 to 1465) personally knew Dunstable the musician may be gathered from the epitaph printed below. Another John Dunstable, a goldsmith and citizen of London, mentioned in the Patent Rolls (1 Edw. IV. *Calendar*, p. 6) was living in 1461, and therefore cannot have been the musician. Of Dunstable's life absolutely nothing is known, but he has long enjoyed a shadowy celebrity as a musician, mainly owing to a passage in the Prohemium to the *Proportionale* of Johannes Tinctoris (1445-1511). The author, after mentioning how the institution of Royal choirs or chapels encouraged the study of music, proceeds; 'Quo fit ut hac tempestate, facultas nostrae musices tam mirabile susceperit incrementum quod ars nova esse videatur, cujus, ut ita dicam, novae artis fons et origo, apud Anglicos quorum caput Dunstaple exstitit, fuisse perhibetur, et huic contemporanei fuerunt in Gallia Dufay et Binchois quibus immediate successerunt moderni Okeghem, Busnois, Regis et Caron, omnium quos audiverim in compositione praestantissimi. Haec eis Anglici nunc (licet vulgariter jubilare, Gallici vero cantare dicuntur) veniunt conferendi. Illi etenim in dies novos cantus novissime inveniunt, ac isti (quod miserrimi signum est ingenii) una semper et eadem compositione utuntur.' (Coussemaker, *Scriptores*, vol. iv. p. 154.) Ambros (*Geschichte der Musik*, vol. ii. pp. 470-1) has shown conclusively how this passage has been gradually misconstrued by subsequent writers, beginning with Sebald Heyden in his *De Arte Canendi* (1540), until it was boldly affirmed that Dunstable was the inventor of Counterpoint! Ambros also traces a still more absurd mistake, by which Dunstable was changed into S. Dunstan; this was the invention of Franz Lustig, who was followed by Printz, Marpurg, and other writers. It might have been considered that the claim of any individual to be the 'inventor' of Counterpoint would need no refutation. Counterpoint, like most other branches of musical science, can have been the invention of no single man, but the gradual result of the experiments of many. Tinctoris himself does not claim for Dunstable the position which later writers wrongly gave him. It will be noticed that the 'fons et origo' of the art is said to have been in England, where Dunstable was the chief musician; and though Tinctoris is speaking merely from hearsay, yet there is nothing in his statement so incredible as some foreign writers seem to think. So long as the evidence of the Rota 'Sumer is y-cumen in' is unimpeached, it must be acknowledged that there was in England, in the early 13th century, a school of musicians which was in advance of anything possessed by the Netherlands at the same period. Fortunately the evidence for the date of the 'Rota' is so strong that it cannot be damaged by statements of historians who either ascribe it to the 15th century or ignore it altogether. An important light was thrown upon the relation of Dunstable to the Netherlandish musicians, Dufay and Binchois, by the discovery (*Monatshefte für Musikgeschichte*, 1884, p. 26) that Dufay died in 1474, and not, as had been hitherto supposed, some twenty years before Dunstable. Binchois did not die until 1460, so it is clear that, though the three musicians were for a time contemporaries, yet Tinctoris was right in classing the Englishman as the head of a school which actually preceded the Netherlanders and Burgundians.

Dunstable's fame was certainly great, though short-lived. He is mentioned as early as 1437, in *Le Champion des Dames* of Martin Le Franc, and in two other treatises of Tinctoris, the *De Arte Contrapuncti*, and the *Complexus Viginti Effectuum Nobilis Artis Musices*; in a MS. preserved in the Escorial (c. iii. 23), written at Seville in 1480 (J. F. Riaño, *Notes on Early Spanish Music*, p. 65), the *Dialogus in Arte Contrapuncti* of John Hothby (Coussemaker, *Scriptores*, iii. xxxi.), in the *Déploration de Guillaume Crétin sur le trépas de Jean Okeghem* (Thoinan's ed., Paris, 1864, p. 33), and by Franchinus Gaforius, who in Book ii. cap. 7 of his *Practica Musicae* (Milan, 1496) gives the tenor of a setting of 'Veni Sancte Spiritus' by the English composer.[2] Yet he was—in his own country at least—so soon forgotten, that his name does not occur in Bale's *Scriptores Britanniae* (1550), and Morley (*Introduction*, ed. 1597, p. 178) quotes a passage from his motet 'Nesciens virgo mater virum' (no longer in existence), in which he has divided the middle of the word 'Angelorum' by a pause two Long rests in length, as an example of 'one of the greatest absurdities which I have seene committed in the dittying of musick.' The passage is doubtless absurd to modern ideas: but Dunstable's fault was not considered such at the time he wrote. Similar passages occur as late as Josquin's days.

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[1] The name is spelt by early authors Dunstaple.

[2] See also Book III. cap. 4 of the same work.

The main difficulty of determining what ground there was for Dunstable's fame lay in the fact that up to the end of the 19th century very little of his work had been discovered or made accessible. Gaforius evidently was acquainted with a treatise by him, and the same work is quoted by Ravenscroft, from a marginal note in whose *Briefe Discourse* (1614) we learn that Dunstable's treatise was on 'Mensurabilis Musica.' Until comparatively recent days it was thought that the fragments printed by Gaforius and Morley were all that remained of his works. But more than this has been preserved. A three-part song, 'O Rosa bella,' was discovered in a MS. at the Vatican by MM. Danjou and Morelot (*Revue de la Musique Religieuse* 1847, p. 244), and another copy was subsequently found in a MS. collection of motets, etc., at Dijon. This composition has been scored by M. Morelot, and printed in his monograph *De la Musique au XV^e Siècle.* It may also be found in the appendix to the second volume of Ambros's *Geschichte der Musik.* Its effect in performance, considering the period when it was written, is really extraordinary, and quite equal to anything of Dufay's. Besides these compositions the British Museum possesses three specimens of Dunstable's work. The first is apparently an enigma which has not yet been deciphered. It occurs in a MS. collection of Treatises on Music (Add. MS. 10,336), transcribed by John Tuck at the beginning of the 16th century. Owing to its being written at the end of fol. 18, and signed 'Qd. Dunstable,' an idea has arisen that it forms part of the preceding treatise, which has therefore been sometimes alleged to be the lost treatise; but this is not the case, for the treatise, as Coussemaker has shown, is that which is nearly always ascribed to John de Muris, and Dunstable's enigma is evidently written in to fill up the page. In a similar and almost identical MS. at Lambeth, transcribed by William Chelle of Hereford, the treatise of de Muris and enigma of Dunstable occur in the same juxtaposition. The second composition of Dunstable's in the British Museum is to be found in a magnificent volume which formerly belonged to Henry VIII. (Add. MS. 31,922). It is a three-part composition of some length, without words: the tenor consists of a short phrase which is repeated in accordance with the Latin couplet written over the part. It has been scored by Mr. J. F. R. Stainer, and is printed in the *Sammelbände* of the *Int. Mus. Ges.* vol. ii. pp. 14, 15. The third composition is a Kyrie (Lansd. MS. 462, fol. 152), different from the one catalogued in the article just mentioned.

But by far the most valuable collections of Dunstable's works are to be found in six volumes of manuscript music discovered at Trent by Dr. Haberl, and now belonging to the Ministry for Religion and Education at Vienna; in a volume in the Estensian Library at Modena (Cod. vi. H. 15); and a MS. (Cod. 37) in the Liceo Musicale of Bologna. The Trent MSS. are now (1904) being edited and published by the Gesellschaft zur Herausgabe der Tonkunst in Oesterreich (see DENKMÄLER). Two volumes have already appeared, the first of which contains a thematic index of the whole collection, besides eleven compositions by or ascribed to Dunstable. The Modena MS. contains thirty-one motets by Dunstable; copies of these (made by the writer of this article in 1892), together with collations and copies from the Trent and Bologna MSS., are now in the British Museum (Add. MS. 36,490). The motets at Bologna were issued in facsimile in the volume of *Early English Harmony* by the Plain-song and Mediæval Music Society in 1897. In the MS. at Old Hall (Catholic College of St. Edmund's), near Ware, No. 63 is a four-part setting of 'Veni Sancte Spiritus,' by Dunstable (see *Sammelbände* of the *Int. Mus. Ges.* vol. ii. pp. 342, etc.). In addition to these may be mentioned a MS. collection of 15th-century Astronomical Treatises in the Bodleian at Oxford, which contains at p. 74, 'Longitudo et latitudo locorum praecipue in Anglia, secundum aliam antiquam scripturam de manu Dustapli.' At the bottom of the margin of the page the date occurs: 'Anno Gratiæ 1438 die mensis Aprilis.' A valuable contribution to our knowledge of Dunstable is the article *Dunstable and the various settings of O Rosa Bella* in the *Sammelbände* of the *Int. Mus. Ges.* vol. ii. p. 1. This article contains the most complete catalogue yet made (thematic) of the works of Dunstable now known to exist.[1]

As yet a very small proportion of these compositions has been deciphered and scored, and though it is hardly enough to enable us to judge how well founded Dunstable's reputation was, yet it is enough to show that for his time he was a man of remarkable power. Dunstable died on Dec. 24, 1453 (according to one version of the epitaph printed below), and was buried in St. Stephen's, Walbrook, where, according to Stow,[2] the following epitaph was inscribed on 'two faire plated stones in the Chancell, each by other.' It runs as follows:—

> Clauditur hoc tumulo, qui cœlum pectore clausit
> Dunstaple I. juris Astrorum conscius illo
> Judice novit Hiramis abscondita pandere cœli.
> Hic vir erat tua laus, tua lux, tibi musica princeps,
> Quique tuas dulces per mundum sperserat onus,[3]
> Anno Mil. Equater,[4] semel L. trias jungito Christi.
> Pridie natale sidus[5] transmigrat ad astra,
> Suscipiant proprium civem cœli sibi cives.[6]

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[1] In the Introduction to *English Carols of the Fifteenth Century* (1891), the editor remarked on the similarity of certain turns of phrase in the carols to the known works of Dunstable. Mr. Henry Davey, in his *History of English Music* (1895), improves this into the statement that 'both words and music of the carols are probably by Dunstable or Power.' This in turn is copied by Dr. Eitner, who includes these thirteen carols among the list of Dunstable's works in the *Quellen-Lexikon.*

[2] Stow's *Survey*, 1618, p. 425.

[3] 'Sparserat artes' (Fuller).

[4] *i.e.* 'C quater.'

[5] *Qu.* 'natales idus.'

[6] The Incorporated Society of Musicians is about to re-erect the monument in St. Stephen's, Walbrook, and to restore the inscrip-

Another epitaph is preserved in Weever's *Funeral Monuments* (1631), where it is quoted from a MS. in the Cottonian Library, containing a number of poetical epitaphs written by John of Whethamstede, Abbot of St. Albans :—

Upon John Dunstable, an astrologian, a mathematician, a musitian, and what not.

Musicus hic Michalus alter, novus et Ptholomeus,
Junior ac Athlas supportans robore celos,
Pausat sub cinere ; melior vir de muliere
Nunquam natus erat ; vicii quia labe carebat,
Et virtutis opes possedit unicus omnes.
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebretur fama Johannis
Dunstapil ; in pace requiescat et hic sine fine.

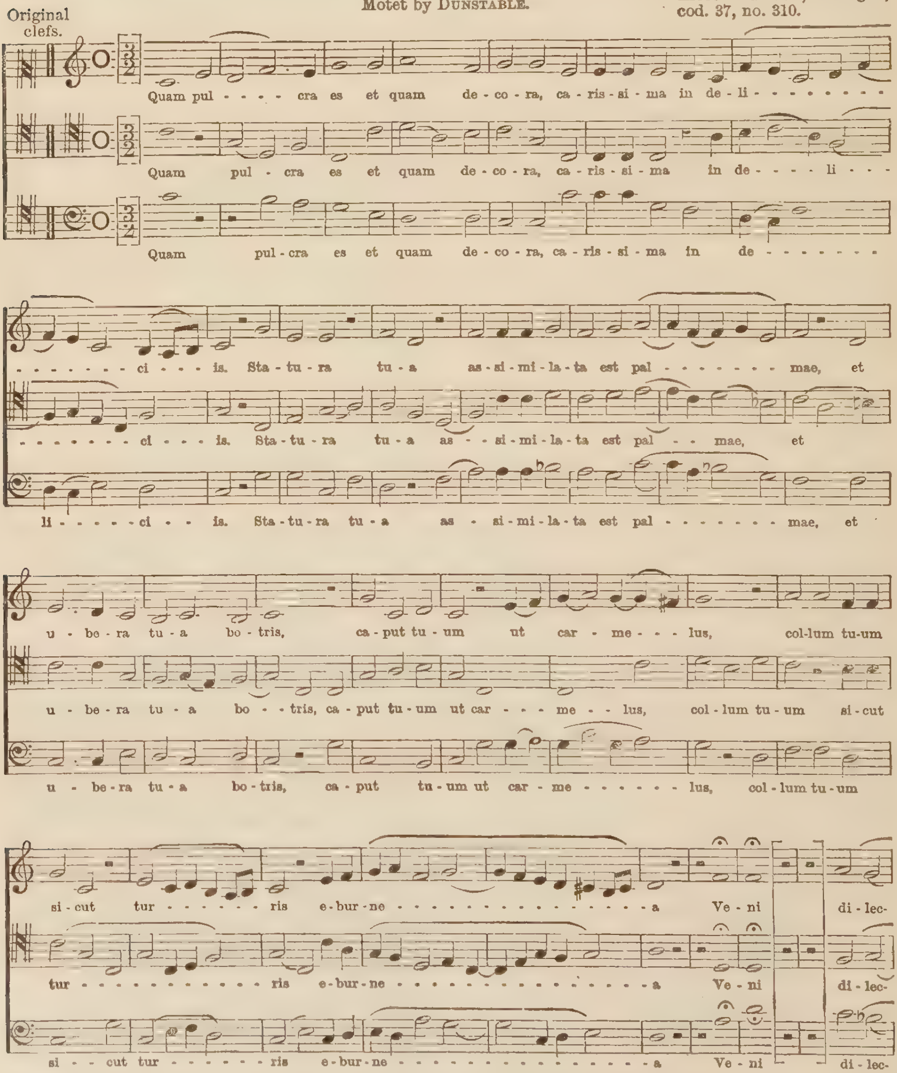
Appended is an example of Dunstable's work.

W. B. S.

QUAM PULCRA ES.

Motet by DUNSTABLE.

Scored by J. A. Fuller Maitland from the copy in the Liceo Musicale, Bologna, cod. 37, no. 310.


Original clefs.
Quam pul - - - - cra es et quam de - co - ra, ca - ris - si - ma in de - li - - - - - - - -
Quam pul - cra es et quam de - co - ra, ca - ris - si - ma in de - - - - li - - -
Quam pul - cra es et quam de - co - ra, ca - ris - si - ma in de - - - - - - -
- - - - - - - ci - - - is. Sta - tu - ra tu - a as - si - mi - la - ta est pal - - - - - - - mae, et
- - - - - - - ci - - - is. Sta - tu - ra tu - a as - - si - mi - la - ta est pal - - mae, et
li - - - - - ci - - is. Sta - tu - ra tu - a as - si - mi - la - ta est pal - - - - - - - mae, et
u - be - ra tu - a bo - tris, ca - put tu - um ut car - me - - - lus, col-lum tu-um
u - be - ra tu - a bo - - tris, ca - put tu - um ut car - - - me - - lus, col - lum tu - um si - cut
u - be - ra tu - a bo - tris, ca - put tu - um ut car - me - - - - - - - lus, col - lum tu - um
si - cut tur - - - - - - ris e - bur - ne - - - - - - - - - - - - - - - - - a Ve - ni di - lec-
tur - - - - - - - - - - - ris e - bur - ne - - - - - - - - - - - - - - - - a Ve - ni di - lec-
si - - cut tur - - - - - - - - ris e - bur - ne - - - - - - - - - - - - - - - - a Ve - ni di - lec-

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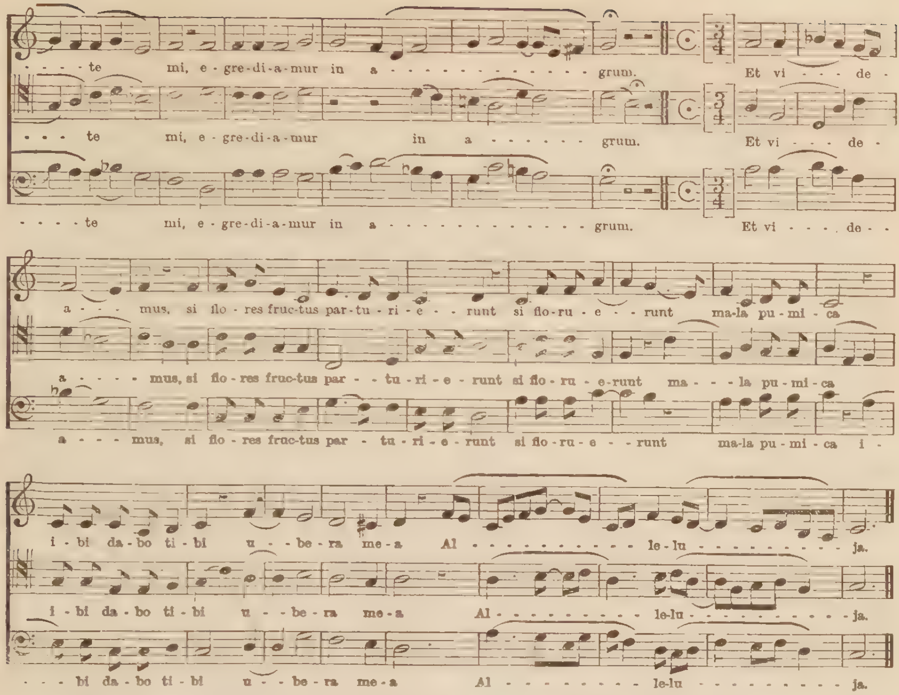
tion from the version given by Stow. The text is evidently corrupt, and the following is the text of the restored epitaph.—

Clauditur hoc tumulo qui cœlum pectore clausit
Dunstaple Joannes. Astrorum conscius ille
Indice novit Urania abscondita pandere cœli.
Hic vir erat tua laus, tua lux, tibi musica princeps,
Quique tuas dulces per mundum sparserat artes.
Anno Mil C. quater semel L. tria jungito Christi
Pridie natalem, sidus transmigrat ad astra.
Suscipiant proprium civem cœli sibi cives.


- - - te mi, e - gre - di - a - mur in a - - - - - - - - - - - - - grum. Et vi - - - de -
- - - te mi, e - gre - di - a - mur in a - - - - - - - grum. Et vi - - - de -
- - - - te mi, e - gre - di - a - mur in a - - - - - - - - - - - - - grum. Et vi - - - - de - -
a - - - mus, si flo - res fruc-tus par - tu - ri - e - - runt si flo - ru - e - - runt ma-la pu - mi - ca
a - - - - mus, si flo - res fruc-tus par - - tu - ri - e - runt si flo - ru - e-runt ma - - - la pu - mi - ca
a - - - mus, si flo - res fruc-tus par - tu - ri - e - runt si flo - ru - e - - runt ma-la pu - mi - ca i -
i - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - - - le - lu - - - - - - - - - - ja.
i - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - - le-lu - - - - - - - - - - - ja.
- - - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - le-lu - - - - - - - - - ja.

DUO. See **Duet.**

DUODRAMA. A kind of melodrama, of which Mozart speaks with enthusiasm and at some length in letters to his father from Mannheim and Kaisersheim in the end of 1778. The name would indicate a piece for two performers; and those which he heard—Benda's 'Medea' and 'Ariadne auf Naxos'—and that which he contemplated writing himself—'Semiramis'—appear to have been pieces in which spoken dialogue was accompanied by the orchestra, as in Mendelssohn's 'Midsummer Night's Dream' and other pieces, and those called 'Melodram.' 'Not a note is sung,' says he, 'only spoken; in fact it is a recitative with instruments, only the actor speaks instead of singing' (Letter 120). There is no trace of 'Semiramis' having been composed, but Mozart acted on the idea in 'Zaide' (1780), which contains two long monologues treated *en mélodrame.* G.

DUPARC, Elisabeth. See **Francesina.**

DUPARC, Henri, French composer, born in Paris in 1848, was educated at the Jesuit College of Vaugirard, and after passing his legal examinations, studied the piano and composition with César Franck (from 1872 to 1875). Possessed of a rare power of self-criticism, Duparc has destroyed many compositions of value; among those which remain a symphonic poem, 'Lénore,' performed at the Concert Populaire, Oct. 28, 1877, is the most important work. It was arranged for two pianos and for four hands on one piano by Saint-Saëns and Franck respectively. A few songs (three of which have orchestral accompaniment), include examples, such as 'Phydilé,' 'Invitation au voyage,' and 'Extase,' which are among the most perfect things of their kind produced by the modern French school. Duparc has been compelled by severe illness to give up all composition since 1889. G. F.

DUPONT, Auguste, born at Ensival near Liège, Feb. 9, 1827, was educated at the Liège Conservatoire, and after several years spent in successful travel as a pianist was appointed in 1850 a professor of the Brussels Conservatoire. His works for the pianoforte are numerous, and show a thorough knowledge of the instrument. They are cast in a popular mould, and may be said to belong to the class of drawing-room music, but they are free from all that is meretricious. A 'Concertstück' (op. 42) and a Concerto in F minor (op. 49) both with orchestral accompaniment, are his most ambitious works. Among his solo pieces the best are 'Roman en dix pages' (op. 48), a set of short pieces showing the influence of Schumann in their structure, and 'Contes du Foyer' (op. 12). A set of songs called 'Poème d'amour,' contains much that is pleasing and original. He died at Brussels, Dec. 17, 1890. His younger brother,

Joseph, born at Ensival, Jan. 3, 1838, educated at Liège and Brussels, attained great distinction as an operatic conductor. He held posts of this kind successively at Warsaw (from 1867), Moscow (from 1871), and Brussels, where he was professor of harmony at the Conservatoire, and conductor at the Théâtre de la Monnaie, and at the Association des Artistes Musiciens from 1872. In the following year he succeeded Vieuxtemps as director of the Concerts Populaires. During the final seasons of Gye's management of Italian Opera, M. Dupont conducted many of the most important performances given at Covent Garden. He died at Brussels, Dec. 22, 1899. M.

DUPORT. Two eminent violoncellists, brothers.

1. JEAN PIERRE—'Duport l'aîné'—born at Paris, Nov. 27, 1741. Considered the best pupil of Berthaut. Soon achieved a great reputation in Paris, but after ten years of success started on a lengthened tour through England and Spain, and finally in 1773, on the invitation of Frederick the Great, settled at Berlin as first violoncello in the king's band, and after Frederick's death director of Court concerts. After the battle of Jena, his post was abolished, but he continued to live at Berlin till his death, Dec. 31, 1818. His publications are few and unimportant.

2. He was eclipsed by his brother, JEAN LOUIS, also born at Paris, Oct. 4, 1749. His fame, like his brother's, came early (he made his début at the Concert Spirituel in 1768), but it was the arrival of Viotti in Paris in 1782 that inspired him to imitate the breadth and brilliancy of style of that great violinist, and thus to become the extraordinary player he was. About this time he made the acquaintance of Crosdill, and at his invitation visited London for six months. On the breaking out of the Revolution he joined his brother in Berlin, and entered the king's band. At that time he had the reputation of being one of the first violoncello players of the day, and was much visited and sought after. He had not the force and execution of Romberg, but in tone and style was unrivalled. It was either with him or his brother—probably with him—that Beethoven played his two sonatas for piano and violoncello (op. 5) at the Prussian Court in 1796. Duport returned to Paris in 1806 ruined by the war. Though his playing was as fine as it had ever been, he had great difficulty in obtaining employment. He entered the service of the ex-King of Spain at Marseilles, but returned to Paris in 1812. At length fortune smiled on him, he was admitted into the private band of Marie Louise, then into that of the Emperor, and at length as professor into the Conservatoire, until its suppression in 1815. In the evening of his life he composed a great deal, but the work by which he will survive is his 'Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercices.' A sentence from this work exhibits the modesty of a great artist. 'Tout le monde connoît le coup d'archet martelé ou staccato; c'est une affaire de tacte et d'adresse. Il y a des personnes qui le saisissent tout de suite, d'autres ne parviennent jamais à le faire parfaitement. *Je suis du nombre*' (p. 171). [He is considered as the originator of the modern technique of his instrument, and particularly of the practice of placing the thumb upon the strings.] His violoncello became the property of Franchomme, who purchased it for the enormous sum of 25,000 francs (£1000). He died at Paris, Sept. 7, 1819. G.

DUPREZ, GILBERT, the thirteenth of the twenty-two children of a Paris perfumer, was born Dec. 6, 1806. [His first appearance was in 1820 as a boy treble in the incidental music to *Athalie*, composed by Fétis, and produced at the Comédie Française.] Having completed his studies under Choron at the Conservatoire, he made his début (Dec. 1825) as tenor at the Odéon, where Castil-Blaze was producing his translations of the favourite operas of Rossini and Weber. His success was not great, and when the theatre closed in 1828 he went to Italy. At first he attracted little attention; but having altered his style and adopted the 'voix sombrée' he became speedily popular, and by his creation of the part of Edgardo in 'Lucia di Lammermoor' (Naples, 1835) placed himself at the head of the French dramatic singers of his time. He was engaged for the Grand Opéra in Paris, and made his first appearance (April 17, 1837) in 'Guillaume Tell,' when his novel and striking reading of his part contributed greatly to the success of the revival. During the eight years he remained at this theatre he created the principal tenor parts in 'Guido et Ginevra,' 'Benvenuto Cellini,' 'Le Lac des fées,' 'Les Martyrs,' 'La Favorite,' 'La Reine de Chypre,' 'Charles VII.,' 'Dom Sébastien,' 'Otello,' 'Lucie,' and 'Jérusalem' (a translation of 'I Lombardi'), as well as playing the parts created by Nourrit in 'La Muette,' 'Robert,' 'La Juive,' 'Les Huguenots,' and 'Stradella.' His physical appearance was against him, and he had a propensity to over-gesticulation; but in spite of these defects he made his way as a tragedian, and was frantically applauded for his excellent declamation and the smoothness of his 'canto spianato.' His two most serious faults, the abuse of the notes 'sombrées,' so prematurely wearing to the voice, and a habit of dragging the time, which is as fatal to the interests of the composer as it is to all artistic interpretation, have materially affected French singing to the present day. Duprez was professor of singing at the Conservatoire from 1842 to 1850, and in 1853 founded an 'École spéciale de chant,' which still exists, and has turned out many dramatic singers. He composed an oratorio, 'The Last Judgment,' a Requiem, and other sacred works, romances, chamber music, two masses, and eight operas, of which the best are 'Joanita' (1848); 'La lettre au bon Dieu' (1851); and 'Jeanne d'Arc'

(1857) though none of the eight have any originality. He also published *L'Art du chant* (1845) and *La Mélodie* (1873), two Methods which deserve to be better known. [His *Souvenirs d'un Chanteur* (1888) and *Récréations de mon grand âge* are very interesting. He died at Passy, Sept. 23, 1896.] G. C.

DUPUIS, Thomas Sanders, Mus.Doc., was born in London of French parents, Nov. 5, 1733. He received his early musical education as a chorister of the Chapel Royal under Bernard Gates, and subsequently became a pupil of John Travers, then one of the organists of the Chapel Royal. [He was elected a member of the Royal Society of Musicians on Dec. 3, 1758. In 1773 or earlier he was organist of the Charlotte Street Chapel, near Buckingham Palace.] On the death of Dr. Boyce, in 1779, Dupuis was appointed his successor as organist of the Chapel Royal. On June 26, 1790, he accumulated the degrees of Bachelor and Doctor of Music at Oxford. [He died from an overdose of opium, at his house in King's Row, Park Lane, July 17, 1796. (West's *Cathedral Organists.*) He was buried on the 24th in the west cloister of Westminster Abbey. *Dict. of Nat. Biog.*] He published during his lifetime several sonatas and concertos for the pianoforte, some organ pieces, chants, anthems, and glees. In the year after his death a selection from his cathedral music was published under the editorship of John Spencer, one of his pupils, to which his portrait is prefixed. Dupuis was one of the best organists of his time. W. H. H.

DUR. German for 'major' in reference to keys; the equivalent of 'minor' is 'moll.' The use of the Latin term *durum* and *molle*, from which these are derived, is explained under Accidentals, p. 19.

DURAND, A., et Fils, French music publishers, are the present representatives of the firm of Flaxland, founded in 1847, and continued from 1870 to 1891 as Durand et Schoenewerk. MM. A. Durand are the publishers of nearly all the works of Saint-Saëns, and of many of Lalo, Massenet, Widor, Fauré, Franck, Bizet, Castillon, and more recently of Vincent d'Indy, Chausson, Dukas, Debussy, Ropartz, etc. They have also published French editions of 'Lohengrin,' 'Tannhäuser,' and the 'Flying Dutchman' of Wagner; and have undertaken a complete critical edition of Rameau, under the direction of Saint-Saëns, provided with bibliographical information by M. Ch. Malherbe, the archiviste and librarian of the Opéra. L. Diémer's series of *Clavecinistes Français;* Th. de Lajarte's *Airs à Danser* (from French operas of the 17th and 18th centuries); an album of *Chansons populaires du Vivarais* noted by Vincent d'Indy; the well-known *Échos du temps passé* (ed. by Weckerlin); collections of airs of different countries; the valuable collection of motets, etc., published under the title *Échos du monde religieux*; have also been issued by this firm, as well as numerous methods, and treatises in every branch of musical knowledge. G. F.

DURAND, *alias* DURANOWSKY, Auguste Frédéric, violin player, born at Warsaw about 1770. After having received his first instruction on the violin from his father, a musician at the court of the king of Poland, he was sent in 1787 to Paris by a nobleman. Here he studied under Viotti, but appears not so much to have adopted the style of his master, as to have followed the bent of his own talent for the execution of technical *tours de force.* [In 1790 he was first violin at the Brussels opera.] In 1794 and 1795 he travelled in Germany and Italy, meeting everywhere with great success. Suddenly however, discarding the violin, he entered the French army, and became adjutant to one of the generals. Owing to some misconduct he was imprisoned at Milan, and had to quit the service. He then returned to the violin, and till 1814 led an unsettled life in Germany, continually changing his abode. He finally settled at Strasburg as leader of the band, and was living there in 1834. The date of his death is not known.

According to Fétis, Paganini confessed that his peculiar style and many of his most brilliant and popular effects were to a considerable degree derived from Durand, whom he had heard when young. There can be no doubt that Durand's technical skill was extraordinary and his treatment of the violin full of originality. The full development of his talent appears however to have been impeded by his irregular habits of life. It is amongst other things related that he often had no violin of his own, and would play in public on any instrument he could get hold of, however bad. His composition—concertos, airs variés, and a number of smaller pieces for the violin—show him to have been but an indifferent musician. P. D.

DURANTE, Francesco, born March 15, 1684, at Frattamaggiore near Naples, was a pupil of the Conservatorio dei Poveri di Gesù Cristo under Gaetano Greco, and subsequently of the Conservatorio di San Onofrio under Alessandro Scarlatti. He is generally supposed to have gone to Rome, and studied there under Pitoni and Pasquini; but documentary evidence for this statement is not forthcoming, although the influence of Roman composers is to be traced in his fondness for sacred composition. He is said to have succeeded Scarlatti as head of the Conservatorio San Onofrio and to have exchanged this post for that of head of the Conservatorio di Santa Maria di Loreto, in 1742. All the authorities are in agreement as to his dates of birth and death, the latter taking place on August 13, 1755, at Naples. Considering the high esteem in which he was held by his contemporaries, and the fact that his pupils included many of the most distinguished of the Italian composers, such as Traetta, Vinci, Jommelli, Piccinni, Sacchini, Pergolesi, and Paisiello, it seems strange that none of his music should have been printed in his lifetime, except six harpsichord sonatas. A copy is in the British Museum, and the sonatas are reprinted in Farrenc's *Trésor des Pianistes*, livr. 1. The Royal Library at Berlin, the Paris Conservatoire, the Liceo Musicale of Bologna, the Royal Library at Dresden, the British Museum, the Royal College of Music, the Real Collegio di Musica at Naples, and the Court Library at Vienna, are the richest in collections of Durante's MSS. The assumption that he held the post of maestro di musica at the court of Naples during the last ten years of his life, appears to rest on the title of a five-part offertorium, 'Protexisti me, Deus,' which in several copies is headed 'Concorso fatto per la real capella di Napoli, a 21 April 1745.' In the libraries already mentioned, and elsewhere, there are a great number of masses, motets, psalms, and other church compositions (for list see the *Quellen-Lexikon*); among modern publications of his works specimens are to be found in Commer's *Musica Sacra*, Rochlitz's *Sammlung*, Novello's *Fitzwilliam Music*, etc. The libretti of two oratorios, 'Abigaile' (1740) and 'S. Antonio di Padova' (1755), are in the Liceo Musicale of Bologna, but the music is not known to exist. Nor is the source of the song, 'Danza, fanciulla,' by which Durante's name is best known to modern musicians, given in any edition of it. He seems to have combined the severe style of the Roman school with the melodic instinct of the Neapolitans, and it is interesting to see in many of his works the first traces of a practice which in the hands of his successors became a mere mannerism; the practice, namely, of treating two soprano parts with interwoven figures and ornamentation above the groundwork of the other parts. (See the writer's *Age of Bach and Handel* (*Oxford History of Music*), pp. 61-64, etc.) In the *Voyages d'un Français en Italie* (by J. J. Le Français de Lalande, 1769) Durante is mentioned as 'plus savant qu'eux tons en harmonie,' referring of course only to the Neapolitan school of composers. M.

DURASTANTI, MARGHERITA, a prima donna at the King's Theatre in the Haymarket, during Handel's management. She was born about 1695, and, like Senesino, was engaged from the Dresden Theatre. She was a married woman when she came here, and the following quotation from the *Evening Post* of March 7, 1721, shows that she soon acquired favour at court:—'Last Thursday, his Majesty was pleased to stand godfather, and the Princess and Lady Bruce godmothers to a daughter of Mrs. Durastanti, chief singer in the Opera-house. The Marquis Visconti for the King, and the Lady Litchfield for the Princess.' This was so unusual a favour, that it seems likely that either she or her husband was of a noble family. She had already appeared in 1720 in company with Senesino. Her popularity continued: in 1721 she played the principal female parts in 'Muzio Scevola'; in 'Arsace'; and in 'Odio e l'amore,' probably a pasticcio. On Jan. 12, 1723, the 'Otho,' or 'Ottone,' of Handel was produced, and Durastanti played Gismonda, but a formidable rival had appeared in Cuzzoni, who sang the principal part of Theophane. Durastanti, however, continued to sing through this and the next season, in spite of Cuzzoni, and performed in 'Flavio,' 'Coriolano,' 'Erminia,' and 'Farnace.' In 1724 she played Sesto in 'Giulio Cesare,' and appeared also in 'Calfurnia' and 'Vespasiano.' She took her leave of the public at her farewell performance in 'Calfurnia,' in a song written by Pope for her—some say at the desire of her patron the Earl of Peterborough—which ended with this couplet,

> But let old charmers yield to new;
> Happy soil, adieu, adieu!

If she understood the meaning of the words, her modesty was astonishing, and sets a brilliant example to all singers. Durastanti returned to London in 1733, in company with Carestini, Scalzi, and the two sisters Negri, to help Handel to withstand the opposition of Cuzzoni and Farinelli at the other house. Against old Porpora, their composer in ordinary, Handel was strong enough to put on a bold front; not so his singers against the company commanded by Porpora. On Jan. 26, 1734, Handel produced his 'Ariadne,' on March 11 'Parnasso in Festa,' and subsequently a revival of 'Ottone'; in all which Durastanti took her part. She never appeared again in England, nor is she mentioned as having appeared subsequently on any other stage. She seems to have been an estimable and faithful artist, and her popularity in London only yielded, as it might well do, to the exceptional powers of Cuzzoni. J. M.

DURCHCOMPONIRT (Germ., 'through-composed'); a term used of songs with different music for each stanza, and so distinguished from those which repeat the same music for all the verses, in what is called 'strophic' form.

DURCHFÜHRUNG—leading through, or taking through. *Durchführungsatz* is the German term for that portion of the first movement of a sonata or symphony—or other movement in similar form—which occurs between the double bar and the reprise of the first subject; and in which the materials of the previous portion—with or without episodes, or other fresh matter—are led through such changes and varieties of treatment and contrivance as the genius and knowledge of the composer may dictate. In England this portion used to be called the 'free fantasia'—surely an unfortunate name, as 'fantasia' suggests rather an entire movement than a part of one. The more appropriate term 'working-out' is now more generally used. The word Durchführung is also used of the 'exposition' of a fugue. [FORM.]

D'URFEY, Thomas, the grandson of a French Huguenot, who fled from Rochelle before the siege in 1628 and settled at Exeter, was born [in 1653, his mother being of the family of the Marmions of Huntingdonshire] in Exeter. He was educated for the law, but abandoned that profession for poetry and the drama. Between 1676 [when his 'Siege of Memphis' was given at the King's Theatre] and his death, he produced upwards of thirty plays, which were at first very popular, but were in the course of a few years afterwards banished from the stage on account of their licentiousness and indecency. The songs in a few of them still survive, being preserved through having had the good fortune to be allied to the music of Henry Purcell. These are in *A Fool's Preferment*, 1688; *Bussy d'Amboise*, 1691; *The Richmond Heiress*, 1693; and the three parts of *Don Quixote*, 1694-95. His comic opera, 'Wonders in the Sun,' 1706, was set by Giovanni Baptista Draghi. Much of his fame was owing to his songs and to the lively manner in which he himself sang them, which procured him the favour of Charles II., William III., and Queen Anne. In this he resembled Tom Moore, and like him he was particularly apt at adapting his verses to existing music. He published, between 1683 and 1685, three collections of songs written by himself, and set to music by the best composers of the period. [His connection with the early edition of the celebrated collection of songs called 'Wit and Mirth; or, Pills to purge Melancholy,' is uncertain. Editions of this range from 1682 to 1720; that with the airs first appeared in two vols. in 1698-99, and the number of volumes increases with almost every edition. The dates of these later ones are 1707-1712, 1714, and 1719, when it had reached five volumes 12mo. In 1720 a sixth was added. These six volumes were recently reprinted. In the musical part he appears to have had the assistance of John Lenton. The collection is disfigured with the grossest obscenity, but it is valuable for its important bearing on vocal music of the period, and for the many early airs that it contains]. D'Urfey wrote several of the birthday and New Year's odes which were set to music by Purcell and Blow, and supplied the former with the words for his fine ode known as 'The Yorkshire Feast Song.' In the latter part of his life he was reduced to great distress, from which he was relieved by the profits of a performance of his own comedy 'The Fond Husband; or, The Plotting Sisters,' which the managers of the theatre generously gave for his benefit on June 15, 1713. D'Urfey died Feb. 26, 1723, and was buried at St. James's, Piccadilly, where, against the outer south wall of the tower of the church, may be seen a tablet with the simple inscription, 'Tom D'Urfey, Dyed Feb^{ry} y^{e} 26, 1723.' W. H. H.; additions by F. K.

DUSCHEK (Dussek), Franz, valued pianoforte teacher, performer, and composer, born Dec. 8, 1736, at Chotieboř in Bohemia. Count von Spork had him educated in the Jesuits' seminary at Königgratz, but after a fall which crippled him for life he gave up other studies and devoted himself to music. His patron sent him first to Prague and then to Vienna, where, under Wagenseil's instruction, he became an excellent pianist. On his return to Prague, he soon had numerous pupils, and exercised a powerful influence on the taste of his time. He died at Prague, Feb. 12, 1799. Reichardt, in his *Briefe* (i. 116), speaks of him as one of the best pianists of that time (1773), 'who, besides his excellent reading of Bach, possesses a peculiarly pleasing and brilliant style of his own.' Among his best pupils may be numbered L. Kozeluch, Maschek, Wittassek, von Nostiz, and his own wife Josepha. He was also esteemed as a composer of symphonies, quartets, trios, pianoforte concertos, sonatas, Lieder, etc., of which only a small part were published. In his compositions is reflected the gentleness of character which made him universally beloved. He was a kind-hearted man, and all artists, whether his own countrymen or foreigners, were sure of a kind reception at his house. His friendship with Mozart is well known, and it was in his villa and garden near Prague that the great composer put the finishing touches to the score of 'Don Giovanni.' In this very villa Bertramka, at Koschirz near Prague, the present proprietor erected a bust of Mozart, which was solemnly unveiled on June 3, 1876. For further particulars of both husband and wife see Jahn's *Mozart*; *Jahrbuch der Tonkunst von Wien und Prag*, 1796; Cramer's *Magazin für Musik*; and Mozart's *Letters*, edited by Nohl.

His wife **Josepha**, a celebrated singer, whose maiden name was **Hambacher**, was born at Prague, 1756, and died there at an advanced age. Her husband taught her music, and she became a good pianist and composer, but above all a fine singer. Her voice was full and round, and according to Reichardt she sang with great expression, especially in recitative. She executed the most difficult bravura passages with ease, had a good *portamento*, and united grace and expression with force and fire. Mozart's father, however, was of a different opinion, as appears from a letter to his daughter (April 1786), whilst Schiller and Körner have recorded their unfavourable impression of her—the latter specially denying that she had expression (Schiller, *Briefwechsel mit Körner*, i. pp. 280, 294). Mozart, from his first acquaintance with her in Salzburg in 1777, looked upon her as a true and sympathising friend, and wrote for her (Nov. 3, 1787) at Prague the concert-aria 'Bella mia fiamma' (Köchel, No. 528). She sang at Vienna, Berlin, Weimar, Leipzig, and Dresden, where the Elector had her portrait painted life-size (1787). On her first visit with her husband to Vienna (March and April, 1786), they gave no public performance, but were often invited to the houses of the aristocracy, especially to Prince Paar's, where Josepha sang with great success. They witnessed the downfall of the intrigues against the first representation of Mozart's 'Figaro' in Vienna, and it was their partisanship and enthusiastic admiration of the work which prepared the way for its brilliant reception in Prague on Oct. 14, and that of 'Don Giovanni' on Oct. 29, 1787. Beethoven was at Prague early in 1796, and wrote his 'Ah perfido!' there; and as it was first sung by Madame Duschek on Nov. 21 of that year, we may infer that he composed it for her. On her second visit to Vienna, Madame Duschek gave a concert at the Jahn'sche Saal (March 29, 1798), at which she herself sang an aria by Danzi and a rondo by Mozart, accompanied by Mozart's questionable friend Stadler, with corno di bassetto obbligato. Schuppanzigh played a violin concerto, and Beethoven a pianoforte sonata with accompaniment. Fétis's statement that she came to London in 1800 and died there, arises from a confusion with the wife of Dussek the pianist. C. F. P.

DUSSEK, Johann Ludwig, or Ladislaw, one of the most renowned pianists and composers for the pianoforte of the latter part of the 18th and beginning of the 19th centuries, was born at Czaslau in Bohemia, Feb. 9, 1761. His father, Johann Joseph Dussek (born about 1739), a musician of considerable repute in his day, was organist and leading professor in that town, where he married the daughter of Judge Johann Stebeta, by whom he had three children, the eldest being Johann Ludwig. Although the brother, Franz Benedikt (born 1766) and the sister, Veronika Rosalia, were more or less distinguished, the subject of this brief memoir is the only one of the three whose memory and works have come down to us. According to Dlabacz, there were various modes of spelling our composer's patronymic. It will be enough, however, to cite three, Dussik, Duschek, Dussek, the last of which has long been recognised, and is unlikely henceforth to be disturbed in its prerogative, notwithstanding that the father of our English Dussek signed 'Johann Joseph Dussik.' When the son established himself in London, he altered the penultimate letter from *i* to *e*, and pronounced his name 'Duschek,' for which we have the authority of Pio Cianchettini, whose father married Veronika Rosalia, already mentioned.

Johann Ludwig Dussek began to study the pianoforte in his fifth year, and the organ in his ninth, and in the capacity of organist soon gave valuable assistance to his father. From Czaslau he went to Iglau, where he was engaged as treble singer in the Minorite church, pursuing his musical studies with Father Ladislaw Spinar, and familiarising himself with the 'humanities' at the College of Jesuits, subsequently for two years continuing the same course of instruction at Kuttenberg, where he was appointed organist of the Jesuit church. Thence he removed to Prague, where, if we may credit the naturally partial testimony of his father, he went through a course of 'philosophy,' and took the degree of 'Master.' Here Dussek cherished an earnest desire to join the Cistercian friars; but, happily, his youth was an obstacle to his admission as member of that respectable fraternity. In his straits he met with a patron—Count Männer, an artillery officer in the Austrian service, who took him to Mechlin (Malines), where he remained for some time as organist at the church of St. Rombaut, and teacher of the pianoforte. Tired of Mechlin, he left for Berg-op-Zoom, again accepting the post of organist at one of the principal churches. Such a dreary spot, however, was not likely to suit one of Dussek's temperament, and he went to Amsterdam about 1782, where he may be said to have laid the foundation of his brilliant reputation as pianist and composer. It is worth remark that Dussek's last engagement as church organist was at Berg-op-Zoom; and at the same time—which more than one German critic (Professor Marx among others) has observed—that this early acquaintance with the organ had much to do with the peculiar style of not a few of the slow movements to be met with in his finest sonatas—among which may especially be cited the *adagio* of the 'Invocation' (op. 77), his last great composition for the pianoforte. Dussek's brilliant success at Amsterdam soon obtained for him an invitation to the Hague, where he passed nearly a twelvemonth, giving lessons on the pianoforte to the children of the Stadtholder. Here he also devoted much time to composition, producing three concertos, and twelve sonatas for pianoforte, with accompaniments of stringed instruments, about which Cramer's *Magazin der Musik* (Hamburg) speaks in very favourable terms. From the Hague, Dussek, now twenty-two years of age, unmindful of the praise that had been awarded to his early compositions, proceeded to Hamburg, obtaining further instruction from Emanuel Bach, second son of the immortal John Sebastian. The advice and encouragement of this eminent master would seem to have exercised a salutary influence on our young musician. A year later, nevertheless, we find him at Berlin, astonishing the *dilettanti* of the Prussian capital with his pianoforte-playing, and also with his performances on the instrument called the 'Harmonica,' the qualities of which, in agreement with one Hessel, the *soi-disant* inventor, he travelled through various parts of Germany to exhibit, exciting the admiration of Gerber (at Hesse-Cassel, 1785) both for the instrument and the performer. From Berlin it was the intention of Dussek to go to St. Petersburg; but here there is no credible account of his doings, except that he is believed to have accepted an advantageous offer from a certain Polish prince, Radziwill, at whose estate in Lithuania he remained more than a year, unheard of. We next meet with him at Paris (towards the end of 1786) enchanting Marie Antoinette with his playing; her seductive offers, however, could not dissuade Dussek from carrying out a long-considered project of visiting his brother, Franz Benedikt, in Italy. At Milan he earned new laurels as a performer, both on the pianoforte and harmonica; but the volatile Italians showed a preference for the inferior instrument, which was by no means flattering to the gifted Bohemian. Returning to Paris in 1788, the threatening circumstances of the time caused him to quit the French capital after two years. His next residence was London, where he made his first appearance at a concert of Salomon's, March 2, 1790, and where he remained for a longer period (nearly twelve years) than in any other city he had temporarily chosen as a residence. In London his genius was rapidly appreciated; he became a fashionable teacher, the centre of a circle of eminent musicians, and looked up to by them all. One of the greatest compliments ever paid to Dussek, who could boast of so many, was contained in a letter addressed from London to the elder Dussek (Dussik) at Czaslau, by the celebrated Joseph Haydn, then composing his imperishable symphonies for Salomon.

> MOST WORTHY FRIEND—I thank you from my heart that, in your last letter to your dear son, you have also remembered me. I therefore double my compliments in return, and consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music, most eminent of men, for a son. I love him just as you do, for he fully deserves it. Give him, then, daily, a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents. I am, with all respect, your most sincere friend, JOSEPH HAYDN.
>
> London, *Feb.* 26, 1792.

This from a man like Haydn meant something out of the common way. In 1792 Dussek married the daughter of Domenico Corri. 'This lady,' says Gerber, 'was principal singer at the London professional concerts, he [Dussek] being concerto player to the same, and playing in a style of incredible perfection.' [See DUSSEK, SOPHIA.] The marriage brought about a joint speculation between Dussek and Corri, and the establishment of a music shop, which, in consequence of Dussek's habitual negligence and utter unacquaintance with business habits, ended in failure, the upshot being that, in 1800, in order to elude his uncompromising creditors, he was obliged to leave the country surreptitiously, and once more seek shelter in his favourite Hamburg. [See CORRI & Co.] The story of the Northern Princess who, at this juncture, became enamoured of our pianist, carrying him off to a retreat near the Denmark frontier, where they lived together in seclusion for nearly two years, may be discarded as a myth. At all events we find in a correspondence to the *Leipziger Musik-Zeitung*, accounts of various concerts given by Dussek at Hamburg, in 1800 and 1801, with references to Steibelt, Himmel, Woelfl, and our own great singer, John Braham, who, with Madame Storace, sang at Ottensen, on the Elbe, in a concert at which Giarnowichi was violinist, and Dussek pianist. In 1802, after appearing at the Concert Hall in Prague, where he played his concerto in G minor, Dussek, accompanied by his sister, Madame Cianchettini, paid a visit at Czaslau to his father, whom he had not seen for more than a quarter of a century, and, after passing some months at home resumed his professional wanderings, until in 1803, at Magdeburg, he became acquainted with Prince Louis Ferdinand of Prussia, with whom he lived for three years on terms of affectionate intimacy, to whom he gave advice both in pianoforte playing and composition, and whose premature death, on the field of Saalfeld, was the origin of the 'Élégie Harmonique' (op. 61), not only one of the finest works of Dussek, but one of the most pathetic and beautiful in the repertory of the piano. This was another turning-point in the somewhat tortuous life of our composer, and, for better or for worse, materially influenced his character. Much that is interesting with regard to the intercourse between Dussek and the Prince may be read in the *Leipziger Musik-Zeitung* (1807); in Ludwig Rellstab's *Reminiscences of Berlin Music* in the *Berlin Musik-Zeitung* (1850); and, most characteristic of all, in Spohr's *Selbst-Biographie.*

Rellstab, in his *Reminiscences*, gives an interesting account of the pianoforte 'virtuosi' who flourished at that period in Berlin, according the highest place among them to Himmel, Prince Louis Ferdinand, and Dussek, placing Dussek, however, in the first rank:—

> The favourite player at Berlin, and decidedly first in purity, elegance, and delicacy of style, was Himmel, a man formed by nature to be the central point in musical *salons* . . . ; but far greater, and emphatically so, was Dussek, both as 'virtuoso' and composer . . . . . whose eminent technical resources afforded a much wider basis for varied development, and who, having accomplished a vast deal more for the elevation of the pianoforte than most of his contemporaries, occupied a position in the musical art of Berlin, which is vividly felt even now [1850], and obtained a corresponding European fame, justly claims a place in the history of the most universal of instruments, to which Himmel, despite his exceptional ability and well-earned local eminence, had no legitimate pretensions.

A lively picture of how the three boon companions clubbed together follows the above:—

> Louis Ferdinand played a great deal with Dussek several compositions for two pianofortes, and others for four hands on one pianoforte, deriving their origin from the relations between the distinguished 'virtuoso' and his gifted patron. Himmel was often their companion, and he and Dussek were the Prince's favourite associates at the wine cup. What influence Dussek may have exerted upon the character of the Prince at these convivialities it is hard to say; but Himmel possessed that lively, joyous, good-natured, amiable view of life which as a rule is most welcome when intellectual brothers in art make the full glasses ring. Thus the Prince, Himmel, and Dussek, formed a musical triad, each exciting, enlivening, and fortifying the others, Dussek, in his artistic capacity, taking the foremost place.

Spohr (*Selbstbiog.* i. 85), describing a *soirée* at the Prince's, in the course of a visit to Berlin early in 1805, remarks :—

> Here I also met an old Hamburg acquaintance, the celebrated pianoforte virtuoso and composer Dussek, now the Prince's teacher and residing with him. The music began with a pianoforte[1] quartet, which was played by Dussek in real artistic perfection.

In the autumn of the same year, when Prince Louis Ferdinand was at Magdeburg, superintending the military manœuvres, Spohr received, through Dussek, an invitation to be a guest and take part in the projected musical entertainments. His description of the early morning rehearsals is highly diverting—the end being raciest of all (*Selbstb.* i. 94). When the Prince was about to leave, Spohr was dismissed with hearty thanks, Dussek informing the young violinist that 'Son Altesse Royale' had intended to make him a present, but his finances were at so low an ebb that he was compelled to defer it to some future occasion. 'Such occasion, however,' observes Spohr, 'never arrived, the Prince next year meeting his fate at the battle of Saalfeld.' [See LOUIS FERDINAND, PRINCE.]

The death of Prince Louis Ferdinand threw Dussek once more upon his own unaided resources. It says no little for him that before thinking about future prospects he should have devoted time to composing the 'Harmonic Elegy' already mentioned, a fitting tribute to the memory of that royal friend whose close relations with him fully justified his giving expression to sentiments of deepest regret through the medium of the art they both so dearly loved. Nor could anything be more touching and appropriate than the few words which Dussek inscribed on the title-page of his sonata, 'L'auteur, qui a eu le bonheur de jouir du commerce très intime de S.A.R., ne l'a quitté qu'au moment où il a versé son precieux sang pour sa patrie.'

About the Prince von Ysenburg (or Isenburg), into whose service, after the death of his illustrious patron, Dussek entered, as court and chamber musician, little is on record. A paragraph in the *Leipzig Musik-Zeitung*, however (Sept. 2, 1807), states that 'Herr Dussek having resigned his situation with the Prince von Isenburg, has entered the service of the Prince of Benevento (Talleyrand), and will remain henceforth in Paris.' More than two years later (Jan. 3, 1810) the same periodical publishes a letter from Paris in which we read: 'Herr Dussek is in the service of M. Talleyrand, Prince of Benevento. He appears to be treated in a very distinguished manner, and enjoys a respectable salary.' With this renowned diplomatist and highly accomplished gentleman Dussek resided till the last. His leisure was entirely at his own disposal. He would vouchsafe occasional instructions to favoured amateurs, such as Mlle. Charlotte (Talleyrand's adopted daughter), the Duchesse de Courland, Mlle. Betsy Ouvrard (to whom the grand sonata called 'L'Invocation' is dedicated), etc. ; also now and then give a concert, at which he produced his latest works, the rest of his time being exclusively devoted to composition. Fétis, who remembered well Dussek's performances at the Odéon (1808), writes :—

> The extraordinary sensation he produced is not forgotten. Until then the pianoforte had only been heard to disadvantage as a concert-instrument,[2] but under the hands of Dussek it eclipsed all that surrounded it. The broad and noble style of this artist, his method of *singing* on an instrument which possessed no sustained sounds, the neatness, delicacy, and brilliancy of his playing, in short, procured him a triumph of which there had been no previous example.

With the Prince of Benevento, his latest patron, Dussek continued to reside until his last illness compelled him to seek another retreat, at St.-Germain-en-Laye, where he died on March 20, 1812. A letter from Paris, dated March 21, 1812, and printed in the *Leipzig Musik-Zeitung* (xiv. 258), thus refers to the event :—

> I have just heard news which must grieve every friend of music . . . . Your worthy and celebrated countryman, J. L. Dussek, is no more! Yesterday morning, at six o'clock, in the full vigour of manhood [in his fifty-second year], he closed a career which, despite the ever-increasing culture, development, and strength of his great talents, and his astonishing industry, had not yet reached its culminating point. He had been unwell for some months, but was confined to bed only two days. His disease was gout, which suddenly attacked his brain, and in an hour or two carried him off . . . . It was a blessing to his energetic spirit, his warmly sensitive and affectionate nature, that he could breathe his last in the arms of a faithful friend and countryman like your noble Neukomm.

In a very interesting series of papers about the Dusseks generally, which Alexander W. Thayer, to whom the lovers of Beethoven are so deeply indebted for his indefatigable researches into the actual life of that great composer, published simultaneously (1861) in Dwight's *Journal of Music* (Boston, U.S.) and the *Musical World* (London, Oct. 5, 1861, p. 629 *et seq.*), we find quoted a general estimate, of which a mere condensed abstract may suffice to convey some notion of what Dussek's contemporaries thought of him :—

> Dussek, the man of genius, the richly endowed and solidly trained artist, was known, honoured, and loved by the entire musical world . . . . He has done nearly as much as Haydn, and probably not less than Mozart, to make German music known and respected in other[3] lands. His earlier residence in London, and his later in Paris, have in this respect exercised great influence. As a 'virtuoso' he is unanimously placed in the very foremost rank. In rapidity and sureness of execution, in a mastery of the greatest difficulties, it would be hard to find a pianist who surpassed him ; in neatness and precision possibly *one* (John Cramer of London) ; in soul, expression, and delicacy, certainly *none*. As a man he was good and noble, just, impartial, and kindly, a real friend, sympathising with all that was true and beautiful in those he knew . . . . His failings, inseparable from an imagination so powerful and a sensitiveness so extreme, may readily be forgiven . . . . Moreover, through native strength of mind and frequent intimate relations with the most distinguished persons, he had gained a vast amount of general information, thoroughly polished manners, and such tact, combined with knowledge of the world, as fitted him for the highest circles of society ; while his joyous disposition, liberal sentiments, and freedom from prejudice of any kind, endeared him especially to musicians.

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[1] Spohr, in his usually unsatisfying manner, does not say which quartet, or by whom composed. Probably Dussek's own—in E flat.

[2] Fétis must surely mean *in Paris*?

[3] This, it must be borne in mind, was written in 1812.

This also came from Paris, and was printed in the same Leipzig periodical.

With regard to Dussek's style of playing, about which we of course can only gather a notion from the works he has left, many contemporaneous opinions could be cited, but perhaps not one more suggestive than that which J. W. Tomaschek, himself a pianist and composer of eminence, gives in his *Autobiography and Reminiscences*—

> In the year 1804, my countryman, Dussek, came to Prague, and I very soon became acquainted with him. He gave a concert to a very large audience, at which he introduced his own Military Concerto. After the few opening bars of his first solo, the public uttered one general Ah! There was, in fact, something magical about the way in which Dussek with all his charming grace of manner, through his wonderful touch, extorted from the instrument delicious and at the same time emphatic tones. His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require. I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached . . . Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have no very interesting profile to exhibit.

In a conversation with the writer of this article, Mendelssohn once said, 'Dussek was a prodigal.' The meaning of this epigrammatic criticism is not far to seek. Dussek, who failed for want of striving to make the most of the endowments of nature, might have become a musician of the highest acquirements had the case been otherwise. He squandered melody as a spendthrift would squander money, not pausing for an instant to consider its value if put out to interest. It is sad to reflect upon the number of genuine melodies that, coming so readily from his pen, were left, as Sancho Panza would say, 'bare as they were born,' though almost every one of them might have been developed into something beautiful and lasting. When, however, he applied himself to his task with earnest devotion, as happened not unfrequently from the earliest to the latest period of his career, Dussek was welcomed like the Prodigal Son. A legitimate child of Art, his mission was that of a true disciple—for which capacity he was eminently fitted, as the many compositions he has left suffice to prove.

Dussek came into the world five years later than Mozart, and nine years earlier than Beethoven, quitting it while the greatest of poet-musicians was at the zenith of his glory, just at the time when the fifth and last pianoforte concerto, the incomparable 'E flat' (written a year previously), was first introduced to the public. Between 1761 and 1812, the interval which spanned the existence of Dussek, a galaxy of famous pianists shone with varied lustre. To take them in chronological order, there were Clementi, Mozart, Himmel, Steibelt, Woelfl, Beethoven, Cramer, Tomaschek, Hummel, Weber, J. Field ('Russian Field,' as he was called), and last, not least, Moscheles, who, though scarcely twenty years of age when Dussek died, had already made for himself a name. To these might be added Meyerbeer, who, as a youth, before he devoted himself exclusively to the composition of operas, was a rival even to Hummel in his prime.[1] Among these it is no small thing to say that Dussek shone conspicuous. He never enjoyed the opportunity of encountering Mozart, as Clementi did, nor the equally important one of measuring his powers with those of Beethoven, as fell to Steibelt and Woelfl—to the absolute satisfaction of neither; but before the rest he was, as Schumann says of Schubert, 'a man'—who had cause to fear no rival.

There is much confusion in the opus-numbers of Dussek's works, owing to the different systems adopted by French, English, and German publishers. The following is an imperfect attempt at a complete list:—

Op. 1. 3 Concertos for PF. and Orchestra.
2. 3 Trios, PF. and Strings. C, B♭, E min.
3. Concerto, No. 1, PF. and Orch. E♭.
4. 3 Sonatas, PF. and Violin. F, E♭, F min.
4. 3 Do. PF. and Violin or Flute. G, D, C.
5. 3 Do. PF. and Violin. G, B♭, A♭ (1 PF. solo).
6. 6 Airs Variés, PF. E, F, A, D min., G min., G min.
7. 3 Sonatas, PF. and Flute. C, G, E♭.
8. 3 Do. PF. and Violin. C, F, A (la Chasse).
9. 3 Do. PF. B♭, C, D.
10. 3 Do. PF. A, C min., E.
11.
12. 3 Sonatas, PF. and Violin. F, B♭, C.
13. 3 Do. PF. and Violin. B♭, D, G min.
13. Rondo militaire, PF.
14. 3 Sonatas, PF. and Violin. C, G, F.
14. Concerto No. 2, PF. and Orch. F.
15. Do. No. 3, E♭.
16. 12 Leçons progressives, PF. 2 Bks.
16. 3 Sonatas, PF. and Violin. C, F, G.
17. 3 Do. do. C, F, G.
17. Concerto No. 4, PF. and Orchestra. F.
18. 3 Sonatas, PF. and Violin. B♭, A min. (solo), E♭.
19. 6 Do. PF. and Flute. D, C, F, A, C, E♭.
20. 6 Sonatinas, PF. and Flute or Violin. G, C, F (solo), A, E, E♭ (solo).
20. Concerto in MS. in the Brussels Conservatoire.
21. Trio, PF., Flute and Vcello. C.
21. 3 Trios, PF. and Strings. C, A, F.
22. Concerto, No. 5, PF. and Orch. B♭.
23. The sufferings of the Queen of France, PF. C.
23. Sonata, PF. B♭ (ded. to Mrs. Chinnery); and 3 airs variés, G, A, A.
24. Same Sonata in the English ed.
24. 3 Trios, PF. and Strings. F, B♭, D.
25. 3 Sonatas, PF. and Violin or Flute. F, D (PF. solo), G.
26. Concerto, No. 6, PF. and Orch. E♭.
27. Concerto No. 2, PF. and Orch. F. (See op. 14.)
Op. 28. 6 Easy Sonatas, PF. and Violin. C, F, B♭, D, G min., E♭.
29 or 30. Concerto, No. 7, PF. (or Harp) and Orch. C.
29. 3 Sonatas, Flute or V. and Vcello. F, B♭, D.
30. 4 Sonatas, PF. and V. ad lib. C, F, B♭, G.
31. 3 Trios, PF. and Strings. B♭, D, C; and 3 Preludes, PF.
32. Grand Sonata, PF., 4 hands. C.
33. 'Il rivocato.'
34. 2 Trios, PF. and Strings. E♭, B♭.
34. 2 Sonatas for Harp, V., and Vcello.
34. Serenade, Orch. in 9 pts. E♭.
35. 3 Sonatas, PF. B♭, G, C min.
36. Grand Sonata, PF. and Violin. C.
37. Trio (Son. favorite), PF. and Strings. E♭.
38. Sonatas, 2 Pianos. E♭.
39. 3 Sonatas, PF. G, C, B♭.
40. Concerto, No. 8 (militaire), PF. and Orch. B♭.
41. Quintet, PF. and Strings. F min.
42.
43. Sonata, PF. A.
44. Do. E♭ (The Farewell, dedicated to Clementi).
45. 3 Do. B♭, G, D.
46. 6 easy Do., PF. and Violin. C, F, B♭, C, D, G.
47. 2 Do. PF. D, G.
48. Grand Sonata, PF., 4 hands. C.
49 or 50. Concerto, No. 9, PF. and Orch. G min.
51. 3 Sonatas, PF. and Violin or Flute. G, D, E (? C).
52. 6 Canzones to Italian and English words.
53. Grand Quartet, PF. and Strings. E♭.
54.
55 or 50. Fantasia and Fugue, PF. F min. (dedicated to J. B. Cramer).
56. Quartet, PF. and Strings. E♭.
57.
58.
59.
60. 3 String Quartets. G, B♭, E♭.
61. Élégie harmonique sur la mort du P. L. F. de Prusse. F♯ min.
62. La Consolation, PF. B♭.
63. Concerto, No. 10, 2 PF.'s and Orch. B♭.

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[1] But none of whose compositions for the pianoforte have, unfortunately, been published, though many exist in MS.

Op. 64. Fugues à la Camera, PF., 4 hands. D, G min., F.
65. Trio, PF., Flute, and Vcello. F.
66. Concerto, No. 11, PF. and Orch. F.
67. 3 Sonates progressives, PF., 4 hands. C, F, B♭.
68. Notturno, PF., Violin, and Horn. E♭.
69. 3 Sonatas, PF. and Violin. B♭, G, D (solo).
70. Concerto, No. 12, PF. and Orch. E♭.
70. Sonata, PF. A♭. (Le Retour à Paris.)
71. Plus Ultra. Sonata, PF. A♭ (dedicated to Non plus ultra).
71. Airs connus Variés, PF. B♭, F, C, G, C, B♭. 2 Bks.
72. Grand Sonata, PF., 4 hands. E♭.
73. Sonata, PF., 4 hands. F.
74. Do., do., do. B♭.
75. Do., do. E♭.
76. Fantaisie, PF. F.
77. Sonata, PF. (No, 31). F min. (L'invocation.)

Works without Opus-number. [Various Concertos (one at least for two Pianos) are in MS.]

Feudal times, favourite Overture.
Overture to 'Pizarro.'
Grand Overture, PF., 4 hands.
Instructions on the Art of playing the PF.
2 Trios, PF. and Strings. E♭, B♭.
'Le combat naval.' Sonata for PF., V., and Vcello, with Gr. Tambour ad lib. D.
2 Duos faciles, 2 Pianos. C, F.
Sonata facile, PF., 4 hands. C.
3 Grand Sonatas, PF., 4 hands.
3 Fugues and Sonata, PF., 4 hands.
8 Rondos.
Sonata, PF. F. (La Chasse.)
6 Sonatines for Harp.
Rondo on 'L'adieu,' PF. B♭.
  Do., Air Russe. C.
  Do., A la Tedesca. B♭.
  Do., L'Amusoire. F.
Rondo on Countess of Sutherland's Reel. F.
  Do., Militaire. B♭.
  Do., Mignon. C.
  Do. on the favourite Hornpipe.
  Do. on Lord Howe's Hornpipe.
  Do. on 'My lodging is on.'
  Do. on 'The Ploughboy'
  Do. on the Royal Quickstep.
  Do. on 'To to Carabo.'
  Do. on Yiotti's Polacca.
  Do., L'Élégante.
  Do., La Matinée.
Variations on 'Anna,' do. C.
  Do. on 'Il Pastore Alpigiano,' do. C.
  Do. on 'Partant pour la Syrie,' do. E♭.
  Do. on 3 Scotch airs.
  Do. on 'Hope told a flattering tale.'
  Do. on a favourite German air.
  Do. on Blaise et Babet.
  Do. on Fa lal la.
  Do. on God save the King.
  Do. Petits airs connus 'Œuvre VI.'
  Do. Three Parisian airs.
6 New Waltzes, for PF. and Violin or Flute.
2 English airs and 2 Waltzes.
3 Preludes, Bk. 1, PF.
6 Canons, for 3 and 4 voices.
Song on 3 notes (B♭, C, D) for Voice and PF.
6 Songs for Voice and PF.
'The Captive of Spilburg,' a musical drama, written in collaboration with Michael Kelly, produced at Drury Lane, Nov. 1798.
The naval battle and total defeat of the Dutch Fleet by Admiral Duncan, Oct. 11, 1797. PF. solo.
A complete . . . delineation of the ceremony from St. James's to St. Paul's . . . Dec. 19, 1797. PF. D.
The Paris correspondent of the *A.M.Z.* (1811, Nov. 6) mentions a Grand Mass sent to Prince Esterhazy.

J. W. D.

DUSSEK, Sophia, daughter of Domenico Corri, born in Edinburgh in 1775. Instructed by her father, she at a very early age performed in public on the pianoforte. In 1788 the family removed to London, when Miss Corri appeared with great success as a singer. In 1792 she married J. L. Dussek, under whose instruction she became as able a pianist and harpist as she was a singer. She continued to sing in public, at her husband's concerts and elsewhere. After his death, in 1812, she contracted a second marriage with John Alvis Moralt. She composed and published many pieces for the pianoforte and harp. Her daughter, Olivia, was born in London in 1797, and under the instruction of her mother became an excellent performer on the pianoforte and harp. She composed some songs and several pieces for both instruments. She married a man named Buckley, was organist of Kensington Parish Church from 1840, and died in 1847. W. H. H.

DUVERNAY, Yolande Marie Louise, known as Pauline Duvernay, was born, 1813, probably in Paris. According to M. Pougin,[1] she was taught dancing by Coulon, and was engaged at the Opéra for about ten years between 1830 and 1840. Charles de Boigne, in his *Petits Mémoires de l'Opéra*, states that Mlle. Duvernay received instruction in dancing at the training-school of the Opéra from Barrez, Vestris, and Taglioni's father, but attracted no attention until Dr. Louis Véron became manager. On June 20, 1832, she played the part of Miranda in a new five-act ballet-opera, music by Halévy and Casimir Gide, 'La Tentation,' founded on a ballet of King René of Anjou, 'L'Armetto' ('Little Soul'), performed (according to Jules Janin—*Débats*, June 23, 1832) in 1462 in the streets of Aix (Provence). In this work her success was immediate both on account of her beauty and her skill as a dancer and pantomimist. She was none the less popular in society for being possessed of not a little wit and humour. During her career at the Opéra she danced, July 22, 1833, in Cherubini's 'Ali Baba'; Dec. 4, 1833, in a new ballet, 'La Révolte au Serail,' music by Labarre; Feb. 23, 1835, in 'La Juive'; Sept. 21, 1836, in 'La Fille du Danube,' music by Adolphe Adam, etc. She left the Opéra in this year, according to De Boigne. On leave of absence, she made her début in England, Feb. 13, 1833, at Drury Lane Theatre, as the Princess Iseult, in Hérold's ballet, 'The Sleeping Beauty,' adapted from Perrault's fairy tale, and on March 16 as Zelica in 'The Maid of Cashmere,' on the production in English of Auber's 'Dieu et la Bayadère,' wherein she made a great success. Thackeray recalled her triumph therein in the *Roundabout Papers*, No. 8, 'De Juventute': 'When I think of Duvernay prancing in as the Bayadère, I say it was a vision of loveliness such as mortals can't see now. How well I remember the tune to which she used to appear. Kaled used to say . . . "My lord, a troop of those dancing and sing-ging gurls called Bayadères approaches," and to the clash of cymbals and the thumping of my heart in she used to dance. There has never been anything like it—never.' In 1834 she danced at the King's Theatre in 'La Sylphide,' March 20, in a new ballet, 'Le Sire Huon' (Huon of Bordeaux), music by Costa, wherein she danced with Taglioni a graceful and effective shawl dance, probably the same dance as in Auber's opera, the music of which used to be played at the Crystal Palace Concerts. She also danced with Taglioni the Menuet de la Cour and 'Gavotte de Vestris.' On Nov. 3, 1836, she reappeared at Drury Lane in an act of 'La Bayadère,' and on Nov. 8 she took the part of Zodaliska in the production of an English version of Rossini's 'Maometto Secondo' ('Siege of Corinth'); on Dec. 1, 1836, she danced at Drury Lane as Florinda in the first performance of the ballet, 'The Devil on Two Sticks,' music by Gide, adapted from 'Le Diable Boiteux' of Le Sage, with the celebrated male dancers and pantomimists Mazilieros as Cleophas (his original part) and Wieland as Asmodeus. This ballet was a great success, and Mlle. Duvernay increased her fame by her dancing of the Cachucha (*q.v.*), 'one of the

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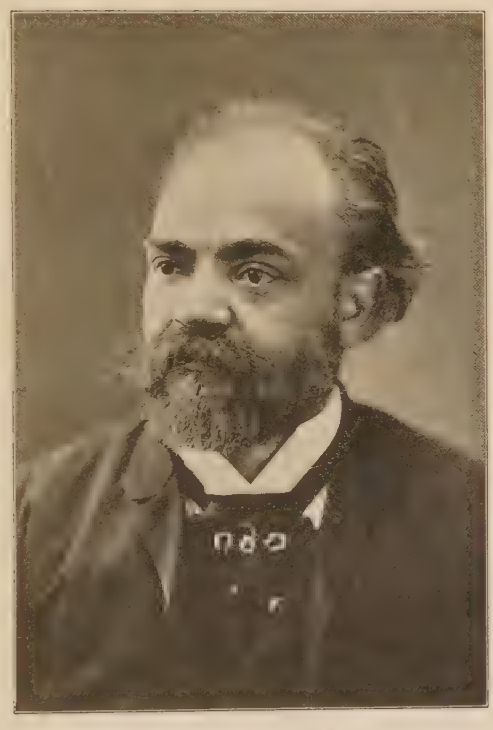
[1] *La Grande Encyclopédie.*



ANTONIN DVOŘÁK

(dvor'-zhahk

most graceful exhibitions of which the art is capable' (*Athenæum*, Dec. 3). Several editions of this dance were published, one of them in 1840 with a lithographic portrait of the artist, then called Pauline Duvernay. In 1837 she danced the whole season at the Opera House—Feb. 15, as Zerlina in 'Le Brigand de Terracine,' plot and music adapted from 'Fra Diavolo'; March 16, in a Russian ballet, 'Beniowsky,' with the popular 'Cachucha'; April 22, as the Sylphide; June 29, as Gulnare, in a new ballet, 'Le Corsaire,' music composed or adapted by Bochsa, etc. On Oct. 14, 1845, she married Mr. Stephens Lyne Stephens of Roehampton Grove and Lynford Hall, Norfolk, sometime M.P. for Barnstaple, and High Sheriff for the County of Norfolk. He died in 1860, leaving her the mistress of an enormous fortune, which for many years 'she devoted . . . to works of practical philanthropy.' (*Annual Register.*) She died Sept. 2, 1894, at Lynford Hall, leaving over £647,000 personalty and £57,000 realty. The Roman Catholic church at Cambridge was built and endowed with money given by her for the purpose. A. C.

DUVERNOY, VICTOR ALPHONSE, eminent French pianist and composer, born in Paris, August 31, 1842, a pupil of the Conservatoire under Marmontel, Bazin, and lastly, Barbereau, at first intended to adopt the career of a virtuoso, but afterwards devoted himself to composition, and became master of a pianoforte class at the Conservatoire. Among his works may be mentioned, 'La Tempête,' for soli, chorus, and orchestra, which obtained the prize of the City of Paris in 1880; two operas 'Sardanapale' (given at the Lamoureux Concerts in 1882, and in 1892, at the Théâtre Royal of Liège; and 'Hellé,' given at the Paris Opéra in 1896; a lyric scene, 'Cléopâtre,' a two-act ballet, 'Bacchus,' Paris Opéra, Nov. 26, 1902); symphonic pieces, an overture, 'Hernani,' some chamber music, which gained the Prix Chartier, and many works for piano, alone or with orchestra. G. F.

DUX (leader), an early term for the first subject in a fugue—that which leads; the answer being the *comes* or companion. The dux is in German called *Führer*.

DVOŘÁK, ANTONÍN, born Sept. 8, 1841, at Mühlhausen (Nelahozeves) near Kralup in Bohemia. His father, Franz Dvořák, the butcher and innkeeper of the place, destined him for the first of these trades. The bands of itinerant musicians who used to come round on great occasions and play in the inn, roused his musical ambition, and he got the village schoolmaster to teach him to sing and play the violin. His progress was so remarkable that before long he was promoted to singing occasional solos in church, and to playing the violin on holidays. During one such performance, in Passion tide, he broke down from nervousness. In 1853 his father sent him to a better school at Zlonitz, putting him under the care of an uncle. Here his musical studies were superintended by the organist, A. Liehmann, who taught him the organ and pianoforte, as well as a certain amount of theory, such as would enable him to play from a figured bass, modulate, or extemporise with moderate success. Two years afterwards he was sent to learn German, and so to finish his education, at Kamnitz, where the organist Hancke taught him for a year, after which he returned to Zlonitz, his father having in the meanwhile removed there. He prepared a surprise for his relations in the shape of an original composition, a polka, which he arranged to have performed on some festive occasion. The musicians started, but a series of the most frightful discords arose, and the poor composer realised too late the fact that he had written the parts for the trumpets in F as they were to sound, instead of writing them as they were to be played! By this time his intense desire to devote himself to music rather than to the modest career marked out for him by his father, could no longer be disguised, but it was not until many months had been spent in discussions, in which the cause of art was materially helped by the organist, who foresaw a brilliant future for his pupil, that the father's objections were overcome, and permission given for Anton to go to Prague and study music, in the hope of getting an organist's appointment. On Oct. 1857 he went to the capital and entered the organ school supported by the 'Gesellschaft der Kirchenmusik in Böhmen,' as a pupil of an organist named Pitzsch. At the beginning of the three years' course he received a modest allowance from his father, but even this ceased after a short time, and the boy—for he was little more—was thrown on his own resources. His violin-playing came in most usefully at this time, and indeed without it it is difficult to see how he could have kept himself alive. He joined one of the town bands as viola player, and for some three years lived upon the meagre earnings obtained in cafés and other places of the same kind. When a Bohemian theatre was opened in Prague in 1862, the band to which he belonged was employed to provide the occasional music, and when that institution was established on a firm basis, as the National Theatre, Dvořák, with some others of his companions, was chosen a member of the orchestra. While here he benefited by his intercourse with Smetana, who held the post of conductor from 1866 to 1874. A kind friend was found in Karel Bendl, a native of Prague, who after holding important musical posts at Brussels and Amsterdam, had returned in 1865 to Prague as conductor of a choral society, and who gave Dvořák every opportunity in his power of becoming acquainted with the masterpieces of art. His own resources were of course not sufficient to allow him to buy scores, and the possession of a piano of his own was not to be thought of. In spite of these drawbacks, he worked on steadily at composition, experimenting in almost every form of music. As early as 1862 he had written a string quintet; by 1865 two symphonies were completed; about this time a grand opera on the subject of Alfred was composed to a German libretto, and many songs were written. The most ambitious of these efforts were afterwards committed to the flames by their author. In 1873 he was appointed organist of St. Adalbert's Church in Prague, a stroke of good fortune which allowed him not only to give up his orchestral engagement, but to take to himself a wife. He increased his scanty salary by teaching private pupils, but as yet his circumstances were exceedingly humble.

It was in this, his thirty-second year, that he first came before the public as a composer, with the patriotic cantata or hymn, written to words by Hálek, 'Die Erben des weissen Berges' ('The Heirs of the White Mountain'). The subject was happily chosen, and the spontaneous and thoroughly national character of the music ensured its success. In the same year one of two Notturnos for orchestra was performed, and in 1874 an entire symphony in E♭, and a scherzo from a symphony in D minor were given. Neither of these symphonies appear in his list of works; they were not the same as the two earlier compositions, which were in B♭ and E minor respectively. By this time the composer had begun to make a name for himself, and the authorities of the National Theatre resolved to produce an opera by him. When 'Der König und der Köhler' ('The King and the Collier') was put into rehearsal, however, it turned out to be quite impracticable, owing to the wildly unconventional style of the music, and the composer actually had the courage to rewrite it altogether, preserving scarcely a note of the original score. In this form it was successfully produced, and, the rumour of his powers and of the scantiness of his resources reaching Vienna, he received in the following year a pension of about £50 per annum from the Cultusministerium. This stipend, increased in the following year, was the indirect means of procuring him the friendship and encouragement of Johannes Brahms, who, on Herbeck's death in 1877, was appointed to succeed him on a commission formed for examining the compositions of the recipients of this grant. In this way the delightful collection of duets, called 'Klänge aus Mähren,' came before the Viennese composer, and it is not to be wondered at that he discerned in them all the possibilities that lay before their author. A wonderfully happy use of national characteristics is the most attractive feature of these duets, and a good opportunity for again displaying his knowledge of these peculiarities was soon given him; he received a commission from Simrock the publisher to write a series of 'Slavische Tänze' for pianoforte duet. The work, completed in 1878, had almost as great a success as the Hungarian dances of Brahms, published several years before. The wide popularity which the dances rapidly attained in all parts of Germany led, as was only natural, to the publication of compositions of every form, which the composer had almost despaired of ever seeing in print. It was now evident to all musicians that a new and fully developed composer had arisen, not a mere student whose progress from lighter to more elaborate forms could be watched and discussed, but a master whose style was completely formed, and whose individuality had, in its development, escaped all the trammels of convention. His long experience of orchestras had served him well, and had given him a feeling for instrumental colouring such as has been acquired by very few even of those composers whose education has been most complete. But though musical culture and the constant intercourse with artists and critics undoubtedly tend to crush distinctive originality, they have their advantages too, and a composer who wishes to employ the classical forms with ease and certainty will hardly be able to dispense with these necessary evils. In judging of Dvořák's works, it must always be remembered that a large amount of his chamber music was written without any immediate prospect of a public performance, and without receiving any alterations such as judicious criticism might have suggested.

After the publication of the 'Slavische Tänze,' the composer was in the happy position of the country which has no history, or rather his history is to be read in his works, not in any biography. For some years England played an important part in his career. Since the dances above referred to were arranged for orchestra, and played at the Crystal Palace (on Feb. 15, 1879), his name has become gradually more and more prominent, and it cannot be said that the English musical world has been remiss in regard to this composer, whatever may be our shortcomings in some other respects. An especial meed of praise is due to an amateur association, the LONDON MUSICAL SOCIETY, which on March 10, 1883, introduced to the metropolis his setting of the 'Stabat Mater,' composed as early as 1876, though not published till 1881. Public attention was at once aroused by the extraordinary beauty and individuality of the music, and the composer was invited to conduct a performance of the work at the Albert Hall, which took place on March 13, 1884, when the composer made his first appearance in England. In the autumn of 1884 he was again asked to conduct it at the Worcester Festival, and at the same time received a commission from the authorities to write a short cantata for the next year's Birmingham Festival. This resulted in the composition of 'The Spectre's Bride,' to a

Bohemian version by K. J. Erben of the familiar 'Lenore' legend, which, although it was presented in a very inadequate translation of a German version, obtained a success as remarkable as it was well deserved, carrying off the chief honours of the festival. This, as well as an oratorio on the subject of St. Ludmila, written for the Leeds Festival of 1886, was conducted by the composer himself.

In 1891 he paid another visit to England, receiving the honorary degree of Mus. D. at Cambridge: in 1892 he went to New York and was director of the so-called National Conservatory until 1895. In the latter year he returned to Prague, where in 1901 he was appointed head of the Conservatorium. He died suddenly, May 1, 1904.

He came to London in 1896, conducted the Philharmonic concert of March 19, the programme of which contained (for the first time in England) his violoncello concerto, op. 104, and the 'Biblische Lieder,' op. 99.

This is not the place for a detailed criticism of Dvořák's works, nor can we attempt to foretell what position his name will ultimately hold; we may, however, draw attention to the more striking characteristics of his music. An inexhaustible wealth of melodic invention and a rich variety of colouring are the qualities which most attract us, together with a certain unexpectedness, from which none of his works are wholly free. The imaginative faculty is very strongly developed, so that he is at his best when treating subjects in which the romantic element is prominent. It must be admitted that his works in the regular classical forms are the least favourable specimens of his powers. When we consider the bent of his nature and the circumstances of his early life, this is not to be wondered at; the only wonder is that his concerted compositions should be as numerous and as successful as they are. As a rule, the interest of those movements in which an adherence to strict form is necessary, is kept up, not so much by ingenious developments and new presentments of the themes, as by the copious employment of new episodes, the relationship of which to the principal subjects of the movement is of the slightest. But in spite of these technical departures from time-honoured custom, the most stern purist cannot refuse to yield to the influence of the fresh charm with which the composer invests his ideas, and in most of his slow movements and scherzos there is no room for cavil. These two important sections of the sonata or symphony form have been materially enriched by Dvořák in the introduction and employment of two Bohemian musical forms, that of the 'Dumka' or elegy, and the 'Furiant,' a kind of wild scherzo. Both these forms, altogether new to classical music, have been used by him in chamber music and symphonies, and also separately, as in opp. 12, 35, 42, and 90.

To his orchestral works the slight censure passed upon his chamber compositions does not apply. In his symphonies and other works in this class, the continual variety and ingenuity of his instrumentation more than make up for any such deficiencies as we have referred to in the treatment of the themes themselves, while his mastery of effect compels our admiration at every turn. Besides the five symphonies, opp. 24,[1] 60, 70, 88, and 95, and the overtures which belong to his operas, we may mention a set of 'Symphonic Variations' (op. 40), a 'Scherzo capriccioso' (op. 66), and the overtures 'Mein Heim' (op. 62) and 'Husitska' (op. 67), both written on themes from Bohemian volkslieder. His most recent orchestral works, opp. 107-111, have been exclusively of a pictorial or narrative kind, sometimes raising a smile by their naïve realism. Three other orchestral works are stated to have been left in MS. at his death.

Although in such works as the concerto op. 33, the pianoforte quartet in D, op. 23, and the three trios, opp. 21, 26, and 65, Dvořák has given evidence of a thorough knowledge of pianoforte effect, his works for that instrument alone form the smallest and least important class of his compositions.

His songs belong for the most part to the earlier period of their career, but considering the extraordinary success attained by the 'Zigeunerlieder' on their publication, it is surprising that the other songs are not more frequently heard. These 'gipsy songs' show the composer at his best, uniting as they do great effectiveness with tender and irresistible pathos. His use of gipsy rhythms and intervals is also most happy.

In his operas, if we may judge from those of which the vocal scores are published, his lighter mood is most prominent. 'Der Bauer ein Schelm' ('The Peasant a Rogue') is full of vivacity and charm, and contains many excellent ensembles. Both in this and in 'Die Dickschädel' ('The Obstinate Daughter,' literally 'The Thickhead') his love for piquant rhythm is constantly perceptible, and both bear a strong affinity in style to the 'Klänge aus Mähren' duets.

None of his earlier works for chorus gave promise of what was to come in the 'Stabat Mater.' The 'Heirs of the White Mountain' is melodious, and contains passages of great vigour, and the 'local colour,' though by no means prominent, is skilfully used; but even those musicians who knew his previous compositions can scarcely have expected his setting of the Latin hymn to be full of the highest qualities which can be brought into requisition. Perhaps the most striking feature of his work is the perfect sympathy of his character with the spirit of the words. The Bohemian composer not only threw off all trace of his own nationality, but adopted a style which makes it difficult to believe him not to have studied the best Italian models for a lifetime before setting pen to paper. We do not mean for a moment to hint at any want of originality, for here, as elsewhere, the composer is indebted to no one for any part of his ideas. But in such numbers as the 'Inflammatus' and others the Italian influence is quite unmistakable. It has been well remarked that he treats the hymn from the point of view of 'absolute music'; that is to say, that he dwells, not so much upon the meaning or dramatic force of each verse or idea, as upon the general emotion of the whole. It is this, no doubt, which leads him into an apparent disregard of the order and connection of the words of the hymn, though a more commonplace reason, must, we fear, be assigned for the not infrequent false quantities in the setting of the Latin verse. These errors in detail serve to remind us of the deficiencies in Dvořák's early training, and to increase our admiration for the genius of a composer, who, in spite of so many drawbacks, has succeeded, more perfectly than any other modern writer, in reflecting the spirit of the ancient hymn.

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[1] The Symphony in F, written in 1875, to which the above number should have been affixed, was published as op. 76. The first performance in England took place at the Crystal Palace, April 7, 1888.

In 'The Spectre's Bride' the composer has reached an even higher point, and given the world a masterpiece which is not unworthy to stand beside such weird musical creations as the 'Erlkönig' and the 'Fliegende Holländer.' The sustained interest of the narrator's part, more especially after the climax of the story has been reached, the ingenuity with which the difficulty of the thrice-recurring dialogue between the lovers has been overcome, the moderation in the use of those national characteristics which we have mentioned above, so that their full beauty and force are brought into the most striking prominence; these are some of the features which make it one of the most remarkable compositions of our time, to say nothing of the beauty and power of the music itself, or of the richness of the orchestral colouring. It must be felt that the man who could create such a work as this had everything within his grasp, and yet it is not too much to say that none of his many subsequent compositions could really be considered as the equal of 'The Spectre's Bride' in beauty or originality.

In the oratorio of 'St. Ludmila,' it is evident that the tastes and prejudices of the English public were kept too constantly in mind by the composer. A large proportion of the numbers produce the effect of having been written immediately after a diligent study of the oratorios of Handel and Mendelssohn. We do not mean to accuse Dvořák of conscious or direct plagiarism, but it cannot be denied that the freedom and originality which give so great a charm to his other works are here, if not wholly absent, at least not nearly as conspicuous as they are elsewhere. In the heathen choruses of the first part the individuality of the composer is felt, and at intervals in the later divisions of the work his hand can be traced, but on the whole, it must be confessed that 'St. Ludmila,' even as it was presented at Leeds, by executants all of whom were absolutely perfect in their various offices, and under the composer's own direction, proved extremely monotonous.

Another instance of a curious tendency to adopt a style not natural to him, was in the works suggested by his sojourn in America, opp. 95-97, in which the characteristics, real or imaginary, of negro music were introduced into works of serious purpose.

Of his eight operas, only 'Der Bauer ein Schelm' has as yet been heard elsewhere than in Prague, having been given at Dresden and Hamburg.

The following is as complete a list of Dvořák's works as can be made at the present time; the *lacunæ* in the series of opus-numbers will possibly be filled up in the future by some of the earlier compositions which have not yet been published:—

1.
2. Four Songs.
3. Four Songs.
4. Die Erben des weissen Berges.[1] Patriotic Hymn for mixed chorus, to words by Hálek.
5. Das Waisenkind. Ballad for Voice and PF.
6. Four Serbian Songs.
7. Four Bohemian Songs.
8. Silhouetten for PF.
9. Four Songs.
10.
11. Romance for Violin and Orchestra.
12. Furiant and Dumka for PF.
13.
14.
15. Ballade for Violin and PF.
16. String Quartet in A minor.
17. Six Songs.
18. String Quintet in G.
19. Three Latin Hymns for Voice and Organ.
20. Four vocal Duets.
21. Trio in B♭ for PF. and Strings.
22. Serenade in E for Stringed Orchestra.
23. Quartet in D for PF. and Strings.
24. Symphony in F (also called op. 76).
25. Overture to 'Wanda.'
26. Trio in G minor for PF. and Strings.
27. Part Song for Chorus.
28. Hymne der Böhmische Landleute, for mixed Chorus with 4-hand accompaniment.
29. Six Choruses for mixed Voices.
30. Die Erben des weissen Berges.[1]
31. Five Songs.
32. 'Klänge aus Mähren.' Vocal Duets. Sop. and Alt.
33. PF. Concerto.
34. String Quartet in D minor.
35. Dumka for PF.
36. Variations in A♭ for PF.
37. Overture to 'Der Bauer ein Schelm.'
38. Four vocal Duets.
39. Polka, Minuet, and Romance for PF. Solo.
40. Notturno for Stringed Orchestra.
41. Scotch Dances for PF. Duet.
42. Two Furiants for PF.
43. Three Choruses with 4-hand accompaniment.
44. Serenade for Wind, Violoncello, and Double Bass.
45. Three Slavische Rhapsodien for Orchestra.
46. Slavische Tänze for PF. Duet.
47. Four Bagatellen for Harmonium (or PF.), two Violins, and Violoncello.
48. String Sextet in A.
49. Mazurek for Violin and Orchestra.
50. Three Neugriechische Gedichte.
51. String Quartet in E♭.
52. Impromptu, Intermezzo, Gigue and Scherzo for PF.
53. Violin Concerto.
54. Walzer for PF.
55. Zigeunerlieder for Tenor Voice.
56. Mazurkas for PF.
57. Sonata in F for Violin and PF.
58. Stabat Mater for Solos, Chorus and Orchestra.
59. Legenden, for PF. Duet, arranged for Orchestra.
60. Symphony in D.
61. String Quartet in C.
62. Overture, 'Mein Heim.'
63. 'In der Natur.' Five Choruses.
64. Opera, 'Dimitrije' (see below).
65. Trio in F minor for PF. and Strings.
66. Scherzo capriccioso for Orchestra.
67. Overture, 'Husitzka.'
68. 'Aus der Böhmer Walde.' PF. Duets.
69. 'The Spectre's Bride.' Cantata for Soli, Chorus, and Orchestra.
70. Symphony in D minor.
71. Oratorio, 'St. Ludmila.'
72. New Slavische Tänze for Orchestra (books 3 and 4).
73. 'Im Volkston.' Four Songs.
74. Terzetto for two Violins and Viola.
75. Romantische Stücke. Violin and PF.
76. See op. 24.
77. String Quintet in G.
78. Symphonic Variations for Orchestra.
79. Ps. 149 for Chorus and Orchestra.
80. String Quartet in E.
81. Quintet for PF. and Strings.
82. Four Songs.
83. Eight Love-Songs.
84.

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[1] By the composer's desire, 'Die Erben des weissen Berges' ('The Heirs of the White Mountain'), originally published as op. 4, has been reissued as op. 30 by Messrs. Novello & Co., with a dedication 'to the English people.'

85. Poetische Stimmungsbilder for Piano (13 pieces).
86. Mass in D.
87. Quartet, PF. and Strings. E♭.
88. Symphony in G.
89. Requiem, Birmingham Festival, 1891.
90. Dumky, Trio, PF. and Strings.
91. Overture, 'In der Natur.'
92. Overture, 'Carneval.'
93. Overture, 'Othello.'
94. Rondo for Violoncello and Orchestra.
95. Symphony 'From the New World,' in E minor.
96. String Quartet in F.
97. String Quintet. E♭.
98. Pianoforte Suite.
99. Five Biblical Songs.
100. Sonatina, Violin and PF., in A.
101. Humoresken for Piano.
102. Cantata, 'America's Flag,' performed New York, 1895.
103. Te Deum.
104. Violoncello Concerto.
105. String Quartet in A♭.
106. String Quartet in G.
107. Orchestral Ballade, 'Der Wassermann.'
108. Orchestral Ballade, 'Die Mittagshexe.'
109. Orchestral Ballade, 'Das goldene Spinnrad.'
110. Symphonic Poem, 'Die Waldtaube.'
111. Symphonic Poem, 'Heldenlied.'

OPERAS.

'Der König und der Köhler,' comic opera; produced at Prague, 1874.

'Die Dickschädel,' comic opera in one act; words by Dr. Josef Stolba; produced at Prague 1882 (written in 1874).

'Wanda,' grand tragic opera in five acts; words by Sumawsky, from the Polish of Sagynsky; produced at Prague, 1876.

'Der Bauer ein Schelm,' comic opera in two acts; words by J. O. Vessely; produced at Prague, 1877.

'Dimitrije,' tragic opera; produced at Prague, 1882.

'Jacobin' (1889).

'Der Teufel und die wilde Käthe' (1899).

'Rusalka' (Prague, March 31, 1901).

'Armida' (Prague, March 25, 1904). M.

DWIGHT, JOHN SULLIVAN, born at Boston, U.S.A., graduated at Harvard in 1832, and was one of the founders of the Harvard Musical Association. He entered the ministry of the Unitarian Church, and held a pastorate at Northampton, Mass. He gave up the ministry after a few years, and devoted himself to the Brook Farm (socialistic) community, where he taught music and the classics. In 1848 he returned to Boston and became a musical critic, founding *Dwight's Journal of Music*, which lasted from 1852 to 1881. He edited and translated various poems from the German, and died at Boston, Sept. 5, 1893. A memoir of him was published by G. W. Cooke (1899) who had also edited his correspondence with G. W. Curtis in 1898. (Baker's *Biog. Dict. of Musicians.*) (See MUSICAL PERIODICALS.)

DYGON, JOHN, the composer of the three-part motet 'Ad lapidis positionem,' printed in Hawkins's *History*, is described there as Prior of St. Austin's (*i.e.* St. Augustine's Abbey), Canterbury. The identity of the name with that of an abbot of this monastery (1497-1509) has led to several ingenious conjectures. The only other authenticated circumstance in the composer's life, which has been hitherto published, is that he took the degree of Bachelor of Music at Oxford in April 1512, being the only Mus.B. of his year. The abbot John Dygon was succeeded in 1509 by John Hampton, and no doubt died in that year; a second John Dygon was Master of the Chantry of Milton in Kent, in which post he is said to have died in 1524. An examination of the deed of surrender of St. Augustine's Abbey, dated July 30, 30 Henry VIII. (1538), shows that at that time John Essex was abbot and John Dygon principal of the four priors, being, as appears from his position in the list, only inferior in rank to the abbot. Unfortunately, in the list of pensions granted to the officers of this monastery on Sept. 2 following the dissolution, almost all the monks had, apparently by way of precaution, assumed new surnames, or rather, more probably, resumed their original names, so that it is impossible to state with certainty which of the nine Johns was the composer. There are, however, strong grounds for believing that he is to be identified with John Wyldebere; and for this reason, that the pension of £13 : 6 : 8 (20 marks) granted to the latter was very much larger than any of the other pensions, except the abbot's. The same difficulty meets us in tracing the history of John Wyldebere as we found in the case of John Dygon, namely the existence of two or more persons of the same name. A John Wyldebore was Master of the Hospital of St. Mary's at Strood, in Kent, up to the time of its surrender in 1531, and could not well be the late prior of St. Augustine's; there is, however, good reason for believing that he was the John Wylbore who was appointed prebendary of Rochester Cathedral in 1541, and who died there in 1553; and apart from this the claims of the head of a monastic establishment like St. Mary's Hospital would naturally be considered before those of one in a comparatively subordinate position, such as our prior's. John Dygon may perhaps be recognised in the John Wyldebore who was vicar of Willesborough in 1542. In 1556, when Cardinal Pole was appointed by Philip and Mary head of the commission to inquire into the state of the pensions due to the monks of the dissolved monasteries, we find John Wilborne, into which form the name has been corrupted, still in receipt of his full pension; if the terms of the original grant had been strictly adhered to, this circumstance would preclude the possibility of his identity with the John Wilbore, who was vicar of Minster in Thanet from 1550 till his resignation in 1557. After this time we lose all trace of the real or supposed John Dygon. The composition by which his name has been handed down to posterity is the work of a very skilful musician, and though there may be some resemblance in style to the music of Okeghem, as was very natural, considering how nearly contemporary the two composers were, we can hardly coincide with Ambros's opinion that it was 'altfränkisch,' at least when we compare it with other writings of a similar nature and about the same period; indeed some passages bear a comparatively modern stamp, and one can detect a foreshadowing of Giovanni Croce, and even of a still later style in several places. A. H. H.

DYKES, REV. JOHN BACCHUS, Mus.Doc., was born in Hull, where his grandfather was incumbent of St. John's Church, March 10, 1823. He received his first musical tuition from Skelton, organist of St. John's. In October 1843 he went to St. Catherine Hall, Cambridge, where he very soon obtained a scholarship. He graduated as B.A. in 1847, and in the same year, having taken Holy Orders, obtained the curacy of Malton, Yorkshire. During his stay in Cambridge he pursued his musical studies under Professor

Walmisley, and became conductor of the University Musical Society. In July 1849 he was appointed Minor Canon and Precentor of Durham Cathedral. In the next year he proceeded M.A. In 1861 the University of Durham conferred on him the degree of Doctor of Music, and in 1862 he was presented by the Dean and Chapter to the vicarage of St. Oswald, Durham, on which he resigned the precentorship. He died at St. Leonards, Jan. 22, 1876, and was buried in the churchyard of St. Oswald's, Jan. 28. Dr. Dykes composed many services and anthems, and a large number of hymn tunes, many of which have met with very general acceptance owing to their tunefulness, and to the composer's fondness for a rather sentimental style of harmonisation. Among these may be noted 'Nearer, my God, to Thee,' 'The day is past and over,' and 'Jesu, lover of my soul.' He took an active part in the compilation of 'Hymns, Ancient and Modern.' Beyond his musical repute he was much esteemed as a theologian. [A memoir of Dykes, by J. T. Fowler, was published by Murray in 1897. His son, JOHN ST. OSWALD DYKES (born Oct. 27, 1863), is a successful composer and pianist, a pupil of Mme. Schumann, and a professor of the pianoforte in the Royal College of Music since 1887. A trio by him was played at the Popular Concert of Jan. 16, 1888.] W. H. H.

DYNE, JOHN, a distinguished alto singer and glee composer. One of his glees, 'Fill the bowl,' obtained a prize from the Catch Club in 1768. In 1772 he was appointed a Gentleman of the Chapel Royal, and in 1779 a lay vicar of Westminster Abbey. He was one of the principal singers at the commemoration of Handel in 1784. A pistol-shot, by his own hand, terminated his existence Oct. 30, 1788. W. H. H.

E

E. The third note of the scale of C. In French and in solfaing, *Mi.* The first string, or *chanterelle*, of the violin, and the fourth of the double bass, are tuned to E in their respective octaves. E is the final of the Phrygian and Hypophrygian modes.

E is not a frequent key in orchestral compositions. At any rate neither Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Schubert, or Schumann, have written a symphony in E major. The overtures to 'Fidelio' and 'Midsummer Night's Dream,' 'Deux Journées' and 'Tannhäuser,' are exceptions among overtures. In chamber music it is more often employed. Mozart has a fine pianoforte trio in it; Beethoven uses it in two pianoforte sonatas (op. 14, No. 1; 109). Bach's fugue in E (Bk. 2) is perhaps the most widely known of all the immortal forty-eight. Beethoven's pianoforte sonata, op. 90, and Brahms's fourth symphony, are two famous examples of the key of E minor.

E flat (Fr. *mi bémol;* Germ. *Es*) on the other hand has a splendid progeny, of which we need only mention the Eroica Symphony, the Septet, the fifth Pianoforte Concerto, two solo sonatas, op. 31, No. 3, and 'Les Adieux,' two string quartets, a pianoforte trio, and the 'Liederkreis,' among Beethoven's works alone; the St. Anne's fugue by Bach, with the noble Prelude which may or may not belong to it; Mozart's well-known Symphony; two of Haydn's 'Salomon Set,' etc. etc. G.

EAGER, John, born August 15, 1782, at Norwich, where his father was a musical instrument-maker and organ-builder. Having learned from his father the rudiments of music, he was at twelve years old taken under the care of the Duke of Dorset, an amateur violinist, who carried him to his seat at Knowle, where free access to the library enabled him to repair the defects of his early education. His patron becoming insane he established himself at Yarmouth as a violinist and teacher of music. On the appearance of Logier's system of instruction Eager became one of its warmest advocates. In 1803 he was appointed organist to the corporation of Yarmouth. He passed the remainder of his life in teaching. [He settled in Edinburgh in 1833, and died there, June 1, 1853.] He is said to have possessed a knowledge of, and to have taught, nearly every instrument then in use. His compositions consist of a pianoforte sonata and a collection of songs. W. H. H.

EAGLES. See Eccles.

EAMES, Emma, was born of American parents at Shanghai, August 13, 1867, and was taken to Bath, Maine, U.S.A., at the age of five years by her mother; after studying singing at Boston, she went to Paris, where she was under Mme. Marchesi in 1886-88. In the latter year she was to have appeared at the Opéra Comique, but her actual début was delayed until 1889, when she appeared at the Grand Opéra as Juliette on March 13. She remained in the Opéra for two seasons, and created the parts of Colombe in Saint-Saëns's 'Ascanio,' and the title-part in De la Nux's 'Zaire.' On April 7, 1891, she made her first appearance at Covent Garden as Marguérite, and at once established herself as a favourite with the more musical part of the public, who appreciated the refinement of her style and the beauty and accuracy of her phrasing. In the same season she sang Elsa, Juliette, Mireille, and Desdemona (in Verdi's 'Otello'), and in all these the beautiful quality of the voice was admired. The middle notes have a timbre that is generally associated with mezzo-sopranos, and the higher notes are produced with such ease and flexibility as to make her execution of florid passages always delightful to listen to. In the following year, she created the principal part in De Lara's 'Luce dell' Asia,' and charmed all hearers by the perfection of her impersonation of the Countess in 'Figaro.' In the previous year she had married the painter Julian Story, and had sung in New York in the winter, as she continued to do for some years, alternately with the London season. In June 1894 she sang (for the first time in England) the part of Charlotte in Massenet's 'Werther,' created the chief part in L. E. Bach's 'Lady of Longford,' and added Eva and Elizabeth to her Wagnerian parts. The part of Eva suits her to perfection, as does that of Sieglinde in 'Die Walküre,' in which she was first heard in 1898. In that season she created the part of Hero in Mancinelli's 'Ero e Leandro.' In January 1900, in New York, and at Covent Garden, 1901, she appeared with great success as Aïda. In March 1900, in New York, as Pamina, and in December 1902 as La Tosca, the last two being parts in which she has not yet been heard in London. Up to the present time she has made her best successes in parts that do not require very much acting; at the same time, she is so much in earnest in what she does, that a genuine histrionic success may one day be hers; and in the present day dramatic power is a more common gift than such musicianship as is revealed in Mme. Eames's every phrase. It is among her lesser merits that in the matter of costume she shows an artistic taste and a faithfulness to the period represented that are too rare among *prime donne.* M.

EASTCOTT, Rev. Richard, born in Exeter, 1740, was author of *Sketches of the Origin, Progress, and Effects of Music, with an Account of the Ancient Bards and Minstrels,* a well-executed compilation published at Bath in 1793, which was so favourably received as to call forth a second edition in the same year. He also published six pianoforte sonatas and some songs. He died towards the end of 1828, being then chaplain of Livery Dale, Devonshire. He was the early patron of John Davy. W. H. H.

EASTE. See Este.

EBDON, Thomas, born at Durham in 1738. It is presumed from the circumstance of the name and date 'T. Ebdon, 1755,' still remaining, carved on the oak screen which divides the choir of Durham Cathedral from one of the aisles, that he received his early musical education in that church as a chorister, and probably, after the breaking of his voice, as an articled pupil of the organist. In 1763 he was appointed organist of Durham Cathedral, which office he held until his death, forty-eight years afterwards, in Durham, on Sept. 23, 1811. [In 1783 he was associated with M. Hawdon, as conductor of the Newcastle Subscription Concerts; in 1786 he was associated with Meredith, and in 1790 with Charles Avison, junior, and Hawdon.] Ebdon's published compositions comprise two harpsichord sonatas (about 1780), six glees; a march for the installation of a grand provincial master of Freemasons; and two volumes of cathedral music, the first of which appeared in 1790, and the second in 1810. Besides these he left many anthems, etc., in MS., the last of them bearing date June 1811. W. H. H.

EBELING, Johann Georg, born at Lüneburg in July 1637 (Riemann), was in 1662 director of the music at the Nikolaikirche of Berlin, and in 1668 professor of music at the Caroline Gymnasium at Stettin, where he died in 1676. He composed church music, and some chorales of his are favourites; *e.g.* 'Warum sollt ich mich denn grämen.' He published *Archaeologiae Orphicae sive antiquitates musicae*, Stettin, 1675; *Pauli Gerhardi Geistliche Andachten, bestehend in* 120 *Liedern mit* 4 *Singstimmen*, 2 *Violinen und General-bass*, Berlin, 1666-67; a reduction of the latter into two parts, 1669.

EBERL, Anton, distinguished pianist and composer, born June 13, 1766, at Vienna. He was intended by his father, a well-to-do Government employé, for the law, but his love for music broke through all obstacles, and started him as a pianist. His theoretical studies were slight, but his first opera, 'La Marchande de Modes' (Leopoldstadt, 1787), is said to have pleased Gluck so much, that he advised the young composer to devote himself seriously to music. His friendship with Mozart was also of great service to him. His melodrama 'Pyramus and Thisbe' was produced at the court theatre in 1794, on his return from his first professional tour; but he soon undertook another in Germany, in company with Mozart's widow and Lange the singer. In 1796 he was appointed capellmeister at St. Petersburg, where he remained for five years greatly esteemed. On his return to Vienna he produced at the court theatre (May 1801) a romantic opera 'Die Königin der schwarzen Inseln,' which was however only a partial success. In 1803 he went again to Russia, and in 1806 travelled to all the principal towns of Germany, where the brilliancy and fire of his playing were universally acknowledged. He returned to Vienna and died suddenly March 11 (15, according to Becker), 1807. His compositions were long favourites. The following are among the most remarkable:—[Five symphonies dated 1783, 1784, and 1785, in MS. in the library of the Gesellschaft der Musikfreunde at Vienna]; 'Grand Sonata,' op. 27, dedicated to Cherubini; 'Gr. Sonate caractéristique' in F minor, op. 12, dedicated to Haydn (Peters); 'Variations sur un thème Russe,' for Violoncello obbl., op. 17; three Pianoforte Trios, op. 8, dedicated to Grand-Duke Pawlowitsch; Trio for Pianoforte, Clarinet, and Violoncello, op. 36 (Kühnel); Pianoforte Quartet in C major, op. 18, dedicated to Maria Theresa; ditto in G minor, op. 25 (Vienna); Clavier Quintet, op. 78 (Vienna); [Sestet for Piano, Strings, Clarinet, and Horn, in E flat, op. 47]; Pianoforte Concertos in C major, op. 32, and E♭ major, op. 40 (Kühnel); and three String Quartets, op. 13, dedicated to Emperor Alexander I. (Vienna, Mollo). He also published many smaller pianoforte pieces for two and four hands, and six Lieder, op. 4 (Hamburg); a wedding cantata with orchestral accompaniment, 'La gloria d' Imeneo,' op. 11, also arranged for pianoforte; and a Symphony in D minor (Breitkopf & Härtel). He left in MS. symphonies, serenades, concertos for one and two pianofortes, several pieces of chamber-music, and unpublished operas, besides the three already mentioned. [See the list of works still extant in the *Quellen-Lexikon.*] Though he has now entirely vanished from the concert-room, Eberl must in his day have been a very considerable person. It is well known that several of his pianoforte works were long published, and popular, as Mozart's,—viz. the fine Sonata in C minor (finally published with his own name as op. 1 by Artaria); Variations on the theme 'Zu Steffen sprach'; Variations on 'Freundin sanfter Herzenstriebe'; and on 'Andantino von Dittersdorf' (see Köchel's *Mozart*, anh. 287, 8). His symphony in E♭ would actually appear to have been played in the same programme with Beethoven's 'Eroica' (*A. M. Zeitung*, vii. 321); and the two are contrasted by the reviewer to the distinct disadvantage of the latter! C. F. P.

EBERLIN, Johann Ernst, court-organist and 'Truchsess' (or carver) [from 1754] to the Prince-Archbishop of Salzburg, and an eminent German composer of sacred music. His name, place and date of birth and death are here for the first time correctly given from official records. His original name was Eberle, which was turned, according to a custom then common with women, into Eberlin, and as such he retained it. He was the son of the land-steward to Baron von Stain, and was born March 27, 1702 (not 1716) at Jettingen (not Jettenbach), a market-village near Günzburg, in the Upper-Danube district of Bavaria. He died at Salzburg, June 21, 1762 (not 1776). [From the *Monatshefte f. M.* 5, 41, we learn that he was fourth organist at the Cathedral of Salzburg in 1725-29, and chief organist in the latter year.] He was court-organist to Archbishop Franz Anton, Graf von Harrach, as early as the time of his marriage, which took place in 1727 at Seekirchen on the Wallersee, near Salzburg. Of his early life or musical education nothing is known, and the number even of his many valuable contrapuntal works can only be imperfectly ascertained. Among the best known are 'IX Toccate e fughe per l'organo' (Lotter, Augsburg, 1747), dedicated to Archbishop Jacob Ernst. They passed through many editions, and are also printed in Commer's *Musica Sacra*, vol. i. Nägeli's edition contains only the nine fugues. The last fugue, in E minor, was published (in E♭ minor) as Bach's in Griepenkerl's edition of Bach's works (Book ix. No. 13), an error which has since been corrected. Six preludes and fugues are in part 12 of the *Trésor des Pianistes.* Haffner published sonatas in G and A, and Schott two motets, 'Qui confidunt' and 'Sicut mater consolatur,' for three voices, with clavier accompaniment. To Leopold Mozart's collection for the Hornwerk at Hohen-Salzburg, 'Der Morgen und der Abend' (Lotter, 1759), Eberlin also contributed five pieces. [Eitner in the *Quellen-Lexikon* gives a list of his church compositions in MS. in the libraries of Berlin, Vienna, Salzburg, Munich, Ratisbon, and] Fétis cites the Latin dramas he composed for the pupils of the Benedictine monastery at Salzburg (1745-60), of which, however, the words only are extant. Proske's library contains the autographs of thirteen oratorios, including the 'Componimento sacro,' performed with great success at Salzburg in 1747. The Gesellschaft der Musikfreunde at Vienna possesses a copy of a mass and a fugue for two choirs with double orchestra. Eberlin's strict writing was so much prized by Mozart, that about 1777 he copied thirteen of his pieces (mostly church music in four parts), together with some by M. Haydn, into a MS. book which he kept for his own instruction, and which still exists. He afterwards (1782) however wrote to his sister that Eberlin's fugues could not be ranked with those of Bach and Handel—'All honour to his four-part pieces; but his clavier fugues are merely extended Versetti.' Marpurg was the first to proclaim his merit (*Kritische Beiträge*, Berlin, 1757, vol. iii. Stück 3, p. 183), and says that he wrote as much and as rapidly as Scarlatti and Telemann. C. F. P.

EBERS, Carl Friedrich, son of a teacher of English at Cassel, born March 25, 1770, a man evidently of great ability, but as evidently of little morale, taking any post that offered, and keeping none; doing any work that turned up to keep body and soul together, and at length dying in great poverty at Berlin, Sept. 9, 1836. [He was in Schwerin in 1793, and at Strelitz in 1797.] Some of his arrangements have survived, but his compositions—four operas, cantatas, symphonies, overtures, dance music, wind-instrument ditto, and, in short, pieces of every size and form—have all disappeared from the musical repertory with the exception of a little drinking-song, 'Wir sind die Könige der Welt,' which has hit the true popular vein.

One occurrence, in which he succeeded in annoying a better man than himself, is worth perpetuating as a specimen of the man. In the number of the *Allg. Mus. Zeit.* for Dec. 11, 1816, appears a notice from C. M. von Weber to the following effect:—'Herr Hofmeister of Leipzig has published a quintet of mine (op. 34) for clarinet and strings, arranged as a solo sonata for piano, with the following misleading title, "Sonata for the PF., arranged by C. F. Ebers from a Quintuor for Clarinet by C. M. de Weber, op. 34." I requested Herr Hofmeister to withdraw the publication on the ground that it was inaccurate and unfair, and most damaging to the original work; but he has vouchsafed me only a curt statement that if the arranger is to blame I may criticise him as severely as I like, but that to him as publisher it is a matter of no moment. I have therefore no other course than to protest with all my might against the arrangement, abstaining from all comment, except to mention that without counting engravers' blunders, my melodies have been unnecessarily altered forty-one times, that in three places one bar has been omitted, in another place four bars, in another eight, and in another eleven.—C. M. von Weber, Berlin, Nov. 22, 1816.' This drew forth a reply from Ebers addressed to 'the lovers of music,' and appearing in the next No. of the *Zeitung*:—'Herr Schlesinger of Berlin has published as op. 34 of C. M. von Weber a Quintet for Clarinet and Strings—where five people play together I believe it is called a quintet—which is so absolutely incorrectly engraved that no clarinet player not previously acquainted with the work can possibly detect and avoid the mistakes in certain places—such as bar 60 of the second part of the first allegro. I took the trouble to put the thing into score, and found the melodies pretty and not bad for the piano; and, as every man is free to arrange as he likes, I turned it into a solo sonata, which I can conscientiously recommend to the lovers of music without any further remarks. As clarinet passages, however, are not always suitable for the piano, I have taken the liberty to alter and omit where I found mere repetitions without effect. This has been done with intelligence, and it is absurd to talk of disfigurement. Mozart and Haydn were great men, who sought their effects by other means than noise and display, oddity or absurdity; they gladly welcomed arrangements of their works, as Beethoven himself does every day. But should it still annoy Herr Weber to see his child in a new dress, and should he therefore withdraw his paternity from it, I shall then have to ask the public to acknowledge me as its foster father. But the public has a right to insist that Herr Schlesinger shall free his publications from mistakes, for as long as one work remains uncorrected he is open to the remark of *ne sutor ultra crepidam*.—Leipzig, 6 Dec. 1816.' G.

EBERS, JOHN, born in London of German parents about 1785, originally a bookseller and ticket-agent; undertook the management of the opera at the King's Theatre in 1821, with Ayrton as musical director. He engaged Garcia, Galli, Mme. Camporese, Pasta, and other celebrated singers, besides Rossini (1824), but the expenses were so enormous, that in seven years he was completely ruined. [See the *Quarterly Mus. Mag*. iii. 379, vi. 516-526, vii. 188-191. He resumed his business as a bookseller after his failure. See *Dict. of Nat. Biog.*] He published *Seven Years at the King's Theatre* (London, H. Ainsworth, 1828), an interesting record of Italian opera at that time in London. [The date of his death is unknown, but his business was carried on with the style 'John Ebers & Co.' until 1836, when it was called 'S. Ebers & Co.' This may imply that he lived until about 1835, but it seems more likely that he died about 1830.] M. C. C.

EBERWEIN, TRAUGOTT MAXIMILIAN, violinist and composer, of great note in his day, though now quite forgotten, born at Weimar, Oct. 27, 1775. At seven he played in the court band of Weimar, where his father was engaged. In 1797 he entered the service of the Prince of Schwarzburg-Rudolstadt, but it was not till 1817 that he became his capellmeister. In the interval he travelled much, making the acquaintance of Adam Hiller and Zelter at Berlin, and of Beethoven and Salieri at Vienna. He was a man of some influence and position, and one of the original founders of the musical festivals in Germany. He died at Rudolstadt, Dec. 2, 1831. His works, more numerous than original, include eleven operas [of which 'Claudine von Villa Bella' (1815), and 'Der Jahrmarkt von Plundersweile' (1818), enjoyed some celebrity: three others are mentioned in the *Quellen-Lexikon*]; three cantatas; a mass in A♭, his best work; a symphonie-concertante for oboe, horn, and bassoon; concertos, quartets, etc. M. C. C.

ECCARD, JOHANN (1553-1611), was born at Mülhausen, Thuringia, in 1553. An engraved portrait of him, dated 1634, is inscribed 'natus anno 1553, obiit 1611.' Eccard was a pupil of David Köller in the Kapellschule at Weimar from 1567 till 1571, when he was paid three Gulden 'zu endlicher Abfertigung' (E. Pasqué's MS. 1892, published in *Monatshefte*, 1897). He probably went that year to Munich to study under Orlando di Lasso; Stobæus (*Preuss. Festlieder*) refers to him as a pupil of the 'world-famed' Orlando. Eccard had returned to Mülhausen in 1574. In 1578 he was musician in the household of Jacob Fugger of Augsburg; for in dedicating his 'Newe deutsche Lieder,' 1578, to the three brothers Fugger, he says:—'Also hab' ich verschiener Zeit, in des . . . Herrn Jacob Fuggers, meines gnedigen Herrn, E. G. gebrüder dienst etliche deutsche Lieder,' etc., dated from Augustae Vindelicorum 1578. Similarly a MS. Mass in the Munich Hofbibliothek is dated 'de Jacobi Fuggeri Musico, 1578.' By 1581 Eccard was settled in Königsberg; in that year he published there his five-part music to some wedding hymns, in conjunction with the capellmeister, Theo. Riccio, and in the following year the five-part music to Psalm cxxxiv. (Jos. Müller, *Mus. Schätze*, 1870). Eccard was appointed vice-capellmeister and musicus by the Markgraf Georg Friedrich of Brandenburg-Ansbach, and later, in 1604, he succeeded Riccio as capellmeister. On July 4, 1608, Eccard was summoned to Berlin to be capellmeister to the Kurfürst Joachim Friedrich of Brandenburg; the latter died on July 18, and was succeeded by Johann Sigismond, who in a letter on the following Sept. 11, confirmed the appointment on the grounds that Eccard was greatly famed and his equal not easily to be found, that he was an old, peaceful and quiet man, and that the salary, considering his attainments, was not too high! 'Er von menniglich gerühmet wird, dass Wir so leicht seines gleichen nicht haben können, und ein alter friedsamer stiller Mann sei,—die Bestallung auch, seinen Qualitäten nach nicht so gar hoch—also haben Wir ihm zusagen lassen' (L. Schneider, *Gesch. der Oper*. 1852. Anhang. pp. 23, 25). Eccard died shortly afterwards in 1611.

Eccard's reputation as a composer is inseparably connected with Church-song. His treatment of well-known chorales in his great work *Geistliche Lieder*, 1597, as well as of the fine chorales of his own composition, causes him to stand out prominently among his contemporaries. This work, consisting of motets for five voices, was undertaken at the request of the Markgraf Georg Friedrich; Eccard himself thought it the first real attempt to produce a cantional, written not only with religious but with musical and artistic aims: 'Darin nach musikalischer Art, was anmüthiger und der Kunst gemässer enthalten wäre.' Among his chorales which became a permanent part of Church-song were the three, first published in 1574 (IIII Odae); the four which appeared in *Dreissig geistliche Lieder* 1594; 'Es rühmt die heilige Schrift,' composed for a wedding-hymn in 1591; and 'Nachdem die Sonn, beschlossen,' from the 'Gebetlein' 1600. Zahn (*Die Melodien der deutschen evangelischen Kirchenlieder*, 1889-93) gives twenty melodies with their sources and the various publications in which they subsequently appeared. There have been many reprints of Eccard's sacred songs; Herr v. Winterfeld, who considered that the characteristic strength and feeling in these compositions fully equalled anything produced by his Italian contemporaries, printed altogether forty-six of them (*Der Evangelische Kirchengesang*, vols. i. and ii. 1843). Ten of Eccard's compositions, including 'O Freude über Freude' for double choir, are in *Musica Sacra*, vols. v. and vi., edited by A. Neithardt for the use of the Berlin Domchor; eleven are in Fr. Wüllner's *Chorübungen der Münchener Musikschule*, 1893-1895; in Commer's *Geistliche und weltliche Lieder*, 1870, Nos. 5 and 6; in Reissmann's *Allgemeine Geschichte der Musik*, 1863, Nos. 10 and 11; in Sir H. Bishop's '12 Coräle,' 1844, No. 11; one set to the English words 'When Mary to the Temple went,' edited by Otto Goldschmidt in the *Bach Choir Magazine*, has a quaint simplicity which is very pleasing. G. W. Teschner (1860-90) reprinted both the *Geistliche Lieder*, two vols., and the *Preussische Festlieder*, two vols.

On the other hand, Eccard's secular works, comparatively limited in number, have been carefully edited by Robt. Eitner, in the *Publ. älterer prakt. u. theoret. Musikwerke*, vol. xxi. 1897. He notes approvingly that Eccard differs from his contemporaries inasmuch as he always marks the necessary sharpening or flattening of notes.

List of compositions:—

1. IIII Odae Lud. Helmboldi, Latinae et Germanicae . . . in 4 Stimmen componiret, durch J. à Burck, & Johannem Eccardum, Mulhusinum. Mülhausen. Georgium Hantzsch. 1574. Obl. 4to. Discantus and Bassus in Brieg Gymnasialbibl. Three of the Odes were set to music by Eccard;—(1) Age nunc, parve puer. (3) Das noch viel Menschen. (4) Ihr Alten pflegt zu sagen. They were included in Helmbold's Crepundia sacra, 1578; later editions in 1589, 1596, 1608, and 1626. A. Prüfer reprinted it in 'Untersuchungen über den ausserkirchlichen Kunstgesang.' Leipzig, 1890.

2. Neuwe teutsche Lieder, mit vieren und fünff Stimmen, gantz lieblich zu singen, und auff allerley Musikalischen Instrumenten zu gebrauchen, mit besonderm fleiss und Observation componieret durch Johannem Eccardum Mulh. Des wohlgebornen Herrn Jacobi Fuggers Musicum. Mülhausen. G. Hantzsch. 1578. Obl. 4to. Twenty-four compositions, two only being to sacred words. Five partbooks in Upsala Library.

3. Newe Lieder mit 5 und 4 Stimmen, gantz lieblich zu singen, und auff allerley Instrumenten zu gebrauchen: Durch Joh. Ecc. Mulh. F.D. (Fürstlicher Durchlaucht) in Preussen Musicum und Vice Capellenmeister componirt, corrigirt und in Druck verfertiget. Königsperg in Preussen. Georg Osterberger. 1589. Obl. 4to. Dedicated to the Burggrafen, Bürgermeister, etc., of Danzig. Twenty-five compositions, fifteen secular, ten sacred. Five partbooks in Berlin Königl. Bibl., etc. Reprinted in score by Eitner, 1897 (see above).

4. Epigrammata in honorem nuptiarum . . . per Th. Riccium. 6 vocibus. 1586. Obl. 4to. Includes 'Virgo boni patris' by Eccard.

5. XX Odae sacrae: Lud. Helmboldi . . . Harmonicis numeris, pro scansione versuum ornatae & compositae 4 vocibus a Joh. Ecc. Mulh. illus. Principis ac Domini, D. Georg. Frid. Marchionis Brandenburgensis, etc. Chori musici Vicemagistro. Impensis Hyeron. Reinhardi Mulhusini. 1596. Sm. 8vo. One volume, in Zwickau Ratsschulbibl. Another edition in 1626, possibly an earlier one in 1574.

6. Dreyssig geistliche Leider . . . mit 4 Stimmen auff besondere darzu von L. Helmboldo verordnete Textus . . . und ausgegangen von J. à Burck. Mülhausen. Andream Hantzsch. 1594. 12mo. Nos. 11. Zu dieser österlichen Zeit; 13. Gen Himmel fehrt; 15. Der heilig Geist; 20. Uebers Gebirg Maria; were by Eccard. An earlier edition probably published in 1585, later editions in 1609 (Erfurt) and 1626.

7. Der erste Theil Geistlicher Lieder auff den Choral oder die gemeine Kirchen-Melodey durchaus gerichtet, und mit fünf Stimmen componiret durch Joh. Ecc. Mulh. F. D. zu Preussen, etc. Musicum und Vice Capellmeistern. Königsberg in Pr. G. Osterberger. 1597. Obl. 4to.

Der Ander Theil Geistlicher Lieder, etc. 1597. Obl. 4to. Vol. i. contains twenty-three and vol. ii. twenty-nine compositions; the melodies are in the Discant. The five partbooks of each vol. in Frankfurt Gymnasialbibl., etc.

8. Echo nuptialis magnifico . . . Andreae Fabricio, etc. A Johanne Eccardo Mulh., etc. Ex officina G. Osterbergeri. 1597. Obl. 4to. Echo a 8 voci. The eight voice parts in British Museum.

9. Viertzig deutsche Christliche Liedlein L. Helmboldi . . . in 4 Stimmen abgesetzet, die ersten 22 durch J. à Burck, die letzten 18 durch Joh. Ecc. Mulh. Auffs neu zusamen gedruckt zu Mülhausen. A. Hantzsch. 1599. 8vo. Four partbooks in Hamburg Stadtbibl., etc.

10. Gebetlein umb ein gnediges glückseliges Newes Jahr zu Ehren unser gnedigsten Herrschaft der Hertzoge in Preussen, etc. Mit 5 Stimmen componirt durch Joh. Eccard. Königsberg in Pr. G. Osterberger. 1600. 4to. Text: 'Nachdem die Sonn' beschlossen.' Five partbooks in Königsberg Univ.-Bibl.

11. Geistliche Lieder auff gewöhnliche Preussische Kirchen-Melodeyen durchaus gerichtet, und mit 5 Stimmen componiret. Durch Joh. Ecc. Mulh. Thuringum, und J. Stobaeum, etc. Dantzigk. Georg Rheten, 1634. Obl. 4to. 102 compositions, fifty-seven by Eccard, which include his fifty-two geistliche Lieder, publ. 1597. Five partbooks in Königsberg Univ.-Bibl., etc.

12. Erster Theil der Preussischen Festlieder, von Advent an bis Ostern mit 5, 6, 8 Stimmen. Joh. Ecc. Mulh. Thur. und J. Stobaeus etc. Elbing. Wendel Bodenhausen. 1642. Obl. 4to.

Ander Theil . . . von Ostern an bis Advent mit 5, 6, 7, 8 Stimmen, etc. Königsberg. J. Reusner. 1644. Obl. 4to. Sixty-one compositions; thirteen in vol. i. and fourteen in vol. ii. are by Eccard, they include in vol. i. No. 25) No. 7 of the Newe Lieder, 1589; and 'Der heilig Geist,' 'Zu dieser österlichen Zeit' from Dreyssig geistliche Lieder, 1594. Six partbooks of each vol. are in Elbing Marienkirche Bibl., etc. The first edition is said to have been published at Königsberg, 1598.

There are forty-seven small works of Eccard in the Königsberg Univ.-Bibl. with four exceptions, all wedding hymns (some of them composed 'nach Villanellen art'), for 4, 5, 6, or 8 voices, published at Königsberg between 1585 and 1609. (Jos. Müller, Kat.) There are two in the Breslau Stadtbibl.; 'Tria me exhilarant' for 6 voices, 1585 (one partbook missing) and 'Honorabile est inter omnes' for 5 voices 1610 (Bohn Kat.). Some of these were later fitted with sacred words and included in the Preussische Festlieder, 1642-44.

Odarum sacrarum. Six vols. Mulhausen. 1626. A collected edition of Helmbold's works included;—vol. iv. Odae sacrae (1596); vol. v. Dreyssig geistliche Lieder (1594); vol. vi. Crepundia sacra (1577).

Geistliche Lieder. Matthaeum Pfeilschmidt. 1608. Some five part Choräle.

Geistliche u. Tröstliche Lieder. Michaelum Weyda. 1643. Several melodies.

Cantionale sacrum. Gotha. 1646-48; later ed. 1651-57. One composition.

Preussische Kirch- und Fest-Lieder. J. Reinhard. 1653. Forty-three melodies with figured bass, which included seventeen of those published in 1634.

Christlich . . . Gesangbuch. Erffurth, 1663. Three melodies,

Passionale Melicum. Martino Jano. Görlitz. 1663. One melody.

Joh. Crüger's Praxis pietatis. Peter Sohren. Frankfurt, 1668.

Four melodies with figured bass. Another edition, 1693, has one.

Preussisches Kirchen- Schul- u. Haus-Gesangbuch. 1675, and again in 1690 has five melodies. Another edition, 1702, has eight.

Musikalischer Vorschmack. Peter Sohren. 1683. Four melodies with bass.

Neue Christliche Lieder. H. G. Demme. Gotha, 1799. Nos. 33 to 44, melodies by Eccard, Burck, etc.

Dr. Martin Luther's deutsche geistliche Lieder. C. v. Winterfeld. Leipzig, 1840. Nos. 6, 9, 13 from Geistliche Lieder 1597, vol. ii.

MSS.

In the Augsburg Stadtbibliothek: MS. 26 (1578); two motets *a* 5 voci, 'Vultum tuum diprecabuntur' and 'Terribilis est locus iste.' A Kyrie *a* 4 voci. MS. 28 (1579) Missa *a* 5 voci, 'Mon cœur se recommande à vous.' This Mass is also in the Munich Hofbibl. (Mus. MS. 57) dated: 'Auctore Joanne Eccardo, Mulhusino, de Jacobi Fuggeri Musico. 1578,' which is altered in another handwriting to 1598. From this MS. the Kyrie, Sanctus, and Agnus Dei were scored and published by Fr. Wüllner, *Chorübungen der Münchener Musikschule*, 1895.

In the Breslau Stadtbibl. MSS. 12, 17, 18, 20, 32, and 137 contain many of the Geistliche Lieder, publ. 1597. In the Königsberg Universitätsbibl.-Motets: *a* 5 voci, 'Divitias quaerant alii' (with Basso continuo) and 'Kein edler Ding' (Discantus missing); *a* 6 voci, 'Gott ist mein Heil' (two copies) and 'Nuper saevus amor' (Discantus missing). Masses: *a* 5 voci, 'Domine ad adjuvandum' and 'Veni sancte spiritus;' *a* 6 voci, 'Domine quid multiplicati.' Also compositions in MSS. 66, 67, 69, 75 to 79, and 394.

In the Liegnitz Königl. Ritter-Akademie Bibl., in MSS. 15, 18, 19, 20, and 23, are fifteen different Geistliche Lieder for 4 and 5 voices.

Eitner (*Quellen-Lexikon*) also gives a large number of MSS. in the Berlin Königl. Bibl.; a five-part motet (Codex 96) in the Nuremberg Lorenzkirche Bibl.; and 'O Freude über Freude,' for double choir (MS. 278, No. 10, in Score) in Dresden Hofbibliothek. C. S.

ECCLES, or EAGLES, Solomon, born in 1618; his ancestors for three generations had been musicians, and he was from about 1647 a teacher of the virginals and viols, a pursuit from which he for some years derived £200 a year (see his *Musick-Lector*) but embracing the tenets of Quakerism about 1660, he abandoned his profession, broke all his instruments, and burned them, together with his music books (the value of the whole being more than £24), on Tower Hill, and adopted the trade of a shoemaker. [His vagaries during the early part of Charles II.'s reign, and particularly during the great plague of 1666, when he ran naked through the town with a brazier of burning brimstone on his head, point to a deranged intellect.] In 1667 he published a curious tract entitled *A Musick-Lector, or, The Art of Musick . . . discoursed of, by way of dialogue between three men of several judgments; the one a Musician . . . zealous for the Church of England, who calls Musick the gift of God: the other a Baptist who did affirm it to be a decent and harmless practice: the other a Quaker (so called) being formerly of that art doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God*—from which the foregoing particulars are gathered. [He accompanied George Fox to the West Indies in 1671, and organised Quakerism there. He was in New England in 1672, was prosecuted in 1680 at Barbadoes for seditious words.] He is supposed to have resumed his profession and contributed several ground basses with divisions thereon to 'The Division Violin.' [He died Feb. 11, 1683, and was buried at Spitalfields.]

His eldest son, JOHN, was born in London about the middle of the 17th century.[1] He learned music from his father, and about 1681 became engaged as a composer for the theatre, in which occupation he continued for upwards of a quarter of a century. Among the earlier plays to which he wrote music, are 'The Spanish Friar,' 1681; 'The Lancashire Witches,' and 'The Chances,' 1682; 'The Richmond Heiress,' 1693; and 'Love for Love,' 1695. Of the pieces to which he contributed, the most important (musically considered) were 'Don Quixote' (with Purcell), 1694; 'The Loves of Mars and Venus,' (with Finger) 1696, and a revival of 'Macbeth' in 1696; 'Europe's Revels for the Peace,' 1697; 'The Sham Doctor,' 1697; 'Rinaldo and Armida,' 1699; and 'Semele,' 1707. A longer list of the plays will be found in the *Dict. of Nat. Biog.* In 1700, after the death of Dr. Nicholas Staggins, Eccles was appointed master of the King's Band of Music, in fulfilment of the duties of which office he composed numerous birthday and New Year's odes. He had been a member of the band since 1694, when he gained the second of the four prizes given for the best compositions of Congreve's masque, 'The Judgment of Paris'; the first being awarded to John Weldon, and the third and fourth to Daniel Purcell and Godfrey Finger. The score of Eccles's music for this piece was printed. [In the same year he wrote music to Congreve's 'Way of the World.'] In 1701 he set the ode written by Congreve for the celebration of St. Cecilia's Day in that year; [and in 1702 wrote music for the coronation of Queen Anne]. About 1710 he published a collection of nearly one hundred of his songs, comprising many of those which he had written for no fewer than forty-six dramatic pieces. The freshness and flow of Eccles's melodies rendered his songs universal favourites. In the latter part of his life he gave up all professional pursuits, except the annual production of the birthday and New Year's odes, and retired to Kingston-upon-Thames for the diversion of angling, to which he was much attached. He died at Kingston, Jan. 12, 1735.

HENRY, second son of Solomon, was a violinist of considerable ability, and a member of the King's Band from 1694 to 1710; conceiving himself neglected in England, he betook himself to Paris, where he was admitted a member of the French King's Band. In 1720 he published at Paris, in two books, Twelve Solos for the Violin written in the style of Corelli. [He was living in Paris in 1735, and Mendel's *Lexikon* gives 1742 as the date of his death, but without giving any authority.]

THOMAS, youngest of the three sons of Solomon, studied the violin under his brother Henry, and became an excellent performer. Being idle and dissipated, he gained a scanty and precarious subsistence by wandering from tavern to tavern in the city and playing to such of the company as desired to hear him. W. H. H.

ECCLESIASTICON. A collection of classical church music in score, published by Diabelli & Co. (now Schreiber) of Vienna. Its contents are as follows:—

No.	
1-20.	Michael Haydn, Graduales.
21.	Horzalka, Missa Solennis. op. 27.
22.	Stadler, Salvum fac.
23.	Do. Magna et mirabilia.
24.	Mozart, Regina cœli.
25-34.	Cherubini, Offertorium and Graduales.
35.	Stadler, Delectare.
36.	Do. Si Deus.
37.	J. S. Bach, Chorus, Da pacem.
38.	Winter, Dominus Israel.
39.	Sechter, Mass, Graduale, etc.
40.	Albrechtsberger, Offertorium.
41-62.	Michael Haydn, Graduales.
63.	Czerny, six Graduales.
64.	Reissiger, Grand Mass in E♭.
65.	Mozart, Tremendum.
66.	Sechter, Salve Regina and Ave Maria.
67.	Worzischek, Offertorium.
68.	Geiger, Mass.
69-71.	Assmayr, Offertoriums.
72.	Mozart, Offertorium in F.
73.	Seegner, Mass in F.
74.	Sechter, Missa Solennis in C.
75.	Mozart, Sancti et Justi.
76.	Seegner, Grand Mass in E♭.
77.	Do. Mass in D.
78.	Beraneck, Offertorium

ECHO. The organs built immediately after the Restoration generally contained what was then a novelty in England, called the Echo. This consisted of a repetition of the treble portion of a few of the leading stops of the organ, voiced softly, shut up in a wooden box, placed in some remote part of the organ case—usually behind the desk-board—and played upon by a separate half row of keys. The 'echo effect' enjoyed great popularity for many years, and exercised an influence on much of the contemporary music both for voices and instruments. Purcell in some of his anthems exhibited a predilection for the loud and soft contrast; while most of the pieces written for keyed instruments abounded with recognitions of it up to the time of Handel, whose

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[1] [Eitner and Riemann give 1668 as the date of birth, apparently taking the statement from *Brit. Mus. Biog.* This would make him only thirteen years old when he began to write music for the theatre, and no evidence for the date is forthcoming.]

Concertos, Suites, etc., gave fresh impetus to the popular taste. [CORNET.] [Modern echo organs are often placed at a distance from the main body of the instrument, with which they are connected by electricity; they generally possess a manual of their own, sometimes (as at Norwich and Westminster), styled a 'Celestial Organ.' At St. Paul's, when it is played from the Solo manual, and used to accompany the voice of the priest at the altar, it is called the 'Altar Organ.' T. E.] E. J. H.

ECHOS DU TEMPS PASSÉ. One of those popular collections of which the French have so many. It embraces Airs, Brunettes, Chansons à boire, Chansons à danser, Noëls, Rondeaux, Gavottes, Musettes, Minuets, from the 12th to the 18th centuries, by Adam de la Hale, Lasso, Marot, Arcadelt, Ronsard, Charles IX., Louis XIII., Lulli, Rameau, Couperin, Rebel, etc., edited with accompaniments by J. B. Weckerlin, in 3 vols. 8vo (Durand, Paris).

ECK, JOHANN FRIEDRICH, an eminent violin player, born 1766 at Mannheim, where his father was a horn player in the band. He was a pupil of Danner, and soon rose to be one of the best violin players in Germany. Reichardt of Berlin speaks of him as having all the qualities of a really great player—large tone, perfect intonation, taste and feeling, and adds that, with the single exception of Salomon, he never heard a better violinist. From 1778 to 1788 Eck was a member of the band at Munich, and afterwards conducted the opera of that town. In 1801 however, having married a lady of rank and wealth, he quitted Germany and spent the rest of his life in Paris, and in the neighbourhood of Nancy. [Riemann gives the date of his death as 1809 or 1810 and the place as Bamberg.] Eck published four Concertos for the violin, and a Concertante for two Violins.

His most distinguished pupil was his brother FRANZ, also an eminent violin player, born at Mannheim, 1774. He entered the band at Munich while very young; but, driven from that city by a love-affair, he travelled in 1802 through Germany, and gained a great reputation as violinist. The Duke of Brunswick was at that time looking out for a master on the violin for Spohr, then eighteen, in whose rising talent he took a lively interest. He invited Eck to Brunswick and confided to him the technical education of the future great musician. They at once set out on a tour to Russia, Spohr getting instruction at the places where the journey was broken, but otherwise profiting chiefly by hearing his master. In his autobiography he speaks very highly of Eck as a violin player. He describes his style as powerful without harshness, exhibiting a great variety of subtle and tasteful *nuances*, irreproachable in his execution of difficult passages, and altogether possessing a great and peculiar charm in performance. On the other hand, Eck was evidently an indifferent musician, unable to enter into the compositions of the great masters, and showing great incapacity in his own attempts at composition. That he was not ashamed to pass off unpublished compositions of his brother and other composers under his own name confirms the low estimate of his general character to be gathered from Spohr's narrative. On arriving at St. Petersburg in 1803 he met with great success, and was appointed solo-violinist to the Court, but becoming involved in a scandalous affair, he fell into disgrace and was transported by the police over the Russian frontier. His health broke down and he became insane. After living in the care of his brother at Nancy he appears to have died in a lunatic asylum at Strasburg in 1804. Eck's importance in musical history rests mainly on the fact of his having been the master of Spohr, and thus having handed over to that great artist the traditions and principles of the celebrated Mannheim school of violin-playing. P. D.

ECKERT, CARL ANTON FLORIAN, violinist, pianist, composer, and conductor, born at Potsdam, Dec. 7, 1820. Left an orphan at an early age he was brought up in barracks by his father's comrades, but owed his education to the poet F. Förster of Berlin, who had him taught by Greulich, H. Ries, and Rungenhagen. His early ability was remarkable, not only as a player, but as a composer. By the age of ten he had completed an opera, 'Das Fischermädchen,' by thirteen an oratorio, 'Ruth,' and by twenty another, and both these were performed, and are warmly praised in the *A.M.Z.* of the time. He studied under various musicians, and in 1839 had the good fortune to become a pupil of Mendelssohn's at Leipzig. With characteristic sympathy for talent Mendelssohn gave him great encouragement, attached himself warmly to him, spoke of him as 'a sound, practical musician,' and corresponded with him. His oratorio 'Judith' was performed by the 'Sing-Akademie' in Berlin in 1841, and in the following year the King of Prussia sent him to Italy for two years. On his return he composed an opera, 'Wilhelm von Oranien,' which was successfully performed in Berlin (1846) and at the Hague (1848). In 1851 he became accompanist to the Italian theatre in Paris, then accompanied Sontag on her tour in the United States, returning to Paris in 1852 as conductor of the Italian Opera. In 1853 he was called to Vienna to take the direction of the Court Opera, a post which he filled with great ability and distinction. But none of these things could satisfy him, and in 1860 he went to Stuttgart as capellmeister in Kücken's place. This, too, he threw up in 1867; but in 1869 he was suddenly appointed to the head directorship at Berlin in place of Dorn, who was pensioned to make way for him. [He died in Berlin, Oct. 14,[1] 1879.] Eckert was one of the first conductors of his day, but as a composer he is hardly destined to live. He composed three operas, much church music, a symphony, a trio, and many pieces of smaller dimensions; but none has made anything that can be called an impression, unless it be a few songs (his so-called 'Echo Song' is still a favourite with high sopranos) and a fine violoncello concerto. M. C. C.

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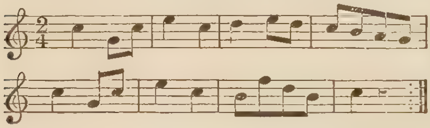
[1] The fact that an obituary notice appeared in *The Times* of Oct. 16, is sufficient refutation of Riemann's statement that he died on Oct. 17.

ÉCOSSAISE. A dance, as its name implies, of Scotch origin. It was at first accompanied by the bagpipes, and in its original form was in 3–2 or 2–4 time. The modern Écossaise, however, is a species of contredanse in quick 2–4 time, consisting of two four-bar or eight-bar sections, with repeats. Franz Schubert wrote a number of Écossaises for the piano, which will be found in his opp. 18, 33, 49, and 67. The following example of the first part of an Écossaise dates from the commencement of the 18th century.



E. P.

EDDY, Clarence, an excellent and well-known American organist, teacher, and composer, was born at Greenfield, Massachusetts, June 23, 1851. His musical leanings were manifested during his childhood, when he showed also a notable skill in improvisation. Such instruction as was procurable in his native town was given to him until he had reached the age of sixteen, when he was sent to Hartford, Connecticut, and placed under the care of Mr. Dudley Buck. Within a year he was appointed organist of the Bethany Congregationalist Church, Montpelier, Vermont. In 1871 Eddy went to Berlin, where for two years and a half he studied under August Haupt and A. Loeschhorn. His progress was rapid and thorough, and he afterwards undertook a successful concert tour through Germany, Austria, Switzerland, and Holland. On his return to the United States in 1874 he was appointed organist of the First Congregational Church, Chicago. He soon took a prominent position in the musical life of the young city, and has ever since held it. While organist at the church last named he gave his first series of organ concerts, twenty-five in number, the programmes of which included examples of organ music in all reputable schools. In 1876 he became general director of the Hershey School of Musical Art, and soon after married its founder, Mrs. Sara B. Hershey. The institution has been peculiarly successful in the training of organists and singers. A series of one hundred weekly concerts was given by Eddy on the organ belonging to the school. In all, some 500 works were played. No composition was repeated, and no important composer or style was omitted from representation. Several famous composers wrote pieces for the 100th concert, June 23, 1879. Eddy has since given organ concerts in many other cities of the Union, and toured in Europe in 1897-98, etc. He translated and published, in 1876, Haupt's *Theory of Counterpoint and Fugue.* He has also published two collections, 'The Church and Concert Organist' (1882 and 1885). Eddy's compositions for the organ are in the classic forms, embracing preludes, canons, and fugues. From 1879 he was organist of the First Presbyterian Church, Chicago, where he conducted the Philharmonic Vocal Society for some years. F. H. J.

EDWARDS, Henry John, born at Barnstaple, Devon, Feb. 24, 1854. Was at first a pupil of his father, John Edwards (1808-94), a distinguished Devonshire organist, and afterwards studied in London, with Sterndale Bennett, Macfarren, H. C. Banister, and G. Cooper. He took the degree of Mus.B. at Oxford in 1876, and proceeded to that of Mus.D. in 1885. In 1886 he succeeded his father as organist of Barnstaple Parish Church and conductor of the Easter Musical Festival Society. In 1896 he became conductor of the Exeter Oratorio Society. He has done fine work as a teacher and promoter of musical culture in the west of England, and among his compositions are many works of earnest aim and originality of idea, although they have little in common with the ultra-modern style of music. A setting of Psalm cxlv. was given at Barnstaple; an oratorio, 'The Ascension,' at Exeter, 1888; a motet, 'Praise to the Holiest,' at the Hereford Festival, 1891; a cantata, 'The Epiphany,' at Barnstaple, 1891. Two more oratorios, much church music, songs, part-songs, etc., and a triumphal march played at the Promenade Concerts at Covent Garden in 1883, may also be mentioned. (*Brit. Mus. Biog.*) M.

EDWARDS, H. Sutherland, historian and litterateur; born at Hendon, Middlesex, Sept. 5, 1829. His musical works comprise *History of the Opera . . . from Monteverde to Verdi . . .* 2 vols. (1862); *Life of Rossini* (1869); *The Lyric Drama . . .* 2 vols. (1881); *Rossini*, a smaller work, for *Great Musicians* series (1881); *Famous First Representations* (1887); *The Prima Donna*, 2 vols. (1888). Mr. Edwards has passed much time abroad as special correspondent, and his book *The Russians at Home* (1861) contains many notes on Russian music. For many years he acted as critic to the *St. James's Gazette.* G.

EDWARDS, Richard, a native of Somersetshire, born about 1523. He was educated under George Etheridge, 'one of the most excellent vocal and instrumental musicians in England'—Regius Professor of Greek at Oxford in 1553. On May 11, 1540, he was admitted a scholar of Corpus Christi College, Oxford. In 1547, on the foundation of Christ Church College, he became a student there, and in the same year graduated as M.A. In 1561 he was appointed Master of the Children of the Chapel Royal in succession to Richard Bower. He was admitted a member of Lincoln's Inn on Nov. 25, 1564, and at Candlemas following (Feb. 2, 1565) produced a play there, acted by his own choir boys, the 'Children of the Quene's Chappell,' for which he received 53s. 4d. Edwards was the compiler of and chief contributor to the collection of poems called 'The Paradise of Dainty Devices,' which was not, however, published until 1576, ten years after his death. He was the author of a play called 'Palamon and Arcite' acted before Queen Elizabeth in the Hall of Christ Church, Oxford, Sept. 3, 1566. This performance so pleased Elizabeth that she sent for the author and 'gave him promise of reward.' Unless however this promise was very promptly fulfilled it must have been profitless to Edwards, as he died on Oct. 31 following. His only extant play is 'Damon and Pithias' published 1571. But few examples of his skill in composition remain. The beautiful part-song, 'In going to my naked bed,' has been conjecturally assigned to him by Sir John Hawkins, and, as it is certain that he wrote the verses, it is highly probable that he also composed the music, but there is no proof of it. His charming little poem 'The Soul's Knell,' said to have been written on his death-bed, is still admired. See also *Dict. of Nat. Biog.* W. H. H.

EEDEN, Jean Baptiste van den, was born at Ghent, Dec. 26, 1842. He was a pupil at the Conservatoriums of Ghent and Brussels, and at the latter place, in 1869, won the first prize for composition with a cantata called 'Fausts laatste nacht.' Nine years later he succeeded Huberti as Director of the Mons Conservatoire. He has written an opera 'Numance' (produced at Antwerp in 1897), several oratorios, viz. 'Brutus,' 'Jacqueline de Bavière,' 'Jacob van Artevelde,' 'Le Jugement dernier'; the cantatas 'Het Woud' and 'De Wind'; a symphonic poem called 'La lutte au XVI^{me} siècle'; a scherzo, some suites, a 'Marche des esclaves,' etc., for orchestra, and many songs and part-songs. H. B.

EGMONT. Beethoven's music to Goethe's tragedy of 'Egmont'—an Overture, two Soprano songs, four Entr'actes, Clara's death, a melodram, and a Finale, ten numbers in all—is op. 84, and was written in 1809 and 1810, the overture apparently last of all. The conclusion of the overture is identical with the finale to the whole. It was first performed on May 24, 1810, probably in private. To enable the music to be performed independently of the play, verses have been written with the view of connecting the movements, in Germany by Mosengeil and Bernays, and in England by William Bartholomew. G.

EHLERT, Ludwig, born at Königsberg, Jan. 13, 1825, pianist and composer, but chiefly known as a cultivated critic and litterateur. [He studied under Mendelssohn at the Leipzig Conservatorium in 1845, and after further studies in Vienna, settled in Berlin in 1850. For some years he stayed in Italy, directing the Società Cherubini in Florence, up to 1869, where he taught for two years at Tausig's school in Berlin, subsequently going to Meiningen as teacher to the Ducal court, and finally to Wiesbaden, where he died from an apoplectic seizure, Jan. 4, 1884.] His *Briefe über Musik* (Berlin, 1859) contain notices of Beethoven, Mendelssohn, Schumann, Wagner, Weber, Schubert, Chopin, Berlioz, and Meyerbeer, which, without being technical, are often happily characteristic. These have been translated into English by F. R. Ritter (Boston, U.S., 1870). Still more valuable are his *Römische Tage*, 1867, and *Aus den Tonwelt* (1877), containing his latest contributions to the *Deutsche Rundschau*, etc. His compositions are ambitious, and embrace overtures to 'Hafiz' and 'The Winter's Tale,' a 'Spring Symphony'—performed with success at Berlin and Leipzig; a 'Requiem für ein Kind,' repeatedly performed with success; a Sonate romantique, Lieder, etc. M. C. C.

EHRLICH, Alfred Heinrich, an eminent pianist, critic and author, was born at Vienna on Oct. 5, 1822. He came of an Hungarian stock and early showed great musical talent. He studied the pianoforte under Henselt, Bocklet and Thalberg, and Sechter was his master in composition. After a longish stay in Bucharest, where he devoted himself to music, he was called to Hanover as Court-pianist to King George V. Here he lived several years and enjoyed a position of great respect, both for his musical gifts and for his high character. He took a keen interest in current events, and acted as political correspondent to the *Allgemeine Zeitung*. He spent the years 1855-57 at Wiesbaden, London and Frankfort-on-Maine, and finally settled in Berlin in 1862. He taught the piano at the Stern Conservatorium from 1864 to 1872, and again from 1886 to 1898, and also had many private pupils, of whom Felix Dreyschock is perhaps the best known. He received the title of Professor in 1875. He has written several works for the piano, *e.g.* 'Concertstück in Ungarischer Weise,' 'Lebensbilder,' Variations on an original Theme, etc.; but he is more widely known as a first-rate critic and writer about music. He has contributed largely to the *Berliner Tageblatt*, *Die Gegenwart*, and *Die neue Berliner Musikzeitung* as musical critic; he has written novels, in which music plays an important part, and many monographs on musical and æsthetic questions, amongst which *Lebenskunst und Kunstleben*, *Kunst und Handwerk*, and *Die Musik-Aesthetik in ihrer Entwickelung von Kant bis auf die Gegenwart* are perhaps the chief. He writes with considerable humour, and has a remarkable insight into the principles underlying beauty of sound and form. H. B^{y}.

EIBENSCHÜTZ, Ilona, eminent pianist, born at Budapest, May 8, 1873, made her first appearance as a child of six at Vienna, and travelled in Russia, Germany, Denmark, Sweden, Norway, etc. until she was ten years old, studying during part of that time, and until 1885, at the Vienna Conservatorium with Professor Hans Schmitt. She studied at Frankfort with Madame Schumann for four years, and after playing to Rubinstein, Liszt, and many other musical notabilities, her career as a mature artist began in 1890, when she played at one of the Gürzenich Concerts at Cologne; the Leipzig Gewandhaus and the Richter Concerts in Vienna followed next, and on Jan. 12, 1891, she made her first appearance in England at a Monday Popular Concert, playing Schumann's 'Études Symphoniques,' and in Beethoven's sonata in A for piano and violoncello with Piatti. Her success was emphatic, and until her marriage with Mr. Carl Derenburg in 1902, she was one of the most highly esteemed of all the pianists that came regularly before the London public. Her charming individuality of style, in which an ardent, impulsive nature was united with the highest artistic ideals, and a true reverence for all that is great in music, makes her a most interesting interpreter of music of all schools; and the fact of her long friendship with Brahms, whose unbroken intimacy she enjoyed from 1891 till his death, gives to her performances of his later works an authority to which very few players can lay claim. M.

EICHBERG, Julius, born at Düsseldorf, June 13, 1824, came of a musical family, and received his first instruction from his father. When but seven years old he played the violin acceptably. Regular teachers were employed for him after he had reached his eighth year, among them Julius Rietz, from whom he received lessons in harmony. In 1843 Eichberg entered the Conservatoire at Brussels, then under the direction of Fétis, and graduated in 1845 with first prizes for violin-playing and composition. He was then appointed a professor in the Conservatoire at Geneva, where he remained eleven years. In 1857 he went to New York, and two years later to Boston, where he died Jan. 18, 1893. He was director of the orchestra at the Boston Museum for seven years, beginning in 1859, and in 1867 established the Boston Conservatory of Music, which enjoyed in the United States a high reputation, especially for the excellence of its violin school. Eichberg's compositions are many and in various forms, for solo voices, chorus, violin, string quartet, pianoforte, etc. He prepared several text-books and collections of studies for the violin, and collections of vocal exercises and studies for the use of youths in the higher classes of the public schools. Eichberg's operettas were very successful. He produced four—'The Doctor of Alcantara,' 'The Rose of Tyrol,' 'The Two Cadis,' and 'A Night in Rome.' F. H. J.

EIGHT-FOOT pitch (or *tone*) is a term employed to denote that the pitch of the stop is the same as that of the open diapason and kindred open stops of ground tone upon the manuals, the lowest (CC) pipes of which approach eight feet in length. When the pipes of a stop are of only half the true open tone length, and stopped at the top to produce the octave below, the distinguishing term *tone* is used—*e.g.* stopped diapason, 8 ft. *tone*. T. E.

EILEEN AROON, or Robin Adair. All Irish authorities are agreed that the words of the Irish song of 'Eibhlin a ruin' were written by Carrol O'Daly about the year 1385 or 1386. His death is chronicled by all the native annalists as having occurred in the winter of 1404-5. His name, Carrol, has incorrectly been translated Charles and Gerald, but he was certainly a singer of repute, as the annalists style him '*chief composer of Ireland, and musical doctor of the county of Corcomroe*' (Co. Clare).

There is no doubt that the words were written before the year 1400. Shakespeare alludes to it—quoting the famous thrice-repeated 'Ducdame,' which occurs in the song—and in 'Coriolanus' he quotes 'a hundred thousand welcomes'—the original phrase first occurring in the last verse of 'Eibhlin a ruin'—now a common Irish salutation: 'Cead mile failte.'

As now known, the tune was taken down by Cornelius Lyons, harper to the Earl of Antrim in 1702-3, and Denis Hampson introduced it into Scotland in 1714-15. It was first printed in 1721, and again by Neale, of Dublin, in 1727. Its popularity in England dates from 1729, when it was sung in Charles Coffey's 'Beggar's Wedding' (first performed in Dublin in 1728), a ballad opera played in London during that year at Drury Lane and the Haymarket, and in two rival booths at Bartholomew Fair (Morley's *History of Bartholomew Fair*).

A parody on the original song was written in 1734, commemorating the visit of Robin Adair, an Irish M.P., to Puckstown, near Artane, Co. Dublin. It commences:—

> You're welcome to Puckstown,
> Robin Adair.

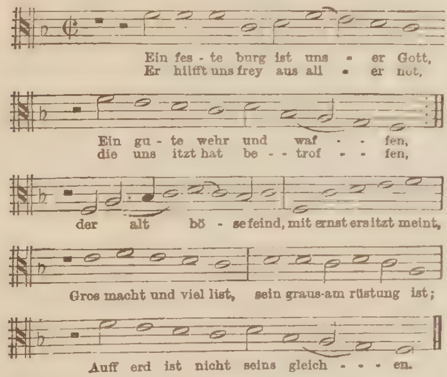
The date of this parody can easily be proved, as Robin himself died in 1737. It became very popular and soon wandered to Scotland—set to the tune as adopted by Moore—but in the Scotch printed versions in *The Lark* (1765) the Irish place-name 'Puckstown' appears as 'Paxton.'

Meantime, the original Irish song, in a phonetic version, was sung in the Dublin theatres from 1731 to 1741, and it was in this form it was heard by Handel during his Irish visit. In 1743, at the benefit of Thomas Lowe the great English tenor in Dublin, Mrs. Storer sang it phonetically, and the same version was subsequently sung by Tenducci and Leoni. The original Irish 'Tioch faidh (me) no'n bhfanfaidh tu,' given as 'Ducca tu no'n vonatu,' was the source of Shakespeare's 'Ducdame.'

The Scotch version of 'Robin Adair' was written by Lady Caroline Keppel in 1753 or 1754, and was sung by Tenducci (after the Irish version) at Ranelagh in 1762. Lady Caroline was married to Robert Adair in Feb. 1758, and the Irish hero of the Scotch version died in 1790. The Irish version held its own ground, and was set by Haydn for Thomson in 1803, being used by Moore, four years later, for 'Erin, the tear and the smile,' in the first volume of the 'Irish Melodies.'

It only remains to add that the generally received version of the Scotch 'Robin Adair' was popularised by Braham in the years 1811-13, the music being arranged by Wm. Reeve; the singer was probably responsible for the 'Scotch Snap' in each line of the refrain, a device which, uncharacteristic though it be, was adopted by Boieldieu in 'La Dame Blanche.' W. H. G. F.

EIN' FESTE BURG. Luther's version of Psalm xlvi. The hymn was probably written at Coburg, 1530; the tune seems to have appeared first in 'Psalmen und geistliche Lieder,' Strasburg, Wolfgang Köphl, probably 1538. The form of the tune now in use is that given by Sebastian Bach in various cantatas, especially in that called by the name of the hymn, 'In Festo Reformationis' (Bach-Gesellschaft, xviii. No. 80), and differs somewhat from Luther's original. The words have also been modernised. We give both words and melody in their first shape from von Winterfeld's *Luther's deutsche geistliche Lieder*.


Ein fes - te burg ist uns - er Gott,
Er hilfft uns frey aus all - er not,
Ein gu - te wehr und waf - - fen,
die uns itzt hat be - - trof - - fen,
der alt bö - se feind, mit ernst ers itzt meint,
Gros macht und viel list, sein graus-am rüstung ist;
Auff erd ist nicht seins gleich - - - en.

The tune has been used as the foundation of various pieces of music, such as Bach's cantata just referred to; the Finale of Mendelssohn's 'Reformation Symphony'; a Fest-ouvertüre by O. Nicolai; an overture by Raff; and Wagner's 'Kaisermarsch.' It is also largely employed by Meyerbeer in 'Les Huguenots.' G.

EISTEDDFOD (Welsh, 'a sitting of learned men'). These musical and literary festivals and competitions originated in the triennial assembly of the Welsh bards usually held at Aberffraw, the royal seat of the Princes of North Wales and Anglesey, at Dynevor in South Wales, and at Mathravael, Merionethshire, for the regulation of poetry and music, for the conferring of degrees, and electing to the chair of the Eisteddfod. The antiquity of this ceremony is very high, mention being made of an Eisteddfod in the 7th century at which King Cadwaladr presided. Those bards only who acquired the degree of 'Pencerdd' (chief minstrel) were authorised to teach, and the presiding bard was called Bardd Cadeiriawg—the bard of the chair—because after election he was installed in a magnificent chair, and was decorated with a silver or gold chain, which he wore on his breast as a badge of office. His emoluments from fees were considerable. Persons desiring to take degrees in music were presented to the Eisteddfod by a Pencerdd, who vouched for their fitness, the candidates being required to pass through a noviciate of three years, and to study for further several periods of three years before advancement to each of the three higher degrees. It is now difficult to define the status of the titles conferred, but they cannot be considered more than historical names or complimentary distinctions, often bestowed by the Eisteddfodau upon persons who had but little knowledge of music. After being discontinued for some time the Eisteddfodau appear to have been revived in the reigns of Edward IV., Henry VII., Henry VIII., and Elizabeth. In 1450 what has been called 'The great Eisteddfod of Carmarthen,' was held in that town, with the king's sanction; and another meeting was held in South Wales in Henry VII.'s reign, of which no records are preserved. In 1523, at Caerwys, Flintshire, an Eisteddfod was held, at which many eminent men were present; and on May 26, 1567, there was another at the same place, under a commission granted by Queen Elizabeth. Still more memorable was the congress at Bewpyr Castle in 1681, under the auspices of Sir Richard Bassett. In 1771 the Gwyneddigion, a society established in London for the cultivation of the Welsh language, promoted several of these meetings in North Wales; and in 1819 the Cambrian Society held a great Eisteddfod at Carmarthen, at which the Bishop of St. David's presided. Mr. John Parry, who was a chief promoter of this society, and its registrar, edited the Welsh melodies for it, and in recognition of his efforts a concert was given to him at Freemasons' Hall on May 24, 1826, at which Miss Stephens, Braham, Mori, Lindley, and others assisted, followed by a dinner, at which Lord Clive presided. In later years the revival of these meetings was promoted by Sir Benjamin Hall (afterwards Lord Llanover); and at one of them, held in 1828 at Denbigh, the Duke of Sussex was present, and Sir Edward

Mostyn president. The Eisteddfodau are now annually held at several places in or out of the Principality, the leading Welsh musicians taking part in the concerts, which usually follow the competitions for the prizes. There is no special day for holding the Eisteddfod, but according to an ancient regulation the meeting is not considered 'legal' unless it be proclaimed at a 'Gorsedd' a twelvemonth and a day beforehand. Strictly speaking, the Eisteddfodau are no longer 'national,' except that they have retained or revived some of the quaint formalities which marked the ancient meetings. C. M.

EITNER, Robert, born at Breslau, Oct. 22, 1832, now living in Berlin; founder in 1868 of the Gesellschaft für Musikforschung, editor of and contributor to the valuable historical periodical *Monatshefte für Musikgeschichte.* He edited a *Verzeichniss neuer Ausgaben alter Musikwerke . . . bis zum Jahre 1800* (Berlin, 1871), which, though singularly defective as regards the English[1] School, is a useful catalogue. More recently he edited, in conjunction with Haberl, Langerberg, and C. F. Pohl, a valuable *Bibliographie der Musik-Sammelwerke des 16. und 17. Jahrhunderts* (Berlin, 1877). [The most important of his publications is the *Quellen-Lexikon* (begun 1900, completed 1904), a work which, though not absolutely faultless, marks a great advance, in trustworthiness of information, over anything else of the kind. Eitner has edited Sweelinck's organ works, and other things for the Maatschappij tot bevordering der Toonkunst (see Vereeniging).] His papers on Peter Sweelinck (Berlin, 1870) and Arnold Schlick are of importance. F. G.

ELECTRIC, and ELECTRO-PNEUMATIC, ACTION. See Organ.

ELEGY (ἔλεγος). In its original sense a poem always of a sad and touching character, and generally commemorative of some lamented decease (*e.g.* Gray's 'Elegy'); subsequently such a poem with music; and still more recently a piece of music inspired by the same feeling and suggested by a like occasion, but without poem, or any words whatever. The elegy has taken many musical forms; that of the vocal solo, duet, trio, quartet, etc., with or without accompaniment; of the instrumental solo for the violin, pianoforte, or other instrument, and of the concerted piece for stringed or other instruments. One of the most beautiful specimens of the first class extant is Beethoven's quartet in memory of the deceased wife of his friend Baron Pasqualati ('Elegischer Gesang,' op. 118). In the score of Handel's 'Saul' the lament of the Israelites over the king and Jonathan is entitled 'Elegy.' Of the second we have Dussek's 'Élégie harmonique' on the death of Prince Louis Ferdinand of Prussia, for piano solo. Better known than either of these to the modern concert-goer is Ernst's 'Élégie' for violin solo with piano accompaniment. Of the third class a better instance can hardly be cited than Sullivan's overture 'In Memoriam,' which is in truth an elegy on the composer's father. [Stanford's setting of Walt Whitman's 'Elegiac Ode,' op. 21, and his 'Elegiac Symphony' in D minor, may also be referred to as especially appropriate examples of the musical expression suggested by the word.] J. H.

ELEVENTH, Chord of the. The name given to a chord built up from the dominant root, by a series of super-imposed thirds. [See Day.] A common form of it occurs in the second inversion with the ninth minor, and with the root and third omitted.

ELFORD, Richard, was educated as a chorister in Lincoln Cathedral. His voice changing to a fine counter-tenor he became a member of the choir of Durham Cathedral. About the commencement of the 18th century he came to London, and was engaged as a singer at the theatre. On August 2, 1702, he was sworn-in as a gentleman of the Chapel Royal, a place being created expressly for him. He also obtained the appointments of vicar-choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. After a few years he withdrew from the stage, on which he had never been successful, owing to his ungainly figure and awkward action. Weldon, in the preface to the first book of his 'Divine Harmony' (six solo anthems composed expressly for Elford), and Dr. Croft, in the preface to his *Musica Sacra*, speak in high terms of Elford's voice and singing. He died Oct. 29, 1714. W. H. H.

ELGAR, Sir Edward, born at Broadheath, near Worcester, June 2, 1857, is the eldest surviving son of W. H. Elgar of Worcester, who held the post of organist of St. George's Roman Catholic Church in that city for thirty-seven years, was also a good violinist, and started a successful music-selling business. Both father and son at different times played in the orchestra of the Three Choir Festivals. Until he was fifteen years of age, Edward Elgar was at school at Littleton House, near Worcester, and often acted as assistant to his father at the organ. It was intended to send him to Leipzig for musical study, but the plan proved to be impossible, happily for the young composer's career. Scarcely ever can there have been a less strictly ordered musical education than his, or one that gave so many opportunities of becoming acquainted with various sorts of music. From boyhood he had attended the meetings of the Worcester Glee Club, and as the society's plans included occasional instrumental meetings, whereat Elgar was accustomed to lead the orchestra, he acquired a knowledge of the music of Corelli and Haydn, as well as of the masterpieces among English glees. In 1877 he visited London and took a

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[1] He omits all mention of the collections of Barnard (1641), Boyce (1778), and Arnold (1790), as well as Morley's 'Triumph of Oriana' (1601).

SIR EDWARD ELGAR

short course of violin lessons from Mr. Pollitzer, these being the last actual lessons he ever had. No doubt his receptive nature profited by every means open to it; we hear of his playing the bassoon in a wind-instrument quintet, and writing much music for the combination. For five years from 1879 he held the post of bandmaster at the County Lunatic Asylum, the members of the band being the attendants of the institution. Accident provided him with a strange assortment of instruments, in writing and arranging for which he came to know the capabilities of each in a peculiarly intimate way. There can be no question that his sense of orchestral colouring was developed by such experiences as have been mentioned. Besides practising his art in and near Worcester, Elgar was a member of Stockley's orchestra at Birmingham, where, on Dec. 13, 1883, an Intermezzo by the young composer was played with much success. In the previous year he had visited Leipzig, staying for three weeks; it was also in 1882 that he was appointed conductor of the Worcester Amateur Instrumental Society, and wrote analyses for its programmes. In 1885 he became organist of St. George's Church, in succession to his father, and composed much music for the service of the Roman Church. Upon his marriage in 1889, he took up his residence in London, but, being unable to obtain a hearing, or any kind of encouragement from publishers or concert-managers, he withdrew in 1891 to Malvern, where, for some years more, he lived the humdrum life of a local professional musician, teaching and conducting as opportunity arose. In 1904 he removed to Hereford. His 'Froissart' overture was given at the Worcester Festival of 1890, but under conditions not the most favourable, since the Shire Hall was too small for the heavy orchestration of the work. It was not until the North Staffordshire Festival of 1896 that his name was realised as one of those claiming a place among the great composers. His 'Scenes from the Saga of King Olaf,' set to Longfellow's words, with additions by H. A. Acworth, C.I.E., was produced at Hanley and made a remarkable success. By this time, among his more important works, 'The Black Knight' (1893) and 'Scenes from the Bavarian Highlands' (1896) had been given by the Worcester Festival Choral Society, and a short oratorio, 'The Light of Life' (Lux Christi) was performed at the Worcester Festival of 1896. In the next four years, while repetitions were occasionally given of the works already mentioned, several new works won the general appreciation of musicians, and placed Elgar's name high among national composers. Queen Victoria's Diamond Jubilee (1897) suggested an 'Imperial March' and a cantata, 'The Banner of St. George'; and the year 1899 saw the production of two compositions which stand in the highest rank: the orchestral variations on an original theme were produced at a Richter Concert, June 19, 1899, and at the Norwich Festival of the same year the cycle of 'Sea Pictures' was sung by Miss Clara Butt. In both works it was abundantly evident that Elgar had reached a very high point, having acquired easy mastery over every imaginable orchestral device, and attained to so marked an individuality of expression that henceforth musicians would be able to recognise certain qualities as his own. The variations have a very original design, in that they constitute an enigma, a certain theme (not yet revealed), being capable of association with the actual theme of the variations. More than this, each variation is intended to stand for the musical portrait of one of the composer's friends, and extremely beautiful and characteristic many of them are, whether or not they resemble the persons portrayed. In the songs, a fine taste for poetry is displayed, and the skill with which the natural accent of the words is reflected in the music is very remarkable. The invention of the themes is strikingly fresh, and their treatment almost always felicitous. One thing which the composer has made his own, is the substitution of a minor tonic harmony at the end of a cadence where everything seems to point to a major close; it has by no means come to be a mannerism with him, but its use at the end of each verse of 'Where Corals Lie' (No. 4 of the set of songs already mentioned), and at the end of the chorus, 'Daughter of Ancient Kings,' in the Coronation Ode, gives to both passages an especial charm.

The mark made by the songs and the variations was so emphatic that the decision of the Birmingham Festival Committee for 1900 to ask Elgar for a longer work, to occupy a whole morning, was amply justified. Newman's great poem, 'The Dream of Gerontius,' naturally appealed to him strongly as a Catholic; and nowhere could a more sympathetic atmosphere have been imagined for its first performance than Birmingham, where such a work would have the support of the Oratorians, as well as the inestimable advantage of being conducted by Richter. No one who studies the score could for a moment imagine that the scheme was adopted in the manner usual with a 'commissioned' work; the poem had been for years in Elgar's mind, and no doubt many of the musical ideas had taken shape long before he was asked to write. Perhaps the great expectations of all the musical world were a bar to the complete success of the work; but, judged, as it seemed, exclusively on its merits, it did not at first appear to be an advance on what the composer had previously done. The poignant expression of the dying utterances of Gerontius, the solemnity of the death-scene and the commendatory words of the priest; the ethereal atmosphere of the opening of the second part, the treatment of the voice of the disembodied spirit, and above all, the exquisitely tender strains sung by the angel,—all these were fully realised; but, inasmuch as the hymn 'Praise to the Holiest' is the real climax of the poem, it seemed to many hearers that there was in its treatment a want of the cumulative power which some other masters have attained, and which would have brought into the whole work a unity and a sublimity which it was not felt to possess. Its reception by the public and press was scarcely enthusiastic, although quite favourable. The composer received the degree of Mus. D. at Cambridge on Nov. 22 of the same year.

A new period of Elgar's life began with the performance of 'Gerontius' at the Niederrheinische Fest in May 1902, of course in a German translation; at the close of the festival, Herr Richard Strauss made a speech in which he complimented the composer so highly that even the English musical public was moved by such an unheard-of tribute from abroad; and at the subsequent performances of the oratorio at the Sheffield and Worcester Festivals of the same year, the attendance on both occasions was so large that the timidity of the commonplace concert-givers of the metropolis was overcome, and several performances of the work have already taken place in London. The first was at the Westminster (Roman Catholic) Cathedral on June 6, 1903; and an experiment of unusual interest was tried in March 1904, when Covent Garden Theatre was given over for three days to an 'Elgar Festival,' at which were brought forward the most important of his miscellaneous works, and a new overture, 'In the South,' op. 50, a work of very remarkable beauty, besides 'Gerontius' and 'The Apostles.'

The Coronation of King Edward VII. gave Elgar new opportunities. A couple of military marches, called 'Pomp and Circumstance,' were played for the first time at the Promenade Concert of Oct. 22, 1901. The trio of the second of the pair was built on a tune of such breadth and generally attractive quality that its swing was irresistible; in spite of the objections of some musicians to it on the score of its immediate appeal to hearers of every class, its success was phenomenal, and in setting A. C. Benson's 'Coronation Ode' for a performance at Covent Garden Theatre (put off by reason of the King's illness), this tune became the climax of the composition.

'The Apostles,' produced at the Birmingham Festival of 1903, is ostensibly but a portion (parts I. and II.) of a sort of trilogy which is to culminate in a third section, dealing with the establishment of the Christian Church. It would therefore be unfair to blame it for any want of climax or even for any eccentricity of design, since all may be made logical when the third part completes the whole. It is perhaps not to be wondered at that, after the compliments paid the composer by the most advanced of modern German composers, and the adverse opinion passed by some superior persons upon the 'Pomp and Circumstance' tune, the composer should have adopted an ultra-modern style in this oratorio, and that it should be found so strange by some hearers as to call for censure.

The composer received the honour of knighthood in 1904.

The list of Elgar's works is not easy to arrange in order, as the system of opus-numbers has not been carefully followed, some of the numbers having been only filled up provisionally:—

1. Romance, vln. and orch.
2. Motets, one published ('Ave Verum').
3. Allegretto, vln. and pf. (?).
4. Three Pieces, vln. and pf. (?).
5. Two Songs.
6. Wind Quintet (MS.).
7. Sevillana, orch.
8. String Quartet (MS.).
9. Sonata, vln. and pf. (MS.).
10. Three Pieces, for orch. (Mazurka, Sérénade Mauresque, and Contrasts,—the Gavotte, 1700 & 1900).
11. Sursum Corda, for strings, brass, and organ.
12. Salut d'amour, vln. and pf.
13. Two Pieces, vln. and pf.
14. Organ Voluntaries (easy).
15. Two Pieces (Chanson de Nuit and Chanson de Matin), for vln. and pf., subsequently scored for small orch.
16. Three Songs.
17. La Capricieuse, morceau de genre for vln.
18. O Happy Eyes, part-song.
19. Froissart, concert-overture.
20. Serenade for stringed orch.
21. Minuet for pf.
22.
23. Spanish Serenade, chorus and orch.
24.
25. The Black Knight, cantata.
26. Two three-part songs, female choir, with vln. obbligato. Orchestrated in 1904.
27. Scenes from the Bavarian Highlands, for choir and orch.
28. Organ Sonata in G.
29. The Light of Life (Lux Christi), oratorio.
30. Scenes from the Saga of King Olaf. Soli, choir, and orch.
31.
32. Imperial March (Diamond Jubilee, 1897).
33. The Banner of St. George, cantata.
34. Te Deum and Benedictus, in F.
35. Caractacus, cantata.
36. Variations for orch.
37. Sea Pictures, contralto solo and orch.
38. The Dream of Gerontius, oratorio.
39. Two Military Marches, 'Pomp and Circumstance.'
40. Cockaigne (In London Town), concert-overture.
41.
42. Incidental Music and Funeral March for 'Grania and Diarmid' (by George Moore and W. B. Yeats).
43. Dream Children, two pieces for small orch.
44. Coronation Ode, 1902.
45. Five part-songs for male voices, from the Greek Anthology.
46.
47.
48.
49. The Apostles, parts I. & II.
50. Overture, 'In the South,' for orch.

A good many shorter compositions have been published without opus-numbers from time to time; among these are two part-songs, 'Weary Wind of the West,' and 'My Love dwelt in a Northern Land'; Gavotte, and 'Sérénade Lyrique,' for vln. and pf.; an arrangement of the national anthem, and many songs, among them 'Queen Mary's Song,' 'Like to a Damask Rose,' 'A Song of Flight,' 'The Pipes of Pan,' and 'In the Dawn.' In 1899 a symphony on the subject of General Gordon was projected, but it has not yet seen the light. M.

ELI. Oratorio by Sir Michael Costa, written to words by Bartholomew, in two parts: it was produced at the Birmingham Festival, on August 29, 1855. G.

ELIJAH (*Elias* in German)—'an oratorio on words from the Old Testament' (op. 70)—was Mendelssohn's second oratorio. The idea appears to have occurred to him as early as 1836, and to have been expressed in a letter to Klingemann in that year. The score has no dates, but the music does not seem to have been begun till 1845. On August 5, 1846, the orchestral parts were rehearsed by Mendelssohn at Leipzig; August 19 he had a vocal rehearsal at Moscheles's house, London; then two band rehearsals at Hanover Square; August 24 a full rehearsal at Birmingham; and on Wednesday the 26th it was first performed. Various alterations and additions were made afterwards (see MENDELSSOHN), including the trio 'Lift thine eyes' and the last chorus. He was helped by Julius Schubring in the selection of the words. The English words by Mr. Bartholomew were sent to him as he worked, and were the subject of a long correspondence. The first performance of the revised version of the work was given by the Sacred Harmonic Society in Exeter Hall, April 16, 1847, and the first performance in Germany was at Hamburg, Oct. 7, 1847, conducted by Krebs. A very interesting *History of Mendelssohn's 'Elijah,'* by Mr. F. G. Edwards, appeared in 1896.

ÉLISA, OU LE VOYAGE AU MONT BERNARD. Opera in two acts; words by Saint-Cyr, music by Cherubini; produced at the Théâtre Feydeau, Dec. 13, 1794.

ELISIR D'AMORE, L'. Opera buffa in two acts; libretto by Romani, music by Donizetti. Produced at Milan in 1832; at Lyceum, London, Dec. 10, 1836. Also, as 'The Love Spell,' at Drury Lane, June 24, 1839.

ELLA, JOHN, violinist, son of Richard Ella of Thirsk, was born there, Dec. 19, 1802. At the age of nineteen he quitted the profession of the law for music. In 1822 he became a member of the orchestra of the King's Theatre, and subsequently of the orchestras of the Concerts of Antient Music, Philharmonic, etc., retiring finally in 1848. In 1819 he received lessons in violin-playing from M. Fémy, in 1826 he was a pupil of Attwood in harmony, and finally completed his education in counterpoint, instrumentation, and composition, under Fétis at Paris, in 1827. In 1845 he established, under the name of 'The Musical Union,' a series of morning concerts of instrumental chamber music at which the best classical works were given by the best artists native and foreign. He directed the Musical Union uninterruptedly for thirty-five years; the concerts came to an end in 1880. In 1850 he established a similar series of concerts under the name of 'Musical Winter Evenings,' which were given annually under his direction, until 1859, after which they were discontinued. At both these concerts he introduced the 'analytical programmes' (wholly written by himself), which have since been frequently adopted elsewhere. He contributed many notices of music and musicians to the *Morning Post, Musical World*, and *Athenæum*. In 1855 he was appointed lecturer on music at the London Institution, where he delivered several lectures, some of which have been published. He also published a *Personal Memoir of Meyerbeer*, with an analysis of 'Les Huguenots,' and under the title of *Musical Sketches Abroad and at Home*, a volume of interesting musical chit-chat, 1869, mostly reprinted from his Musical Union programmes. He died in London, Oct. 2, 1888. [MUSICAL UNION.] W. H. H.

ELLERTON, JOHN LODGE, an amateur composer, born in Cheshire, Jan. 11, 1801, was a descendant from an ancient Irish family, and the son of Adam Lodge of Liverpool. [He assumed the name of Ellerton about 1845.] In his childhood he showed a remarkable fondness for music, and notwithstanding his father's strong discouragement, soon attained by his own efforts to as much knowledge as enabled him to play the piano. Being sent to Brasenose College, Oxford (where he graduated as M.A. in 1828), he lost no opportunity of pursuing music; devoting his attention chiefly to composition. While at Oxford he composed an English operetta and an Italian opera. On quitting the university he went to Rome, studied counterpoint for two years under a chapelmaster named Terriani, and composed seven operas. Ellerton essayed nearly every species of composition. His English opera 'Domenica' was produced at Drury Lane in 1838. His works comprise six anthems; six masses; seventeen motets; 'Paradise Lost,' oratorio, published 1857; 'Issipile,' 'Berenice in Armenia,' 'Annibale in Capua,' 'Il Sacrifizio di Epito,' 'Andromacca,' 'Il Carnovale di Venezia,' and 'Il Marito a Vista,' Italian operas; 'Salvator Rosa,' 'Lucinda,' German operas; 'The Bridal of Triermain,' another English opera; sixty-one glees; sixty-five songs; nineteen vocal duets; six symphonies; four concert overtures; three quintets, fifty-four quartets and three trios for stringed instruments; and eight trios and thirteen sonatas for various combinations of instruments. In 1836 and 1838 the Catch Club awarded him prizes for glees. Ellerton spent much of his time abroad, and when Wagner came over in 1855, he found a warm friend in Ellerton. He died in London, Jan. 3, 1873. W. H. H.

ELLICOTT, ROSALIND FRANCES, the daughter of the Right Rev. C. J. Ellicott, Bishop of Gloucester and Bristol, was born at Cambridge, Nov. 14, 1857; she early showed musical gifts, which were inherited from her mother, a clever amateur singer. At the age of seventeen she entered the Royal Academy of Music, and studied for seven years under Thomas Wingham. Her numerous compositions show not only ambition, but an amount of technical knowledge and skill which is rare among female composers. Her song, 'To the Immortals,' was sung at the Gloucester Festival of 1883, her 'Dramatic Overture' at the same festival, 1886, and a concert-overture at St. James's Hall in the same year. A cantata, 'Elysium,' was brought out at the Gloucester Festival of 1889; 'The Birth of Song' in 1892, and a fantasia for piano and orchestra in 1895. Another vocal work, 'Radiant Sister of the Dawn,' was produced at the Cheltenham Festival in 1887, and a male-voice cantata, 'Henry of Navarre,' at Oxford, 1894. A Festival overture was played at the Cheltenham Festival in 1893, and Miss Ellicott's chamber compositions have been repeatedly performed in and out of London. A quartet for piano and strings was played for the first time in London in May 1900. (*Brit. Mus. Biog.* etc.)

ELLIS (formerly SHARPE), ALEXANDER JOHN, born at Hoxton, June 14, 1814, educated at Shrewsbury, Eton, and Cambridge; Scholar of Trinity College, Cambridge, 1835; B.A. and 6th Wrangler 1837; F.R.S. 1864; F.S.A. 1870; President of the Philological Society 1873-74, and again 1880-81. He turned his attention to Phonetics from 1843; his chief work on *Early English Pronunciation*, begun in 1865, was published in five parts, 1869-89. He studied music under Professor Donaldson of Edinburgh. After vainly endeavouring to get a satisfactory account of the musical scale and nature of chords from Chladni, Gottfried Weber, and other writers, Ellis, following a suggestion of Professor Max Müller, began in 1863 to study Helmholtz's *Tonempfindungen*, with special bearing on the physiology of vowels. In that work he found the explanation of his musical difficulties, and became ultimately the English translator of the third German ed. 1870, under the title of *On the Sensations of Tone, as a Physiological Basis for the Theory of Music* (London, 1875). To Helmholtz's work, with the author's consent, Ellis added many explanatory notes and a new appendix, in which were rearranged four papers published in the *Proceedings of the Royal Society.—On the Conditions, Extent and Realisation of a Perfect Musical Scale on Instruments with Fixed Tones* (read Jan. 21, 1864); *On the Physical Constitution and Relations of Musical Chords* and *On the Temperament of Instruments with Fixed Tones* (June 16, 1864); and *On Musical Duodenes, or the Theory of Constructing Instruments with Fixed Tones in Just or Practically Just Intonation* (Nov. 19, 1874); also several new theories, tables, etc. The *Proceedings of the Musical Association*, 1876-77, pp. 1-32, contain a paper by him *On the Sensitiveness of the Ear to Pitch and Change of Pitch in Music*, being an exposition and rearrangement of the interesting experiments of Professor Preyer of Jena; and some original works, *The Basis of Music*, 1877; *Pronunciation for Singers* (a primer), 1877; and *Speech in Song*, 1878. Ellis's devotion to the scientific aspect of music led him into searching inquiries concerning the history of Musical Pitch, the varieties and uncertainty of which are so productive in the present day of disturbance of the musical ear and vexation to musical instrument-makers. The results of those inquiries were read before the Society of Arts, May 23, 1877, and March 3, 1880, and printed in their *Journals*, May 25, 1877, March 5, 1880, with subsequent appendix and corrections (*ibid.* April 2, 1880; Jan. 7, 1881) also reprinted by the author for private issue. Silver medals were awarded by the Society of Arts for each paper: the second essay may be appropriately described as exhaustive. Ellis subsequently turned his attention to the determination of extra-European musical scales. His method was by means of a series of tuning-forks of accurately determined pitches, and with the assistance of the present writer, to determine the pitch of the actual notes produced on native instruments, and then to calculate the intervals between those notes in terms of hundredths of an equal semitone. The results are given in his paper on *Tonometrical Observations on some existing non-harmonic scales* (*Proceedings of Royal Society* for Nov. 20, 1884), and, more at length, in his paper *On the Musical Scales of Various Nations*, read before the Society of Arts, March 25, 1885, and printed with an Appendix in their *Journals* for March 27 and Oct. 30, 1885. For this paper a silver medal was awarded. A full abstract of his *History of Musical Pitch* and *Musical Scales* is given in his Appendix to the second enlarged and corrected edition of his Translation of Helmholtz (1885), which also contains his latest views upon most of the subjects which form the scientific basis of Music. He became a fellow of the Royal Society in 1864, of the London Mathematical Society in 1865, and of the Society of Antiquaries in 1870. He was twice president of the Philological Society, in 1872-74 and 1880-1882. He received the degree of D.Sc. from the University of Cambridge in June 1890, and on Oct. 28, of the same year, he died at Kensington. He was buried at Kensal Green Cemetery. [PITCH; SCHEIBLER.] A. J. H.

ELSNER, JOSEPH XAVER, composer, born June 29, 1769, at Grottkau, in Silesia, son of a carpenter who made harpsichords, harps, and other musical instruments. Being intended for the profession of medicine, he had no regular instruction in music beyond a few lessons in harmony from Förster, director of the theatre at Breslau, but early began to compose. A visit to Vienna enabled him greatly to improve himself by studying classical scores, and by intercourse with the best musicians of his time. In 1791 he was appointed first violin in the theatre at Brünn, and in the following year capellmeister at Lemberg, where he wrote five operas, four symphonies, quartets, sonatas, etc. In 1799 he was appointed conductor of the theatre at Warsaw, and here he established himself for life, composing twenty-two operas in the Polish language within the space of twenty years. During a visit to Paris some of his compositions were performed at the Tuileries. With the assistance of Countess Zamoïska he started in

1815 a society at Warsaw for the encouragement of music, which resulted in the Conservatoire founded in 1821, of which he became the first director and professor of composition. This institution did good service before it was closed by the political troubles of 1830. In 1834 it was revived, with Soliva as director. Elsner continued to compose, chiefly sacred music, till 1844, when he wrote his 'Stabat Mater,' his right hand being paralysed. He died at Warsaw, April 18, 1854. He is an interesting example of a successful composer who learnt composition by composing. His works are legion—operas, ballets, melodramas, cantatas, church music, symphonies, and instrumental pieces of all sizes and kinds. His operas, immensely popular in Poland, are light, and in the now old-fashioned style of Paër and Mayer. He wrote two treatises on the fitness of the Polish language for music; but his surest claim to remembrance is the fact that he was the master of Chopin. M. C. C.

ELSSLER, FRANZISKA, known as Fanny, born June 23, 1810, at Gumpendorf near Vienna (*Neue Berliner Musikzeitung*) or at Vienna (Pougin), was the youngest child of Johann Elssler, Haydn's copyist and devoted servant (see HAYDN). She was taught dancing by Herschett (Regli) or Kerschett (Larousse), and made her début at six or seven years of age in the children's ballet at the Theatre 'an der Wien.' In 1825 she appeared at the Kärnthnerthor Theatre, having received further instruction from Aumer, the ballet master. In 1827 she and her elder sister Therese (*v. infra*) were engaged at Naples, later Milan, etc. 'Fanny really laid the foundation of her fame in 1832 at Berlin as Zoloé in Auber's "La Bayadère." In the same year the Viennese admired her Fenella in "La Muette de Portici"'—(*Musical World*, from the *Neue Freie Presse*). On March 9, 1833, the sisters made their débuts at the King's Theatre, Haymarket, in the ballet of 'Faust' (by Adolphe Adam), and later danced in the ballets 'Inez de Castro' and 'La Fée et le Chevalier.' On June 13, Fanny danced with Taglioni in the 'Sylphide,' and on the 28th at Drury Lane Theatre, appeared again with Taglioni in a minuet in Act II. of the 'School for Scandal,' at Mrs. Glover's benefit. In 1834 the sisters Elssler were re-engaged and danced in a new ballet 'Armide,' designed by Therese, who played Rinaldo to her sister's Armida. In spite of their ability and skill, their success was by no means commensurate with their deserts. Dr. Louis Véron saw them here, being especially struck with the younger sister, and engaged them for three years at the Paris opera, at an annual salary of 20,000 francs each. On Sept. 15, 1834, Fanny made her début in Paris in a ballet 'La Tempête,' and later on Oct. 1, on her sister's début, danced in a 'pas de deux' in 'Gustave III.' Their engagement in Paris was prolonged until 1839.

For the seasons of 1838, 1839, and 1840 the sisters returned to the Haymarket, and Fanny became a very great favourite, notable performances being her dancing of the Cachucha in 'Le Diable Boiteux,' August 9, 1838, already popularised in England by Duvernay; and that of the Krakoviak or Cracovienne in 'The Gipsy,' July 25, 1839. On March 9, 1840, the sisters made their last appearance together in England and went to America, where they remained over two years. On March 11, 1843, Fanny reappeared alone at Her Majesty's in the 'Tarantula'; on the 13th as the Bayadère, for the first time in England, at Drury Lane, for Bunn's benefit; on May 12, for the first time as Giselle in the beautiful ballet of that name (T. Gautier and St. Georges, music by Adam); Blanche d'Oviedo in 'Le Délire d'un Peintre,' and in a minuet with Adèle Dumilatre, in 'Un Bal sous Louis XIV.' In 1844 she danced the minuet, this time with Cerito, in 'La Paysanne Grande Dame,' and appeared with very great success as Esmeralda, etc. She reappeared in England, May 1, 1847, at Covent Garden in 'La Bouquetière de Venise'; May 18, 'La Salamandrine'; and finally, June 12, as the heroine in a new ballet, 'Manon Lescaut'; and on June 26 made her final appearance in England in that part. 'She was the most intellectual dancer I have ever seen. Inferior to Taglioni in lightness, grace, and sentiment; to Carlotta Grisi in the two latter qualities; and with less mere vigour than Cerito. She excelled them all in dramatic expression, and . . . exhibited tragic powers of a very high order, while the strongly dramatic element was the cause of her preciseness in all national and characteristic dances. . . . This predominance of the intellectual element in her dancing may have been the result of original organisation or . . . owing to the mental training received from Frederic von Genz, the . . . diplomatist who educated her. . . . Mrs. Grote always maintained that her genius lay full as much in her head as her heels. I am not sure that the finest performance . . . was not a minuet in which she danced the man's part . . . with most admirable grace, and nobility of demeanour' (Kemble, *Recollections of a Later Life*). 'Mrs. Grote laboured hard to procure her acceptance in society; her personal kindness to her was of the most generous description' (*Ibid.*).

After dancing a few more years on the continent, she retired in 1851. Her later years were passed at Vienna. At the age of seventy 'with her slim, aristocratic figure she was accepted as a living and breathing instance of imperishable youth and grace. At Court she continually received tokens of consideration.' . . . (*N. F. P. Musical World.*) A great theatre-goer, 'she was requested by Charlotte Wolter, the celebrated actress, to show her a few poses for Wildbrandt's 'Messalina,' and it was with pleasure she saw that Mme. Wolter followed the instructions received' (*Ibid.*). She died Nov. 27, 1884, in the Seiler Strasse, Vienna. Her sister Therese, who was born in 1808, was known as 'La Maestosa' on account of her tall stature, and was content to take the secondary place and to support her sister after the manner of the male dancers of the period. She married (morganatically) Prince Adalbert of Prussia in 1848, was created Countess von Barnim by the king, and died Nov. 19, 1878, at Meran. A. C.

ELVEY, Sir George Job, Mus.D., was born at Canterbury, March 27, 1816. He commenced his musical education as a chorister of Canterbury Cathedral under Highmore Skeats, the organist. After quitting the choir he pursued his studies under his elder brother, Stephen, and was afterwards at the Royal Academy of Music under Cipriani Potter and Dr. Crotch. In 1834 he gained the Gresham prize medal for his anthem, 'Bow down Thine ear.' In 1835 he was appointed to succeed H. Skeats, junior, as organist of St. George's Chapel, Windsor, a post which he held until his retirement in 1882. In 1838 he graduated as Bachelor of Music at Oxford, his exercise being a short oratorio, 'The Resurrection and Ascension,' which was afterwards produced in London by the Sacred Harmonic Society on Dec. 2, 1840, and has also been given at Boston, U.S.A., and at Glasgow. [Another oratorio, 'Mount Carmel,' is among his works, and several odes, among them one for the opening of the Royal Holloway College, June 30, 1886.] In 1840 he proceeded Doctor of Music, his exercise being an anthem, 'The ways of Zion do mourn.' [He conducted the Windsor and Eton Choral Society, and the Glee and Madrigal Society.] He composed an anthem for voices and orchestra 'The Lord is King' for the Gloucester Musical Festival of 1853, and a similar one, 'Sing, O heavens,' for the Worcester Festival of 1857. Elvey's compositions are chiefly for the church; many of his anthems are published. He composed a Festival March for the wedding of the Princess Louise in 1871, which was afterwards performed in public. In the same year he received the honour of knighthood. [He died at Windlesham, Surrey, Dec. 9, 1893, and was buried near the west front of St. George's Chapel, Windsor. A memoir was published in 1894 by his widow.] W. H. H.

ELVEY, Stephen, Mus.D., the elder brother of the preceding, was born in Canterbury, June 27, 1805. He was entered as a chorister of the cathedral under Skeats, senior, whose pupil he continued after the breaking of his voice. On the death of Alfred Bennett in 1830, Elvey was appointed his successor as organist of New College, Oxford. In the following year he took the degree of Bachelor of Music at Oxford, his exercise being the hymn from Thomson's *Seasons*, 'These as they change.' In 1838 he proceeded Doctor of Music, his exercise being an anthem, 'Great is the Lord!' He was Choragus of the University from 1840 till his death, at Oxford, Oct. 6, 1860. Stephen Elvey's compositions are not numerous; they consist chiefly of chants and services. His Evening Service, composed in continuation of Dr. Croft's Morning Service in A, and his 'Psalter and Canticles pointed' (Oxford, Parker), in collaboration with Ouseley, are well known. Some years before his death he had to submit to the amputation of a leg, through a gun accident; he was, however, able to pedal well with a wooden appendage. W. H. H.

ELWART, Antoine Aimable Elie, learned musician, composer, and author, of Polish origin, born in Paris, Nov. 18, 1808. He was originally a chorister in the church of St. Eustache, but at thirteen his father apprenticed him to a packing-case maker, from whom he ran away and supported himself by playing in the orchestra of a small theatre on the Boulevards. He became a pupil of the Conservatoire, learning composition under Fétis. In 1828, when in Lesueur's class, he founded 'concerts d'émulation' among the pupils, which continued for six years, and proved most useful to the students in composition as well as to the soloists. In 1831 he obtained the second prize for composition, and in 1834 the 'Grand Prix de Rome.' While at Rome he composed, amongst other things, an 'Omaggio alla mémoria di Bellini,' performed at the Teatro Valle in 1835. In 1836 he resumed his post of assistant professor to Reicha at the Conservatoire. He conducted the concerts in the Rue Vivienne, and those of the Société de Ste. Cécile. Elwart was for long professor of harmony at the Conservatoire; in 1871 he retired into private life, and died in Paris, Oct. 14, 1877. Among his compositions may be specified—the oratorios 'Noé' (Paris, 1845) and 'La Naissance d'Ève' (1846); an opera 'Les Catalans' (Rouen); and choruses and instrumental music for the *Alcestis* of Euripides, performed at the Odéon; besides other operas not produced, symphonies, overtures, string quintets, quartets, and trios, masses, and other church music. He wrote *Duprez, sa vie artistique*, etc. (Paris, 1838); a *Petit Manuel d'harmonie* (Paris, 1839), translated into Spanish, and in use at the Madrid Conservatoire; *Théorie Musicale* (1840); *Le Chanteur accompagnateur* (Paris, 1844); *Traité du contrepoint et de la fugue* (Paris), and other theoretical works. He completed the *Études élémentaires de musique* of Burnett and Damour (Paris, 1845), and contributed articles on musical subjects to the *Encyclopédie du dix-neuvième siècle* and to the *Revue et Gazette musicale de Paris*. His *Histoire de la Société des Concerts* (1860) and *Histoire des Concerts populaires* (1864) are two compendiums of useful and interesting matter. Though independent and eccentric, Elwart was both esteemed and liked. M. C. C.

ELY CATHEDRAL. The music library of this church contains a very valuable and interesting collection of MSS., principally of English church music, due chiefly to the pious care and industry of James Hawkins, its organist for forty-seven years from 1682. It consists of thirty-six volumes—twenty-one of anthems, services, and chants, in score, eleven of voice parts, and four of organ parts. The number of compositions is over 580, and includes some of large dimensions, as Handel's Utrecht Te Deum and Jubilate for voices and orchestra, Croft's ditto, ditto. A catalogue of these works was prepared by Canon W. E. Dickson, formerly Precentor of the cathedral, and published for the Dean and Chapter by Deighton, Bell, & Co., 1861.

EMBOUCHURE. The part of a musical instrument applied to the mouth; and hence used to denote the disposition of the lips, tongue, and other organs necessary for producing a musical tone.

To the embouchure are due, not only the correct quality of the sound produced, but also certain slight variations in pitch, which enable the player to preserve accurate intonation. In many instruments, such especially as the French horn and the Bassoon, almost everything depends upon the embouchure. W. H. S.

EMERALD ISLE, THE. Comic opera in two acts, libretto by Captain Basil Hood, music partly written by Sir Arthur Sullivan, completed after his death by Mr. Edward German. Produced at the Savoy Theatre, April 27, 1901.

EMPEROR CONCERTO, THE, a title, like 'Jupiter Symphony' and 'Moonlight Sonata,' gratuitously bestowed on Beethoven's PF. Concerto in E♭ (op.73). Such titles are unnecessary, and the only excuse for them is that they enable non-professional persons to refer to musical works without using musical nomenclature.

EMPEROR'S HYMN, THE. A hymn written in 1796 by Lorenz Leopold Hauschka during the patriotic excitement caused by the movements of the French revolutionary army, set to music for four voices by Haydn, and first sung on Feb. 12, 1797, at the Emperor's birthday. The process by which the melody was adopted and developed from a Croatian national song is set forth in detail in W. H. Hadow's *A Croatian Composer*, 1897. Haydn afterwards employed it as the theme for four variations in his well-known quartet (op. 76, No. 3). (See A. Schmid, *J. Haydn und N. Zingarelli*, Vienna, 1847.)

ENCORE—the French for 'again'—the cry in English theatres and concert-rooms when the audience desires to have a piece repeated. It has taken the place of the 'altra volta' of the 18th century, and was certainly in use as early as 1711, when Addison referred to it in the *Spectator*. A song, 'The Bath Teazers,' published in 1717, gives 'ancore' as a common form of the word, thus showing it to have been in general use at that date. The French and Germans use the Latin term 'Bis,' and the French have even a verb, 'bisser.' 'Le public anglais est grand redemandeur, et exprime son vœu par un mot français, comme nous par un mot latin' (A. Adam, *Souvenirs*, xxvii.).

ENFANT PRODIGUE, L'. (i.) Opera in five acts; words by Scribe, music by Auber: produced at the Académie, Dec. 6, 1850; in Italian, as 'Il Prodigo,' at Her Majesty's, June 12, 1851; in English as 'Azael the Prodigal' at Drury Lane, on Feb. 19, 1851. [See PRODIGAL SON.]

(ii.) A pantomime or wordless play in three acts, written by M. Carré, fils, composed by André Wormser. Produced at the Cercle Funambulesque, Paris, June 14, 1890, and at the Bouffés Parisiens, June 21 of the same year. In London at the Prince of Wales's Theatre, March 31, 1891.

ENGEDI. See MOUNT OF OLIVES.

ENGEL, CARL, an eminent writer on musical instruments, was born at Thiedenweise, near Hanover, July 6, 1818. His attainments as a musician, his clear insight into books in many languages, his indefatigable perseverance in research, and the exercise of a rare power of judicious discrimination, made him one of the first authorities on his subject in Europe. When a student he studied first with Enckhausen, an organist in Hanover, and afterwards received piano lessons from Hummel; after adopting music as a profession, he for some time remained in the family of Herr von Schlaberndorf, a nobleman in Pomerania. About 1844-45 Engel came to England and resided at first at Manchester, where he gave lessons on the piano. He removed soon after to London, and settled in Kensington. He began by reading in the British Museum to prepare himself for those studies in musical history on which his reputation is founded, and became a collector when opportunities were more frequent than they are now for acquiring rare instruments and books. He thus formed a private museum and library that could hardly be rivalled except by a few public institutions. The change in the direction of his musical activity did not however divert him from pianoforte-playing; he became as familiar with the works of Schumann, Brahms, and other modern composers, as he was with those of the older masters. He wrote and published a Pianoforte Sonata (Wessel, 1852), the *Pianist's Handbook* (Hope, 1853), and a *Pianoforte School for Young Beginners* (Augener, 1855). He also wrote *Reflections on Church Music* (Scheuermann, 1856). The first-fruits of his archæological studies were shown in the publication of *The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews* (Murray, 1864), which was followed by *An Introduction to the Study of National Music* (Longmans, 1866). About this time began his connection with the South Kensington Museum, to which he gave valuable advice respecting the formation of the rich collection of rare musical instruments which is an important branch of that institution. His first public essay in connection with it was the compilation in 1869 of a folio volume entitled *Musical Instruments of all Countries*, illustrated by twenty photographs; a work now rarely to be met with. He compiled the catalogue of the Loan Collection of ancient musical instruments shown there in 1872; and followed it by a *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*, published in 1874, a masterpiece of erudition and arrangement, and the model for the subsequently written catalogues of the Paris and Brussels Conservatoires, and of the Kraus Collection at Florence. He resolved to complete this important work by an account of the musical instruments of the whole world, and wrote a book which, in manuscript, fills four thick quarto volumes, and is illustrated by upwards of 800 drawings. It remains in the hands of his executors. While however this, his *magnum opus*, was in progress, he wrote a contribution to *Notes and Queries* on Anthropology, pp. 110-114 (Stanford, 1874), *Musical Myths and Facts* (Novello, 1876), and articles in the *Musical Times*, from which *The Literature of National Music* (Novello, 1879) is a reprint. Among these articles the descriptions of his four Clavichords possess an unusually lasting interest and value. They were published in July–Sept. 1879, and were followed by *Music of the Gipsies*, May–August 1880, and *Æolian Music*, August and Sept. 1882. A posthumous publication of considerable importance is *Researches into the Early History of the Violin Family* (Novello, 1883). There remain in manuscript, besides the great work already mentioned, *The Musical Opinions of Confucius* and *Vox Populi* (a collection of national airs). After the death of his wife in 1881, he thought of living again in Germany, and sold his library by public auction, while the more valuable part of the musical instruments (excepting his favourite harpsichords, clavichord, and lute, now in the possession of Mr. Herbert Bowman and the present writer[1]) was acquired by South Kensington Museum. But, after a short visit to Hanover he returned to England, and died at his house in Addison Road, Kensington, November 17, 1882. A. J. H.

ENGFÜHRUNG. German for STRETTO. See FUGUE, STRETTO.

ENGLAND, GEORGE, and GEORGE PIKE ENGLAND (his son), organ-builders. The former flourished between 1740 and 1788, and married the daughter of Richard Bridge; the latter between 1788 and 1814. The elder England built many noble organs. Of Bridge little is known; he is believed to have been trained by Harris the younger, and to have lived in Hand Court, Holborn, in 1748. His best organ was at Christ Church, Spitalfields, 1730. V. DE P.

ENGLISH HORN. See COR ANGLAIS.

ENGLISH OPERA. An English opera may be defined as a regular drama, the most important parts of which are set to music and sung, the dialogue being spoken, as in German and French operas other than 'grand operas.' It differs from a musical play in the fact that in most cases the musical pieces may be omitted from the play without interrupting the progress of the action, whilst in an opera they form integral and essential portions of it. The exceptions from this rule will be noticed presently.

The earliest instances of the alliance of music with the English drama are probably to be found in the mysteries, or miracle-plays, anciently performed at Coventry, Chester, and other places. As the drama became developed, the association of music with it became closer and more frequent. In several of Shakespeare's comedies the songs, etc., are absolutely essential to the piece, and cannot be omitted. Witness particularly 'The Tempest,' 'As You Like It,' 'Twelfth Night,' and 'A Midsummer Night's Dream.' In the masques performed at court, *temp.* James I. and Charles I., a nearer approach was made to the opera—poetry, music, scenery, machinery, and characteristic dresses and decorations being combined in them. Alfonso Ferrabosco junior, Laniere, Coperario, Robert Johnson, Campion, Simon Ives, and William and Henry Lawes, were the principal composers employed. The first approaches towards the revival of dramatic entertainments, which had been suspended by the closing of the theatres during the Civil War, were made during the interregnum through the medium of musical pieces. On March 26, 1653, Shirley's masque, 'Cupid and Death,' with music by Matthew Lock and Christopher Gibbons, was performed before the Portuguese ambassador. Three years later Sir William Davenant gave, in a semi-public manner, 'The First Day's Entertainment at Rutland House by Declamations and Musick,' with music by Colman, Cook, H. Lawes, and Hudson. In the prologue it is designated an opera, though it is not one in any respect. In the following year Davenant produced 'The Siege of Rhodes,' the dialogue of which was given in recitative, which Davenant describes as 'unpractised here, though of great reputation amongst other nations.' This piece, to which a second part was subsequently added, maintained its position for some years, but the music has not, so far as is known, been preserved. 'The Siege of Rhodes' was followed by the production by Davenant in 1658 of 'The Cruelty of the Spaniards in Peru, expressed by instrumental and vocal music, and the art of perspective in scenes,' a performance said to have been not only connived at, but secretly encouraged by Cromwell, who was then supposed to be meditating some designs against the Spaniards. During the four or five years which followed the reopening of the public theatres in 1660, little, beyond occasional repetitions of 'The Siege of Rhodes,' appears to have been done to forward operatic performances on the English stage. The Plague in 1665 and the Great Fire of London in 1666 caused a temporary suspension of all theatrical performances, but a step onwards was made in 1667 by the production of an adaptation by Davenant and Dryden of Shakespeare's 'Tempest' with large additions to the lyric portions. The vocal music of this version was supplied by Pelham Humfrey and John Banister, and the instrumental by Matthew Lock. Soon after the opening of the theatre in Dorset Gardens (1671), the proprietors resorted to opera as the principal attraction. In 1673 they brought out Shadwell's 'Psyche,' of which the author said 'the great desire was to entertain the town with variety of musick, curious dancing, splendid scenes and machines.' Matthew Lock composed the vocal, and Giovanni Baptista Draghi the instrumental music for 'Psyche,' the dances being arranged by St. André, and the scenery painted by Stephenson In 1676 Charles Davenant's 'Circe' was produced, with the music of John Banister. The Frenchman Grabut's setting of Dryden's 'Albion and Albanius' appeared in 1685 and failed. About 1688 was 'performed at Mr. Josias Priest's Boarding School at Chelsey by young Gentlewomen' Henry Purcell's first opera 'Dido and Æneas,' the dialogue in recitative.

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[1] [Those which were in the possession of Mr. Hipkins were given, after his death, to the Royal College of Music.]

About 1690 Purcell reset 'The Tempest,' revised for that purpose by Dryden, and composed the music for 'Dioclesian'—an adaptation by Betterton of Beaumont and Fletcher's 'Prophetess,' 'with alterations and additions after the manner of an opera,' and in 1691 for Dryden's 'King Arthur.' Two years later he set Dryden's alteration of Sir R. Howard's 'Indian Queen,' and 'The Fairy Queen,' an adaptation of Shakespeare's 'Midsummer Night's Dream.'[1] Purcell's contemporaries and immediate successors adhered to the form adopted by him, from which no deviation took place (with the exception of Clayton's setting of Addison's 'Rosamond' in 1707, Boyce's 'Chaplet,' 1749, and 'Shepherd's Lottery,' 1751, and Arne's 'Thomas and Sally,' 1760, in all which, and possibly in a few minor pieces, the dialogue was set as recitative) until 1762, when Arne produced his 'Artaxerxes,' set after the Italian manner, with the dialogue wholly in recitative. This departure from the established form produced, however, no immediate imitators, and Arne's contemporaries and successors, Dibdin, Arnold, Jackson, Linley, Hook, Shield, Storace, Attwood, Braham, Bishop, Barnett, Rooke, etc., adhered for nearly a century to the established model, which, as already remarked, was also that of German opera and of French Opéra-Comique.

Efforts have been made at different times and with very chequered results to establish theatres especially devoted to the production of English opera. In 1809 Samuel James Arnold, son of Dr. Arnold, obtained a licence for opening the Lyceum Theatre (which he named the English Opera House) for their performance, and for several years afterwards produced, besides the standard operas, new works by Braham, Horn, M. P. King, Davy, and other native composers. The great success of Weber's 'Der Freischütz,' produced in English in 1824, induced Arnold to change his plan, and for some years afterwards he brought forward principally English versions of German operas, until the success in 1834 of Barnett's 'Mountain Sylph' led him to revert to his original design, and to produce works by Loder, Thomson, and Macfarren. From about 1835 to 1850 successive managers of Drury Lane Theatre devoted much attention to the production of English opera, and many new works by Barnett, Balfe, Wallace, Macfarren, Benedict, and others were brought out there. In 1856 Miss Louisa Pyne and Mr. W. Harrison embarked in an undertaking for the performance of English operas; and under their management, which lasted about seven years, several new operas by Balfe, Benedict, Wallace, and others, were produced. An 'English Opera Company, Limited,' was formed in 1865, and gave performances at Covent Garden Theatre, but proved unsuccessful. Macfarren's 'Helvellyn' was its sole English production. It should be noted that in this and some other of the later English operas the dialogue is set as recitative, and the general form of the works is that of the modern grand opera.

[For a good many years, the energies of Carl Rosa and the company called after his name, were turned to the task of obtaining public recognition for the highest class of English operas, and he brought out a fair number of works of merit. Cowen's 'Pauline' was given in 1876; Mackenzie's 'Colomba' and Goring Thomas's 'Esmeralda' in 1883; Stanford's 'Canterbury Pilgrims' in 1884; Thomas's 'Nadeshda' in 1885; Mackenzie's 'Troubadour' in 1886; Corder's 'Nordisa' in 1887; Cowen's 'Thorgrim' in 1890; Hamish MacCunn's 'Jeanie Deans' in 1894; and 'Diarmid' in 1897.

During and since the period of Sir Augustus Harris's management of Covent Garden, a few English operas were given in English, such as Cowen's 'Harold' in 1895, and Stanford's 'Much ado about Nothing' in 1901. Other works by English composers have been given at Covent Garden and elsewhere, but for the most part in the fashionable operatic language of the moment, such as Balfe's 'Talismano' in 1874, Cowen's 'Signa' in 1894, in Italian; Stanford's 'Savonarola' (1884), and Miss Ethel Smyth's 'Der Wald' (1902) in German, and

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[1] [The dates of these productions of Purcell are as yet ascertained with only approximate accuracy. For the latest results, the reader is referred to the article PURCELL.]

Herbert Bunning's 'Princesse Osra' (1902) in French.

The German Reed Entertainment, which lasted from 1856 to 1895, had, indirectly, a great result in the development of a distinctively English form of light opera, for it was the type of piece given by them that ultimately started the 'Savoy' form of comic opera, in which Gilbert and Sullivan won not only the esteem of literary and musical people, but the patronage of the public at large, for a long series of years, in fact, down to the death of Sullivan, and for a short time afterwards, during the run of German's 'Merrie England' (1902) and 'A Princess of Kensington' (1903). The famous attempt made to start a permanent institution for national opera, at the Royal English Opera House, was foredoomed to failure, because no repertory was planned beforehand, reliance being placed in the attracting power of Sullivan's 'Ivanhoe' (1891), shortly after the end of the run of which the theatre was turned into a music-hall.]

There remains to be noticed a class of English operas, the songs of which are not set to music composed expressly for them, but are written to existing tunes, principally those of old ballads and popular songs, whence the works derived the name of Ballad Operas. The famous 'Beggar's Opera' was the first of these, and to its wonderful popularity its successors owed their existence. [BEGGAR'S OPERA.] The dialogue of these pieces is wholly spoken. The following is believed to be a complete list of them :—1728 : 'The Quaker's Opera'; 'The Devil to Pay'; 'Penelope'; 'Love in a Riddle.'—1729 : 'The Village Opera'; 'Momus turn'd Fabulist'; 'Flora, or, Hob in the Well'; 'Damon and Phillida' (an alteration of 'Love in a Riddle'); 'The Beggar's Wedding'; 'The Wedding'; 'Polly.'—1730 : 'The Fashionable Lady, or, Harlequin's Opera'; 'The Chamber-maid'; 'The Lover's Opera'; 'The Female Parson'; 'Robin Hood.'—1731 : 'Silvia, or, the Country Burial'; 'The 'Jovial Crew'; 'Orestes'; 'The Generous Freemason'; 'The Highland Fair' (Scotch Tunes); 'The Lottery'; 'Patie and Peggy'; 'The Amours of Billingsgate'; 'The Grub Street Opera'; 'The Welsh Opera.'—1732: 'The Devil of a Duke'; 'The Humours of the Court'; 'The Mock Doctor'; 'Sequel to Flora.'—1733 : 'Achilles'; 'The Boarding School'; 'The Cobler's Opera'; 'The Livery Rake and Country Lass.'—1734 : 'The Whim.'—1735 : 'The Plot'; 'Trick for Trick'; 'The Merry Cobler.'—1736 : 'The Lover his own Rival.'—1737 : 'The Coffee House.'—1738 : 'The Disappointed Gallant, or, Buckram in Armour.'—1739: 'The Tanner of York'; 'The Hospital for Fools'; 'Britons, Strike Home.'—1740 : 'The Preceptor, or, The Loves of Abelard and Heloise.'—1750 : 'The Intriguing Chambermaid.'—1758 : 'Galligantus.' W. H. H.

ENGRAVING, MUSIC. The modern process by which is produced the greatest bulk of the music issued to-day is this :—

The stave lines are first cut on a pewter plate, then a series of small steel punches are used for striking the notes and lettering, the graver being employed in other parts, and for the title-page. Proofs are pulled by an ordinary copper-plate press, and corrections can be easily made on the plates. For the final printing a copy in transfer ink is placed on a lithographic stone, from which the entire edition is worked, leaving the plates for future use, and with the exception of the lithographic part, this process has remained exactly the same for a couple of centuries.

While the arts of engraving and etching for pictorial purposes had attained a high degree of perfection during the 17th century, it is singular that so obvious a method and so superior a one to that where the clumsy music typography of the day was employed, should have been so seldom used. The first music (of which we have record) printed in England from plates is either 'Parthenia,' 1611, or Gibbons's 'Fantazies of three parts' for Viols. The date of this latter work has been fixed at 1609, and again at 1610, but these years are quite uncertain. Both 'Parthenia' and the 'Fantazies' were reprinted several times from the same plates.

It has been recently stated that the first English printed plate music occurs in the work, *The Noble Arte of Venerie or Hunting* [George Turberville] imprinted by Henry Bynnemann for Christopher Barker, 1575, 4to (second edition, 1611). The music is a short passage—notes for the hunting horn—but the present writer contends that in both editions it has been printed from a raised surface, probably a wood-cut, for the work is freely adorned with these. The appended list of English printed music from engraved plates before 1700 will probably be found to be fairly comprehensive, but so many of the works named are now only represented by a single copy that it is possible the titles of many others are now lost.

In 1683 Thomas Cross (*q.v.*) began to engrave, and he soon made a revolution in English music publishing. After 1700 it was the rule rather than the exception to issue music from plates. About this time the Dutch appear to have found out a method of softening copper, so that the notes could be readily stamped on the plate. Pewter soon took the place of the more expensive metal, and engraving was superseded by stamping.

John Walsh and John Hare are stated to have introduced the process into England about 1710, but probably the date may be a few years earlier.

There are indications that Cross (except in his very early work) did much of his engraving on either zinc or pewter, and probably used in some cases the etching-needle and acid. It must be noticed that before Cross engraved, nearly all engraved music was instrumental and that the quavers and semiquavers were joined in groups as in the manuscript of the day, while in music typography of the same period before the introduction of the 'tied note' the quavers were separate. The three principal London music engravers of the 18th century were Wm. Smith (working from about 1730 to 1762), and John Phillips and his wife Sarah (1750-1763). In Scotland (Edinburgh) Richard Cooper (*q.v.*) worked from about 1725 to 1764. T. Phinn and James Read were a little later, while James Johnson from 1772 to 1811 monopolised the whole of the Scottish trade. Manwaring and the Neal family worked in Dublin about the middle of the 18th century.

English Engraved Music Books before 1700.

1611. 'Parthenia or the Maydenhead of the first music that euer was printed for the Virginalls.' Folio. (Reprinted 1613, 1655, 1659, with a 'Second Part' issued in 1689.)
c. 1614. 'Parthenia Inviolata,' obl. 4to. (The only known copy is in an American collection.)
[No date.] Gibbons, Orlando. Fantazies of three parts [for Viols] cut in copper, the like not heretofore extant. London at the Bell in St. Paul's Churchyard. 4to. (Reprinted from the original plates, no doubt several times: advertised by Playford in 1653, etc.)
1639. Child, Wm. 'Choise musick to the Psalmes of Dauid for three voices,' 12mo. Four parts. (Reprinted by Playford: advertised in 1653; one of his editions dated 1656.)
1659. Simpson, Christopher. 'Division Violist.' Folio. (Letterpress and title printed; music from engraved plates. Later editions 1667 and 1712.)
1661. Greeting, Thomas. 'The Pleasant Companion or new Lessons for the Flagelet,' obl. 12°. (J. Playford: other editions said to be dated 1666, 1672, 1675, 1680, 1682, 1683, and 1688.)
1663. 'Musick's Handmaid, New Lessons and Instructions for the Virginals or Harpsychord,' obl. 4to. (J. Playford: many later editions).
1678. Bowman, Henry. 'Songs for one, two, and three voices.' Oxford. Folio. (A later edition 1679.)
1679. A Vade Mecum for the lovers of Musick, shewing the Excellency of the Rechorder. MDCLXXIX. London. N. Thompson for John Hudgebutt. Obl. 8vo. (Bodleian Library.)
1683. 'The Genteel Companion being exact directions for the Recorder.' Humphrey Saulter. Obl. 4to.
1683. 'The Delightful Companion, a new Book of Lessons for the Recorder.' Folio. J. Playford.
1683. Purcell, H. 'Sonnatas of III. parts for two violins and a basse.' Folio.
1684. 'Division Violin.' H. Playford. Obl. 4to. (Other editions 1685-1695, 1700-1701.)
1685. Matteis, N. 'Ayres for the Violin.' 4 vols. obl. 8vo. (Engraved by T. Greenhill: the date is concealed in the ornamentation of a crown on one of the title-pages.)
1686. Thornton, Robert, a Dublin bookseller and engraver, advertises in this year, that 'The choicest New Songs with musical Notes . . . fairly engraven on Copper will be constantly printed and sold at Twopence a song by the said Robert Thornton.'
1696. Purcell, H. 'Lessons for the Harpsichord.' Obl. 4to.
1697. 'Youth's Delight on the Flagelet.' Sold by J. Clarke. Seventh edition. Obl. 8vo. Date cut off. *Circa* 1680. The eleventh edition published by J. Hare is dated 1697 in part from same plates.
c. 1698. A collection of songs by R. Leveridge, engraved by T. Cross, in possession of writer, title absent.
1700. Dr. Blow's 'Lessons for the Harpsichord.'

In addition several sheet songs published by Henry Playford and by T. Cross might be mentioned. F. K.

ENHARMONIC. (i.) One of the genera of Greek Music, which see. (ii.) The word is usually applied to such changes or modulations as are only possible upon instruments tuned in equal temperament, in which the same notes serve for C sharp and D flat, for F sharp and G flat, for G sharp and A flat, etc. Every note on the modern keyboard may be called by three different names at least; thus the note C is called B sharp and D double flat, and harmonic progressions that imply the assumption that these notes are identical are called enharmonic. See Change 3, p. 497, Diesis, Modulation, Temperament.

ENNA, August, was born at Nakskov, in Denmark, on May 13, 1860, of poor and humble parents, his father being a small shoemaker. His grandfather was an Italian soldier in Napoleon's army, who married a German woman and settled in Denmark. In 1870 the Ennas moved from Nakskov to Copenhagen, where August attended the free-schools. He showed musical capacity early in his life, but did not receive any teaching worthy of the name. In early years he taught himself the pianoforte, and at seventeen had a few lessons of little value on the violin and in theory. With this exception he was entirely self-taught, but he did his best to counteract this disadvantage by earnest and diligent study of harmony and orchestration. When he was about twenty he wished to join the Copenhagen orchestra, but he was not a sufficiently good violinist, so he attached himself to a small travelling orchestra on a tour to Finland. After a fairly successful tour of six months he returned to Copenhagen, and composed an operetta called 'A Village Tale,' which was produced, towards the end of 1880, in several provincial theatres. He still, however, was extremely poor, and was obliged to play at dancing lessons (where his dance-music was often improvised), and to teach the piano at the rate of about sixpence an hour. In 1883 he obtained the post of conductor to a provincial company, for which he wrote the incidental music and several overtures. He was now comparatively well-to-do, and was enabled to publish some music, viz. songs, an orchestral suite, piano pieces, and a symphony, which happened to attract Gade's attention. By Gade's help Enna gained the Ancker scholarship, which enabled him to go to Germany for a year (1888-89), where he studied with enthusiasm, and gradually matured his great natural gifts. The immediate result of this period was a three-act opera called 'Heksen'—'The Witch,'—which was produced at the Royal Opera-house in Copenhagen on Jan. 24, 1892, and was a brilliant success. Two years later he produced another opera, 'Cleopatra,' at Copenhagen, but for some reason this failed to catch the public taste, until the following year, when, with a new caste, it became extremely popular. He met with a further success with his 'Aucassin et Nicolette,' produced at Copenhagen in 1896, and at Hamburg in the following year. He has also published a violin concerto in D major, which promises to be a welcome addition to the limited repertory of the virtuoso. His music is notable for its unconventional freshness, its beauty of sound, and its clever and original orchestration. H. B.

ENOCH & SONS. A London firm of music-publishers. The business was established by Emile S. Enoch in 1869 at No. 18 Berners Street, and in 1874 was removed to 19 Holles Street. In 1886 the firm took over their present premises at 14 Great Marlborough Street. The publications of Messrs. Enoch & Sons cover a great number of noteworthy and valuable works. They include several operas by Lecocq, songs and pianoforte pieces by Chaminade, Cowen, German, Moszkowski, Landon Ronald, and Sullivan. They are also the English agents for the well-known Litolff cheap editions of classical music. F. K.

ENSEMBLE (Fr. 'together') is a term used in a special way which is often misunderstood. Its use as a substantive may come from the French phrase, 'musique d'ensemble,' for what we call concerted music, whether in regard to the concerted pieces in an opera, where the principal characters take part together, or in chamber music, written for a small number of instruments in combination. It is in regard to this latter sense that the special use of the word is most common. A party of players, brought up in different schools, each pre-eminent in his own line, if required to join their forces in a string quartet for example, would find a special difficulty in so modifying their own individuality as to present a perfectly harmonious interpretation of the work; their 'ensemble' would probably be pronounced unsatisfactory, and players of far inferior attainment, who happened to have enjoyed frequent opportunities of playing together, and learning each other's manner of phrasing, would probably give a far better idea of the work as a whole, and their 'ensemble' would be rightly said to be good. As the perfect instances of ensemble-playing in organisations regularly formed for the purpose, may be mentioned the Joachim Quartet, the Bohemian Quartet, the Kneisel Quartet, and the Moscow Trio. The term is more rarely used of orchestral performances, but in one famous instance, that of the Ducal Orchestra of Saxe-Meiningen, no other word is properly applicable; every detail of phrasing is brought out with such complete sympathy between the players, yet with such wonderful spontaneity of effect, that the players are said to play with 'perfect ensemble.' The same kind of perfection in vocal ensemble is far less easy to attain, and on this account, performances of Schumann's 'Spanisches Liederspiel' and the two sets of 'Liebeslieder' of Brahms seldom reach ideal perfection. The realisation of fine ensemble, whether vocal or instrumental, seems to involve complete unselfishness on the part of all the performers. M.

ENTFÜHRUNG AUS DEM SERAIL, DIE. A comic operetta (*Singspiel*) in three acts, by Mozart; words altered by Stephanie from Bretzner's 'Belmont und Constanze.' Begun July 30, 1781; produced July 16, 1782, at Vienna. Its French and Italian titles are, 'L'Enlèvement au Sérail' and 'Il Seraglio.' [ANDRÉ, p. 85*a*.] It was produced in English 'with additional airs by Mr. Kramer' as 'The Seraglio,' at Covent Garden, Nov. 24, 1827. Much of Mozart's music was cut out, and popular English melodies and airs from other operas inserted instead (Moscheles, *Life*, i. 193). The perpetrators of this outrage—at that time a common proceeding—were Mr. Dimond, who translated the book, and Kramer, the director of the King's Band at Brighton. The scenery was painted by David Roberts, and the effects were 'rich and amazingly beautiful' (Moscheles).—As 'Il Seraglio' and 'Der Serail' the opera was announced and played by the German Company at Drury Lane, June 14, 1854; and as 'Il Seraglio' it was performed at Her Majesty's Theatre, June 30, 1866, and at Covent Garden, June 9, 1881. G.

ENTR'ACTE. See ACT-TUNE, and INCIDENTAL MUSIC.

ENTRÉE. (i.) A name formerly given to a small piece of music in slow 4–4 time, with the rhythm of a march, and usually containing two parts, each repeated. It received its name from the fact of its being largely used in theatrical and ballet music to accompany the entry of processions, etc. An example of this kind of Entrée may be found in J. S. Bach's Suite in A for piano and violin. (B.-G. ix. p. 51.) (ii.) The word Entrée (or its Italian equivalent *Intrada*) is also used as synonymous with 'introduction,' and is applied to the opening piece (after the overture) of an opera or ballet. E. P.

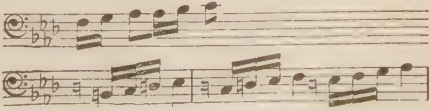
ÉPINE, FRANCESCA MARGHERITA DE L', in spite of her French-sounding surname, appears to have been an Italian singer, although she frequently signed herself 'Françoise Marguérite.' From Italy she came to England with a German musician named Greber, and was often, therefore, called 'Greber's Peg' by the wits of the day. An advertisement in the *London Gazette* (No. 2834), 1692, announces that the '*Italian lady* (that is lately come over that is so famous for her singing) though it has been reported that she will sing no more in the consort at York-buildings; yet this is to give notice, that next Tuesday Jan. 10th, she will sing there, and so continue during the season.' A fortnight later, this 'lady' is more familiarly called the 'Italian woman' in the notice given in the *Gazette*, that she would not only sing at York-buildings every Tuesday, but on Thursday in Freeman's Yard, Cornhill. She was the first Italian who sang in England. In May 1703 she received '20 ggs for one day's singing in y^e play call'd the Fickle Shepherdess' (MS. in the writer's collection). In the theatrical advertisement for Lincoln's Inn Fields, June 1, 1703, it is said that 'Signora Francesca Margarita de l'Épine will sing, being positively the last time of her singing on the stage during her stay in England.' She continued, notwithstanding this, to sing during the whole of that month; nor did she ever quit England, but remained here till the time of her death, August 9, or 10, 1746. It appears from a MS. diary (in the writer's possession) kept by B. Cooke (*i.e.* Dr. Cooke), a pupil of Dr. Pepusch, that Mme. Pepusch began to be ill on July 19, 1746, and that, on August 10, following, in the afternoon he (B. Cooke) went to Vaux-Hall with the Doctor, *Mrs. Pepusch* being dead. She was 'extremely sick' the day before.

On Jan. 29, 1704, Margherita sang, for the first time, at Drury Lane. On her second appearance there was a disturbance in the theatre, while she was singing, the instigation of which was attributed to her rival, Mrs. Tofts, whose servant was, indeed, one of the principal agents in it. Mrs. Tofts, however, indignantly denied this in a letter to Rich, printed in the *Daily Courant*, Feb. 8, 1704. In 1705 'Arsinoe' was produced, as announced in the *Daily Courant*, 'a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing before and after the opera, by Signora F. Margarita del' Épine.' This singing was probably in Italian. She sang in Greber's 'Temple of Love,' the year after; and in 1707 in 'Thomyris,' the music taken from Scarlatti and Buononcini, the recitatives and accompaniments being added by Mr. (afterwards Dr.) Pepusch. She sang also in 'Camilla,' performing her part in Italian, while the English singers sang their own language. These rôles she repeated in 1708, and in 1709 added that of Marius in Scarlatti's 'Pyrrhus and Demetrius,' arranged for the English stage by Swiny and Haym. In 1710 she sang in 'Almahide,' that opera, the first ever performed wholly in Italian on our stage, the names of neither poet nor composer of which are known; and again in 'Hydaspes.' In addition to these, she took part in 'Antiochus' and 'Ambleto,' and in Handel's 'Pastor Fido' and 'Rinaldo' in 1712; and in the pasticcio 'Ernelinda' and Handel's 'Teseo' in 1713. She continued to sing until 1718, when she married Dr. Pepusch, and retired from the stage. She is said to have brought him a fortune of £10,000. 'Her execution was of a very different order' from that of the English singers of that time, 'and involved real difficulties. Indeed, her musical merit must have been very considerable to have kept her so long in favour on the English stage, where, till employed at the opera, she sang either in musical entertainments, or between the acts, almost every night. Besides being *out-landish*, she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen' (Burney). It was, perhaps, owing to this ugliness that no portrait of her was ever made. She was a woman of perfectly good character; but Dean Swift, who was no respecter of persons, particularly musical, in his *Journal to Stella*, August 6, 1711, being at Windsor, says, 'We have a music-meeting in our town to-night. I went to the rehearsal of it, and there was Margarita, and her sister [G. Maria Gallia], and another drab, and a parcel of fiddlers; I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly.' She is said to have been an excellent musician, not only as a singer, but also as an extraordinary performer on the harpsichord, and marks an era in the history of music in England. J. M.

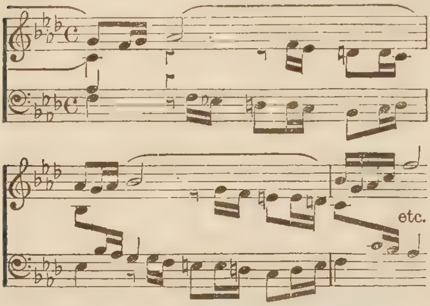
EPISODES are secondary portions of musical works, which stand in contrast to the more conspicuous and definite portions in which the principal subjects appear in their complete form, through the appearance in them of subordinate subjects, or short fragments only of the principal subjects.

Their function as an element of form is most easily distinguishable in the fugal type of movement. In the development of that form of art composers soon found that constant reiteration of the principal subject had a tendency to become wearisome, however ingenious the treatment might be; and consequently they often interspersed exposition and counter-exposition with independent passages, in which sometimes new ideas, and more often portions of a counter-subject, or of the principal subject, were used in a free and fanciful way. By this means they obtained change of character, and relief from the stricter aspect of those portions in which the complete subject and answer followed one another, in conformity with certain definite principles. In connection with fugue, therefore, episode may be defined as any portion in which the principal subject does not appear in a complete form.

There are a certain number of fugues in which there are scarcely any traces of episode, but in the most musical and maturest kind episodes are an important feature. It is most common to find one beginning as soon as the last part which has to enter has concluded the principal subject, and therewith the exposition. Occasionally a codetta in the course of the exposition is developed to such dimensions as to have all the appearance of an episode, but the more familiar place for the first one is at the end of the exposition. As an example of the manner in which it is contrived and introduced the Fugue in F minor, No. 12 of the first book of J. S. Bach's *Wohltemperirtes Clavier*, may be taken. Here the subject is clearly distinguishable at all times from the rest of the musical material by its slow and steadily moving crotchets. The counter-subject which at once follows the first statement of the subject, as an accompaniment to the first answer, introduces two new rhythmic figures, which afford a marked contrast to the principal subject—



and out of these the various episodes of the movement are contrived. The manner in which it is done may be seen in the beginning of the first episode, which begins at bar 16, and into which the former of the two figures is closely woven.



The adoption of this little figure is especially happy, as the mind is led on from the successive expositions to the episodes by the same process as in the first statement of subject and counter-subject, and thereby the continuity becomes so much the closer.

As further examples in which the episodes are noticeable and distinct enough to be studied with ease, may be quoted the second, third, fifth, tenth, and twenty-fourth of the first book of the *Wohltemperirtes Clavier*, and the first, third, twelfth, and twentieth of the second book. They are generally most noticeable and important in instrumental fugues, which have a definite and characteristic or rhythmically marked subject.

It follows from the laws by which expositions are regulated, that episodes should be frequently used for modulation. While the exposition is going on, modulation is restricted; but directly it is over, the mind inclines to look for a change from the regular alternation of prescribed centres. Moreover, it is often desirable to introduce the principal subject in a new key, and the episode is happily situated and contrived for the process of getting there; in the same way that after transitions to foreign keys another episode is serviceable to get home again. In this light, moreover, episodes are very frequently characterised by sequences, which serve as a means of systematising the steps of the progressions. Bach occasionally makes a very happy use of them, by repeating near the end a characteristic episode which made its appearance near the beginning, thereby adding a very effective element of form to the movement.

In a looser sense the term Episode may be applied to portions of fugues which stand out noticeably from the rest of the movement by reason of any striking peculiarity; as for instance the instrumental portion near the beginning of the Amen Chorus in the 'Messiah,' or the central portions of certain very extensive fugues of J. S. Bach, in which totally new subjects are developed and worked, to be afterwards interwoven with the principal subjects.

In the purely harmonic forms of art the word is more loosely used than in the fugal order. It is sometimes used of portions of a binary movement in which subordinate or accessory subjects appear, and sometimes of the subordinate portions between one principal subject and another, in which modulation frequently takes place. It serves more usefully in relation to a movement in Aria or Rondo form: as the central portion in the former, and the alternative subjects or passages between each entry of the subject in the latter cannot conveniently be called 'second subjects.' In the old form of Rondo, such as Couperin's, the intermediate divisions were so very definite and so clearly marked off from the principal subject that they were conveniently described as Couplets. But in the mature form of Rondo to be met with in modern Sonatas and Symphonies the continuity is so much closer that it is more convenient to define the form as a regular alternation of principal subject with episodes. It sometimes happens in the most highly artistic Rondos that the first episode presents a regular second subject in a new key; that the second episode (following the first return of the principal subject) is a regular development or 'working out' portion, and the third episode is a recapitulation of the first transposed to the principal key. By this means a closer approximation to binary form is arrived at. In operas and oratorios, and kindred forms of vocal art, the word is used in the same sense as it would be used in connection with literature.

C. H. H. P.

EQUAL TEMPERAMENT, the equal division of the octave into twelve semitones at such distances apart as are equal in ratio to one another. For the true proportions of the scale see JUST INTONATION, SCALE, and TEMPERAMENT. The discrepancy that exists, and must always exist, between the note arrived at by tuning up four perfect fifths from a fixed note, and two octaves and a major third from the same note, is an interval in the proportion of 80 : 81, and the Pythagorean comma, or 'comma maxima,' the difference resulting from the tuning up of twelve perfect fifths and the corresponding number of octaves, is 80 : 81·0915, as explained under COMMA. Equal or even temperament is the system by which this slight error in the scale is practically removed by being spread equally over all the semitones, instead of, as was formerly the practice, being confined to the keys most rarely employed. This equalisation of the error made all keys equally available for use on keyed instruments, though at a very distinct sacrifice of harmonic beauty; without it modulation was narrowly restricted, and as one of the arguments on the side of its general adoption was the immortal series of forty-eight preludes and fugues by Bach, called *Das Wohl-*

temperirtes Clavier, even the most fastidious musicians have little to complain of. M.

EQUAL VOICES, a term of rather ambiguous use, strictly denoting voices of equal compass. Sometimes works for female voices alone, or for male voices alone, are spoken of as 'works for equal voices'; but this is incorrect, and the term should be kept for those of equal compass, such as compositions for two or more soprani or for several contralti, as the case may be. The majority of Handel's chamber duets, 'The Lord is a Man of war,' and Mozart's 'Sull' aria,' may be cited as typical examples of duets for equal voices. In cases where one of two soprano parts is taken by a tenor, or one of two contralto parts by a bass, the composition does not cease to be 'for equal voices,' and the term is more correctly used of this combination than of that for soprano and contralto, or for tenor and bass. M.

ERARD. The name borne by this firm of harp and pianoforte-makers has been known almost as long in England as in France, its workshops having been established in London near the close of the 18th century, not long after those in Paris. The reputation of Erard's house is as much due to successful improvements in the harp as in the pianoforte, those of the harp being of similar importance to the perfecting of the violin accomplished by the famous Cremona makers.

SÉBASTIEN ERARD was born at Strasburg April 5, 1752, and was early put to his father's handicraft of cabinetmaker. His father dying when he was sixteen, he went to Paris and placed himself with a harpsichord-maker. He had soon the opportunity to display his practical ingenuity by the construction of a mechanical harpsichord, which was described by the Abbé Roussier in 1776. The Duchess of Villeroi took notice of him, and allotted to him a workshop in her own château, where, in 1777, he made the first pianoforte constructed in France. According to Fétis this was a square with two unison stops and a compass of five octaves, similar to the English and German instruments that had been imported. He now established himself, with his brother Jean Baptiste, in the Rue de Bourbon. Their success exciting the jealousy of the Parisian musical instrument-makers known as Luthiers, and belonging to the Fan-makers' Guild, they used the power they possessed to seize Erard's workshops; Louis XVI., however, came to the aid of the brothers, and conferred upon Sébastien (in 1785) a *brevet* permitting him to make 'forte-pianos' independent of the guild, but obliging him to employ workmen who had satisfied its regulations. (Rimbault, *The Pianoforte*, 1860, p. 124.)

Sébastien Erard was in London in 1786, and in 1792 took out a patent for improvements in harps and pianofortes. He returned to Paris, after the Terror, in 1796, in which year he made his first grand piano, using the English action, which, Fétis informs us, he continued with until 1808. In 1809 he patented a repetition grand piano action (the first) and improvements in the construction of the harp, nearly completing that ingenious double action which was begun about 1786 and was perfected in 1810. A feature in the 1809 patent was the inverted bridge or upward bearing at the wrestplank bridge of the piano, since universally adopted. Advanced age made Sébastien leave to his nephew Pierre Erard the introduction of his perfected repetition action, the patent for which was taken out in London in 1821. Sébastien died August 5, 1831. Among his other inventions may be mentioned a 'Piano organisé,' or combination of piano and organ, a 'harpe à fourchette,' and the 'orgue expressif.' In 1835 the patent was extended to Pierre Erard for seven years on the plea of its great value and of the losses sustained in working it. The invention in 1838 of the Harmonic Bar is claimed for him (Dr. Oscar Paul, *Geschichte des Claviers*, Leipzig, 1868). [See PIANOFORTE.]

PIERRE ERARD (born 1796) died at the Château de la Muette, Passy, near Paris, August 18, 1855. His widow, Mme. Erard, succeeded him in the business. From her it descended to the Count de Franqueville who had married her niece and is now the chief proprietor of the Paris house, his partner M. Blondel being in direction of affairs. Mr. Daniel Mayer is now the sole proprietor and director of the London house. The London manufactory was discontinued in 1890. A. J. H.

· ERBA, DON DIONIGI, a much-esteemed composer of Milan at the end of the 17th century. Like Marcello and Astorga he was of noble birth, and Cardinal Benedetto Erba seems to have been his younger brother. [In 1692 he was maestro di cappella of the church of S. Francesco in Milan. See F. Vigoni's *Sacre Armonie* 1692, which contains music by him.] The title of Don given him by Quadrio, and that of 'R^{d}' mentioned below, show that he was in holy orders. In 1694 he took part with Valtellina in the composition of the opera of 'Arion,' and in 1695 with Besozzi and Battestini in that of 'Antemio.' But Erba's interest to us lies in the fact that he is not improbably the composer of a Magnificat for two choirs, from which Handel borrowed more or less closely for several pieces in the second part of 'Israel in Egypt.' A complete copy of this work, entitled 'Magnificat. Del R^{d} Sgr. Erba,' is in the library of the Royal College of Music, and a partial one (ending in the middle of a sheet), in Handel's writing, without title or date, in Buckingham Palace. Opinions are divided as to whether it is an original composition of Handel's Italian time (1707-10), or of Erba. In favour of the former were Victor Schoelcher and G. A. Macfarren (Preface to 'Israel in Egypt' for the Sacred

Harmonic Society). It is obvious that but for the existence of the MS. by Handel the question would never have been raised. The whole evidence was examined at great length and pains by Dr. Chrysander (*Händel*, i. 168-178), whose conclusion is strongly in favour of its being Erba's. He shows that the date of Handel's MS. is probably 1735-40 ('Israel' was 1738); that it has marks of being a copy and not an original composition; that the paper is not Italian, but the same as that used for his English works; and that the style of the music differs materially from Handel's style whether early or late. In addition it might be urged that it is extremely improbable that in a copy of a work of Handel's his powerful name would be displaced on the title in favour of the insignificant one of Erba. Chrysander published the 'Magnificat' as the first of the 'Supplemente' to his edition of Handel. For list of the numbers borrowed in 'Israel,' see Israel in Egypt. G.

ERBACH, Christian, born in 1573 at Algesheim in the Palatinate. About 1600 he became organist to the Fuggers at Augsburg, succeeded Hassler as town organist of Augsburg in 1602, and in 1628 (according to Gerber) was appointed 'Rathsherr' of the same city. The first book of his 'Modi sacri seu cantus musici vocibus 4, 5, 6, 7, 8 et pluribus, ad omne genus instrumenti musici accomodatis' was published in 1600 at Augsburg, the second in 1604, and the third in 1606. Bodenschatz's 'Florilegium Portense' and Schad's 'Promptuarium musices' (Strasburg) contain motets of his in 4, 6, and 8 parts. MS. compositions of his are in the cathedral library at Augsburg and in the Royal Library at Berlin. [See the *Quellen-Lexikon*, from which several additions in the above have been taken.] F. G.

ERK, Ludwig Christian, born Jan. 6, 1807, at Wetzlar, where his father (Adam Wilhelm Erk, 1779-1820) was cathedral organist; rendered very important services to German popular music. He studied music under his father and André of Offenbach, receiving his general education from Spiess, a well-known teacher at Frankfort. Here he remained for some years enjoying the society of the best Darmstadt musicians. In 1826 he was appointed professor at the teachers' seminary at Moers on the Lower Rhine, and it was here that his connection with popular music began. He started musical festivals at Remscheidt, Ruhrort, Duisburg, and other small towns, which largely contributed to the taste for sacred and secular part-music. In 1836 he was appointed musical professor of the royal seminary at Berlin, and in the following year conductor of the newly-formed cathedral choir, which post, for want of proper support, he relinquished in 1838. In 1843 he founded a Männergesangverein, which still exists in Berlin, for the express purpose of singing Volkslieder, and in 1852 started the 'Erksche Gesangverein' for mixed choir. Among the most important of the many collections of German lieder which he has edited is his 'Deutscher Liederhort,' of which vol. i. contains modern 'Volkslieder,' and vol. ii. those of the 13th-18th centuries. Jacob Grimm says of vol. i., 'Of all collections of our German Volkslieder this is the fullest and most trustworthy.' In 1857 Erk was appointed director of music. In the beginning of 1877 he resigned his post in the seminary at Berlin, and was succeeded by Dienel. He died in Berlin, Nov. 25, 1883. F. G.

ERKEL, Franz, born Nov. 7, 1810, at Békés (Gyula), displayed an aptitude for music at an early age, and was encouraged in his studies by his father and his uncle, both of whom were enthusiastic amateur musicians. He was not at first intended for the musical profession, but, having succeeded, by the indefatigable energy with which he trained himself as a pianist, in attracting the attention of Count Koloman Czáky, he was sent by the latter to Kolozsvar with a letter of introduction which enabled him in due course to become the centre of the musical life of the town, where his pianoforte recitals aroused considerable interest. In the early thirties he was appointed deputy conductor at the German Theatre in Buda-Pest, and in 1838 he became conductor of the National Theatre. From this point his career was attended with unbroken success, which was due at least as much to his opportune introduction of the Hungarian national element into opera, as to his musicianship. The forties found the political conditions of Hungary such, that any artistic embodiment of patriotic ideals was almost bound to ride on the wave of popular feeling; thus it is that the operas of Erkel which, whilst containing much excellent music, were not intrinsically superior to many which have since been forgotten, attracted an amount of attention that would perhaps strike the modern critic as disproportionate. His first opera 'Bathori Maria' was produced August 8, 1840, with instantaneous success. Its popularity was eclipsed by that of the opera 'Hunyady László,' which remains to this day the most frequently performed work of the national repertory. Its jubilee in 1894 was made the occasion of brilliant musical festivities. The year after its production there was a competition for a hymn to become the National Anthem of the Hungarians, in which Erkel obtained the prize. Then followed a period during which the musical life of Hungary was crippled by political disturbances which lasted several years, but in the early sixties we find Erkel at the zenith of his activity. In 1861 he produced an opera, 'Bank-Ban,' which, although surpassed in power and earnestness by some of its successors, is generally held to represent melodically the ideal of Hungarian music. These later operas, such as 'Dozsa György' (1866), 'Brankovics' (1874), 'Istvan Kiraly' (King Stephen), although sufficiently successful to be retained in the repertoire, did not arouse such unbounded enthusiasm as the earlier works. Possibly their greater maturity was an element detrimental to popular success. 'Brankovics' is remarkable for the introduction of Servian and Turkish melodies happily blended with the Hungarian. From 1868 to his death, which took place June 15, 1893, at Buda-Pest, Erkel occupied the position of head of all the choral societies of his native country and was held in the highest respect. He retired from active work in 1889 and was only seen afterwards at one or two festivals organised in his honour. Besides his operas he left a large number of songs, the majority of which are too intensely national to be of interest to musicians of other countries. E. E.

ERLANGER, Camille, French composer, born in Paris, May 25, 1863; entered the Conservatoire at the age of seventeen, studying piano and composition under G. Mathias, E. Durand, Taudou, Bazille, and L. Delibes; won the Grand Prix de Rome in 1888 with the cantata 'Velléda.' His first great success was with a dramatic legend in three parts, 'Saint-Julien l'Hospitalier,' a powerful work after Flaubert's story, performed at the Conservatoire in 1894, and at the Concerts de l'Opéra in 1895; an Idyl in three episodes, 'Kermaria,' was produced at the Opéra Comique, Feb. 8, 1897, and his most important work hitherto, 'Le Juif Polonais,' on the popular Alsatian story, in three acts, at the Opéra Comique, April 11, 1900. A 'Sérénade carnavalesque' for orchestra, six 'Poèmes russes' besides other songs and some piano pieces, may also be mentioned; another opera, 'Le Fils de l'Étoile,' was produced at the Grand Opéra, April 20, 1904; and others intended to succeed it are named respectively, 'Barkokéba,' 'Aphrodité,' and 'La Glu.' G. F.

ERLANGER, Frédéric d', composer, born in Paris, May 29, 1868, of a German father and an American mother; he began his musical studies in Paris under Anselm Ehmant, his only teacher. His first work, a book of songs, was published by Hamelle during the composer's twentieth year, and shortly afterwards he took up his abode in London, becoming a naturalised Englishman. His compositions include works of all kinds, notably three operas, 'Jehan de Saintré' (Aix-les-Bains, and Hamburg, 1894), 'Inez Mendo' (produced, under the pseudonym of Ferd. Regnal, at Covent Garden, July 10, 1897, and subsequently in Germany), and 'Tess of the d'Urbervilles' (after Thomas Hardy), not yet represented. Among his other works are a string quartet, a sonata for violin and piano, an 'Andante symphonique' for violoncello and orchestra, a quintet for piano and strings (Popular Concerts, 1902), a 'Suite symphonique' for orchestra (Promenade Concerts, Sept. 1895), and a violin concerto, op. 17, played by Herr Kreisler at the Philharmonic Concert of March 12, 1903. Clearness of form and genuine elegance of idea and expression, are the distinguishing marks of d'Erlanger's music, whether in his operatic work, in his chamber and orchestral music, or in his songs, of which many are very popular, especially in England. G. F.

ERNANI. Italian opera in four acts, by Verdi, founded on the Hernani of Victor Hugo; produced at Venice in March 1844. On its production at the Théâtre-Italien, Paris—Jan. 6, 1846—the libretto was altered in obedience to the wish of Victor Hugo. The personages were changed from Spaniards to Italians, and the name of the piece was altered to 'Il Proscritto.' In England 'Ernani' was first played at Her Majesty's Theatre, March 8, 1845.

ERNST, Alfred, French writer on music, born at Périgueux, April 9, 1860, died in Paris, May 15, 1898, was one of the foremost champions of Wagner in French literature. The following are his most important works:—*L'Œuvre dramatique d'Hector Berlioz* (1884); *Richard Wagner et le drame contemporain* (1887); *L'Art de Wagner*, part i. *L'Œuvre poétique* (1893), part ii. *L'Œuvre musicale* (unfinished); *Étude sur Tannhäuser de Wagner* (1895, in collaboration with E. Poirée); and lastly, the translations into rhythmic French prose of the words of 'Die Meistersinger' and 'Der Ring des Nibelungen.' Ernst wrote also many articles in various reviews, and undertook the musical reporting in the *Revue Encyclopédique*, etc. G. F.

ERNST, Heinrich Wilhelm, celebrated violin player, was born at Brünn in Moravia, May 6, 1814. As a pupil of the Vienna Conservatorium he had Böhm for his master on the violin, and studied counterpoint and composition under Seyfried. He afterwards received instruction from Mayseder, and soon achieved great proficiency on his instrument. When sixteen he made his first tour and played with much success at Munich, Stuttgart, and Frankfort. At that time Paganini was travelling in Germany, and Ernst, greatly fascinated by this extraordinary artist, followed him from town to town in order to become familiar with the peculiarities of his style and *technique*. Towards the end of 1832 he went to Paris, and lived there for six years, studying and repeatedly playing in public. Between 1838 and 1844 he travelled over a great part of Europe, meeting everywhere with enormous success. On his appearing in Leipzig Schumann greeted him with one of those genial criticisms which are so characteristic of him (*Gesammelte Schriften*, Jan. 14, 1840). [He first appeared in London, on July 18, 1843, in the Hanover Square Rooms;] on April 15, 1844, he played for the first time at the Philharmonic, after which he regularly came to London for the season and soon settled there entirely. After some years, however, his health began to fail, and he had to give up playing in public. He died at Nice, Oct. 8, 1865, after a painful and protracted illness. Ernst's playing was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. At the same time his cantabile was full of deep feeling, and his tone had a peculiar charm. The warm impulsive nature of the man was reflected in his fiery passionate style. But it must not be supposed that he was a mere virtuoso. Ernst was a thorough musician, and although critics have found fault with his reading of classical music, on the other hand very competent judges have pronounced him an excellent quartet player.

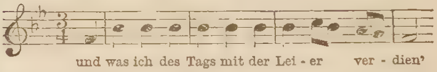
As a composer he started with salon-pieces and brilliant fantasias, which have not much intrinsic merit, but are extremely effective and well written for the instrument, and mostly very difficult. The 'Élégie,' which had a long run of popularity, is perhaps the best specimen of the first, the fantasias on airs from Rossini's 'Otello,' and on Hungarian airs, of the second kind. The Concerto in F sharp minor (op. 23) deserves special notice. It is a composition of no mean order, equally distinguished by the nobility of its ideas and its skilful treatment of the orchestra. That it is seldom heard is due to its enormous technical difficulties, which even Ernst himself did not always succeed in mastering. This work may well justify the assumption that Ernst, had he lived, might have made some valuable additions to the literature of the violin. The best-known among his compositions for the violin are: Deux nocturnes, op. 1; Élégie, op. 10; Fantasia on airs from Rossini's 'Otello,' op. 11; Concertino in D, op. 12; Polonaise de Concert, op. 17; Variations on Dutch airs, op. 18; Introduction, caprice, and finale, on airs from 'Il Pirata,' op. 19; Rondo Papageno, op. 30; Fantasia on 'Le Prophète,' op. 24; Hungarian airs, op. 22; Concerto pathétique in F♯ minor, op. 23. In conjunction with S. Heller he wrote a number of very pretty duets for piano and violin, which were published under the title of 'Pensées fugitives.' He also published an imitation of Paganini's once famous 'Carnaval de Venise.' He wrote two string quartets, in B♭ and A. The latter of these was his last work, and was played under Joachim's lead at the Monday Popular Concerts, June 6, 1864. P. D.

EROICA. The SINFONIA EROICA is the third of Beethoven's Symphonies. The title is his own—'Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op. 55. No. III. Partizione. Bonna e Colonia presso N. Simrock.' (Note the Italian: the titles of Symphonies 1 and 2 are in French.) But its original title was simply 'Bonaparte. Louis van Beethoven.' The subject was suggested to him—perhaps as early as 1798, two years before the known completion of the first Symphony—by Bernadotte, the French ambassador at Vienna; but there is no trace of his having set seriously to work at it till the summer of 1803. On his return to town in the autumn of that year he played the Finale to Mähler and Breuning (Thayer, ii. 236). For the story of the intended dedication to Napoleon see *ante*, p. 240*a*.

The work was finished in 1804, and is in four movements:—(1) Allegro con brio, E♭. (2) Marcia funebre. Adagio assai, C minor. (3) Scherzo and Trio. Allegro vivace, E♭. (4) Finale. Allegro molto; interrupted by a Poco Andante, and ending in a Presto, E♭.

Under BASTIEN the curious coincidence between the subject of the first movement and that of an early overture of Mozart's has been pointed out.

The subject of the Scherzo is said by Marx (*L. v. B. Leben u. Schaffen*, i. 273) to be a Volkslied, beginning as follows:—



But this requires confirmation. There is reason to believe that Beethoven used the Austrian Volkslieder as themes oftener than is ordinarily suspected; but this one at least has not yet been identified with certainty.

The Finale is a set of variations, the theme of which, whether a Volkslied or not, was a singular favourite with Beethoven. He has used it four times, in the following order:—(1) in the finale of 'Prometheus' (1800); (2) in a Contretanz (1802); (3) as theme of a set of variations and a fugue, for Piano solo (op. 35, 1802); and (4) in the Symphony. The intention of this Finale has been often challenged, and will probably never be definitely ascertained; but the Poco andante, which interrupts the Allegro molto, and to which all the latter might well be a mere introduction, is at once solemn enough and celestial enough to stand for the apotheosis of a hero even as great as the one portrayed in the first movement.

The Symphony was purchased by Prince Lobkowitz. There is an interesting story of its having been played three times in one evening by the Prince's band, to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia, passing through Vienna in strict incognito; but the first known performance (semi-private) was in Dec. 1804, when it was preceded by the previous two symphonies and the Pianoforte Concerto in C minor. The first public performance was at the Theatre 'an der Wien' on Sunday evening, April 7, 1805, at a concert of Clement's, where it was announced as in D♯, and was conducted by Beethoven. Czerny remembered that at this performance some one in the gallery called out 'I'd give a kreutzer if it were over.' [The first performance in England was (probably) at one of the Vocal Concerts, at Hanover Square Rooms, on Feb. 14, 1806.] It was played by the Philharmonic Society at the second concert of the second year—Feb. 28, 1814—and was announced as 'containing the Funeral March.' In France it was the opening work of the first concert of the Société des Concerts (Conservatoire), March 9, 1828. It was published by Simrock of Bonn, the publisher of the first four symphonies, Oct. 29, 1806.

The unusual length of the Eroica is admitted by Beethoven himself in a memorandum prefixed to the original edition, in which he requests that it may be placed nearer the beginning than the end of the Programme—say after an Overture, an Air, and a Concerto—so that it may produce its proper and intended effect on the audience before they become wearied. He has also given a notice as to the third horn part, a very unusual condescension on his part. G.

ESCUDIER, MARIE, born June 29, 1819, died April 17, 1880, and LÉON, born Sept. 17, 1821, died June 22, 1881, both born at Castelnaudary (Aude), two brothers famous as *littérateurs* on music. They were the founders of *La France musicale* (1838), a weekly musical periodical, and joint authors of *Études biographiques sur les chanteurs contemporains* (Paris, Tessier, 1840); *Rossini, sa vie et ses œuvres* (Paris, 1854); and *Vie . . . . des cantatrices célèbres*, etc. (Paris, 1856), which contains a life of Paganini. They set up a music-publishing business, and brought out many of Verdi's works. Their *Dictionnaire de musique* (two vols. 1844, 5th ed. 1872) is a compact but very unequal work, many articles in which are admirable, while others can be of no interest to any one. [In 1862 the brothers dissolved partnership, Léon continuing in the business and starting a new paper, *L'Art musical*, while Marie directed *La France musicale* until 1870. In 1876 Léon was for a short time director of the Théâtre Italien.] M. C. C.

ESLAVA, MIGUEL HILARION, distinguished Spanish musician, born Oct. 21, 1807, at Burlada in Navarre. In 1824 he was appointed violinist in the cathedral at Pampeluna, and in 1828 maestro de capilla of that at Ossuña. Here he was ordained deacon, and took priest's orders when chapel-master at the metropolitan church of Seville (1832). In 1841 he produced at Cadiz his first opera, 'Il Solitario,' speedily followed by 'La Tregua di Ptolemaide' and 'Pedro el Cruél,' which were successfully performed in several Spanish towns. In 1844 he was appointed maestro de capilla to Queen Isabella. He composed over 140 pieces of church music, including masses, motets, psalms, etc. The work by which he will live is his 'Lira sacro-hispaña' (Madrid, Salazar, 1869, ten vols.), a collection of Spanish church music of the 16th-19th centuries, with biographical sketches of the composers. Some of his organ music appears in another collection, his 'Museo organico español' (Madrid). His 'Metodo de Solfeo' (1846) has been adopted throughout Spain. His 'Escuela de armonia y composicion,' in three parts, harmony, composition, and melody, the fruits of many years' labour, appeared at Madrid in 1861 (2nd ed.). In 1855-56 he edited the *Gaceta musical de Madrid*, a periodical of considerable interest. Eslava died in Madrid, July 23, 1878.

The following are the contents of the 'Lira sacro-hispaña'[1]:—

16*th Century*, i. 1.

Ramos. Ave Regina. a 4 voces.
Anon. Magnificat. 4.
Do. Domine Jesu. 4.
Fevin, A. Sanctus. 4.
Do. Benedictus. 3.
Do. Agnus. 4.
Do. Do. 5.
Do. Ascendens Christus. 6.
Peñalosa, F. Sancta Mater. 4.
Do. Tribularer si nescirem. 4.
Do. In passione positus. 4.
Do. Memorare, piissima. 4.
Do. Versa est in luctum. 4.
Do. Precor te, Domine. 4.
Ribera, B. Magnificat. 4.
Do. Virgo prudentissima. 5.
Do. Rex autem David. 5.
Torrentes, A. de. Magnificat. 4.
Ceballos, F. Hortus conclusus. 4.
Do. Inter vestibulum. 4.
Do. Exaudiat Dominus. 4.
Morales, Cr. Emendemus. 5.
Do. O vos omnes. 4.
Do. Verbum iniquum. 5.
Do. O crux ave. 5.
Do. Lamentabatur Jacob. 5.
Do. Kyrie; Christe; Gloria. 4.
Escobedo, B. Immutemur. 4.
Do. Exurge. 4.
Do. Erravi sicut ovis. 5.
Fernandez, P. Dispersit, dedit. 4.
Do. Heu mihi Domine. 4.
Bernal, A. Ave sanctissimum. 4.
Robledo, M. Domine Jesu. 4.
Do. Regem cui omnia. 4.
Do. Magna opera. 4 & 5.
Do. Sumens illud ave. 4.

16*th Century*, i. 2.

Victoria, J. L. de. Mass, 'Ave maris stella.' 4, solo.
Do. Vere languores.
Do. O Domine.
Do. Jesu dulcis memoria.
Do. O quam gloriosum.
Do. Laudate.
Do. Requiem mass, 'el canto llano.'
Guerrero, F. Passio sec. Matthæum. 2, 4, 5, 6.
Do. Do. sec. Joannem. 4 & 5.
Do. Ave Virgo. 5.
Do. Trahe me post. 5.
Do. Mass, 'Simile est regnum.' 4.
Navarro, J. M. Lauda Jerusalem. 4.
Do. In exitu Israel. 4.
Do. Magnificat 1mi toni. 4.
Do. Do. 2di toni. 4.
Do. Do. 8vi toni. 4.
Castillo, D. del. Quis enim cognovit. 5.
Do. O altitudo. 5.
Las Infantas, F. de. Victimæ Paschali. 6.
Camargo, M. G. Defensor almæ Hispanæ. 4.
Ortiz, D. Pereat dies. 5.
Periañez, P. Maria virgo. 5.

17*th Century*, i. 1.

Comes, J. B. Hodie nobis. 12.
Lobo, A. Versa est. 6.
Do. Credo quod Redemptor. 4.
Do. Vivo ego. 4.
Do. Ave Maria. 8.
Heredia, A. de. Magnificat (super tonos). 4.
Tafalla, P. Qui Lazarum. 5 & 8.
Romero, M. Libera me. 8.
Veana, M. Villancico Asturiano. 8.
Vivanco, S. O Domine. 5.
Vargas, U. de. Magnificat. 8.
Baban, G. Voce mea. 8.
Juarez, A. Vulnerasti cor meum. 8.
Do. Dum sacrum pignus. 9.
Caseda, D. Mass. 8.

17*th Century*, ii. 1.

Pontac, D. Mass, 'In exitu Israel.' 4.
Patino, C. Mass, 'In devotione.' 8.
Salazar, G. Hei mihi. 4 (soli).
Do. O Rex gloriæ. 8, col organo.
Do. Quæ est ista. 6 Do.
Do. Vidi speciosam. 6 Do.
Do. Sancta Maria. 5 Do.
Do. Nativitas tua. 6 Do.
Do. Mater Dei. 5 Do.
Ortells. Lamentatio. 12.
Montemayor, F. de. Requiem mass. 8.
Duron, S. O vos omnes. 4.

18*th Century*, i. 1.

Bravo, J. de T. M. Portions of a Misa de defuntos. 8.
Do. J. de T. M. Parce mihi. 8.
Do. Taedet animam meam. 8.
Dudoso. Dan, dan, don, don. 5.
Rabassa, P. Audite, universi. 12.
Valls, F. Tota pulchra. 4.
Cabrera, F. V. Kyrie and Gloria. 8.
Roldan, J. P. Sepulto Domine. 4.
Sanjuan, N. Spiritus meus. 8.
Paez, J. Jesu Redemptor. 4.
Muelas, D. O vos omnes. 8.
Do. Ductus est Jesus. 4.
Do. Dicebat Jesus. 4.
Do. Erunt signa. 4.
Do. Cum audisset Joannes. 4.
Do. Vox clamantis. 3.
Caseda, J. de. Kyrie and Gloria. 4.
Literes, A. Vos sæculorum judices. 4.
Do. Hi sunt quos fatue. 4.
Juliá, B. Dilexi quoniam. 4.
Fuentes, P. Beatus vir. 10.
Soler, F. A. Introito and offertoria de defuntos. 8.
Anon. Ecce sacerdos. 5.

18*th Century*, ii. 1.

Nebra, J. de. Requiem mass. 8 (strings and flutes).
Ripa, A. Mass. 8. (strings, trumpets, and organ).
Do. Stabat Mater (6 verses). 8 (organ).
Lidon, J. Ave maris stella. 4 and 8.

19*th Century*, i. 1.

Garcia, F. J. Lamentation. 8 (orch.)
Do. Do. 7 (orch.).
Aranaz, P. Ad te levavi. 4 (solos).
Do. Laudate. 6 (viol. and trumpets).
Doyagüe, M. Miserere. 4 (wind).
Secanilla, F. Defensor almæ Hispanæ. 5 (strings, trumpets, and organ).
Do. Pange lingua. 7.
Prieto, J. Salve regina. 4 (strings, trumpets, and organ).
Cuellar, R. Lauda Sion. 5 (strings, oboes, and trumpets).
Montesinos, A. Sancta et immaculata Virginitas. 8.
Pons, J. Letrida, 'O Madre.' 8.
Cabo, F. J. Memento Domine. 7

19*th Century*, i. 2.

Ledesma, N. Stabat mater (12 verses) accd. by string quartet. 3.
Andrevi, Fr. Nunc dimittis. 4 (orch.).

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[1] The numbering of the volumes is very puzzling; but the plan seems to be that each century is represented by two 'serias,' and each 'seria' is divided into two volumes or 'tomos.' The number of the 'seria' is indicated above in Roman figures, that of the 'tomo' in Arabic numerals.

Andrevi. Salve Regina. 6 (orch.)
Ledesma, M. R. Principes persecuti. 4 (orch.).
Bros, J. Benedictus. 4 (orch.).

19*th Century*, ii. 1.

Eslava, H. Te Deum. 4.
Do. O sacrum convivium. 4.
Do. Bone Pastor. 4.
Do. O salutaris hostia. 8.
Do. Requiem mass. 8 (orch.).
Do. Parce mihi. 8.
Do. Taedet animam. 8.
Do. Libera me. 8.

19*th Century*, ii. 2.

Perez y Alvarez, J. Salve Regina. 8.
Do. O Salutaris. 4 (bar. solo and orch.).
Hugalde, C. J. Bone pastor. Bass solo and organ.
Hugalde. O salutaris. 3 (organ).
Meton, V. O quoniam suavis. 5.
Do. Ecce panis. 5.
Do. O salutaris. 5 (all with orch.).
Olleta, D. Salve Regina. 5 (organ and basses).
Garcia, M. Ave maris stella. 4 (strings, trumpets, and organ).
Prádanos, H. O quam suavis. 4 (strings).
Caballero, M. F. Ave maris stella. 4 (orch.).
Calahorra, R. O. Lauda Sion. 1.
Do. Vere languores. 4 (orch.).

APPENDIX.

Secanilla, F. Hymn, Scripta sunt. 8, 3, 8, 4, 8 (orch.).
Doyagüe, M. Magnificat. 8 (str., oboes, trump., and organ).
Duron, S. Fragmenta.

M. C. C.

ESMERALDA. Opera in four acts; words by Theo Marzials and Alberto Randegger, arranged from Victor Hugo's libretto 'La Esmeralda'; music by A. Goring Thomas. Produced by the Carl Rosa Company, Drury Lane, March 26, 1883, given in Berlin in September 1891; and revived at Covent Garden (in French), July 12, 1890. For an earlier setting of Victor Hugo's libretto, see BERTIN, LOUISE ANGÉLIQUE. M.

ESPOSITO, MICHELE, born at Castellammare, near Naples, Sept. 29, 1855. At the age of ten he entered the Conservatorio at Naples, where he remained for eight years, studying (as class-mate with G. Martucci) pianoforte playing under Cesi, and composition under Serrao. In 1878 he came to Paris, where he remained until 1882, when he was appointed professor of pianoforte playing at the Royal Irish Academy of Music, Dublin, which post he still holds. For several years he was principally occupied with teaching and concert playing, giving pianoforte recitals under the auspices of the Royal Dublin Society, and also organising and playing for many years in the chamber music recitals given by that Society. In 1899, aided by some friends, he succeeded in establishing in Dublin a resident orchestra (the Dublin Orchestral Society), the concerts of which he has, down to the present, conducted with much success.

His published works include 'Deirdre,' cantata for soli, chorus, and orchestra (Feis Ceoil prize), produced at Dublin, 1897, and subsequently given by Mr. Henry Wood at a Queen's Hall Concert; an operetta, 'The Postbag' (libretto by A. P. Graves), produced at St. George's Hall, London, Jan. 27, 1902, by the Irish Literary Society; a string quartet; a sonata for violoncello and piano (Incorporated Society of Musicians prize 1898); a sonata for Violin and Piano; and many songs and pianoforte pieces. He has also written an 'Irish' symphony (Feis Ceoil prize 1902), an 'Otello' overture, and other orchestral works which have not as yet been published. L. M'C. L. D.

ESSER, HEINRICH, born at Mannheim, July 15, 1818, appointed concert-meister 1838, and then musical director in the court theatre at Mannheim; was for some years conductor of the 'Liedertafel' at Mayence, and in 1847 succeeded O. Nicolai as capellmeister of the Imperial Opera, Vienna, where he was honoured as an artist and beloved as a man. In Nov. 1869, shortly after becoming art-member of the board of direction of the Opera, he was compelled by ill-health to resign, and retired on a considerable pension to Salzburg, where he died June 3, 1872. The Emperor honoured his memory by granting an annuity to his widow and two young children. Esser's character was elevated, refined, and singularly free from pretension, and his compositions bear the same stamp, especially his melodious and thoughtful four-part songs for men's voices. As a conductor he was admirable—conscientious, indefatigable, and in thorough sympathy with his orchestra, by whom he was adored. Wagner showed his appreciation by entrusting him with the arrangement of his 'Meistersinger' for the piano. Esser was the first to discern the merit of Hans Richter, whom, while a member of his band, he recommended to Wagner as a copyist and arranger, and who ultimately justified the choice by succeeding Esser at the Opera in May 1875 (the former sub-conductor, Dessoff, having filled the chief post between Esser's death and Richter's appointment).

As a composer Esser was industrious and successful. His works contain scarcely a commonplace thought, and much earnest feeling, well and naturally expressed. The stage was not his forte, and though three of his operas were produced—'Silas' (Mannheim, 1840), 'Riquiqui' (Aix-la-Chapelle, 1843), and 'Die beiden Prinzen' (Munich, 1845)—they have not kept the boards. His compositions for the voice are numerous and beautiful—some forty books of Lieder, two of duets, four of choruses for men's voices, and two for mixed ditto, etc.—and these are still great favourites. His symphonies (opp. 44, 79) and Suites (opp. 70, 75), and orchestral arrangements of Bach's organ works (Passacaglia, Toccata in F), performed by the Philharmonic Society in Vienna, are published by Schott, and a string-quartet (op. 5) by Simrock. C. F. P.

ESSIPOFF, ANNETTE, Russian pianist, born at St. Petersburg, Feb. 1, 1850, and educated at the Conservatorium of St. Petersburg, principally under the care of Theodor Leschetitzky. After attaining considerable reputation in her own country she undertook a concert tour in 1874, appearing in London at the New Philharmonic concert of May 16, in Chopin's E minor concerto, at recitals of her own, and elsewhere. She made her début in Paris in the same concerto in 1875 at one of the Concerts Populaires, and afterwards at a chamber concert given by Wieniawski and Davidov. In 1876 she went to America, where her success was very marked. From 1880 to 1892 she was the wife of Leschetitzky, and since 1888 has been seldom heard in England. Her playing combines extraordinary skill and technical facility with poetic feeling, though the artistic ardour of her temperament leads her at times to interpretations that are liable to be called exaggerated. M.

ESTE, EAST, or EASTE (as he variously spelled his name), MICHAEL, Mus.B., is conjectured to have been a son of Thomas ESTE, the noted music printer. He first appeared in print as a composer, in 'The Triumphes of Oriana,' 1601, to which he contributed the madrigal, 'Hence, stars, too dim of light,' which was sent in too late, and therefore placed at the beginning of the book. In 1604 he published a set of Madrigals, which was followed in 1606 by a second set, the preface to which is dated 'From Ely House in Holborne,' whence it may be inferred that he was then a retainer of Lady Hatton, the widow of Sir Christopher Hatton. [In 1606 he took the degree of Mus.B. at Cambridge.] In 1610 he published a third set of Madrigals. Between that date and 1618, when he published a (fourth) set of Madrigals, Anthems, etc., and a set of three-part Songs, he had become Master of the Choristers of Lichfield Cathedral. In 1618 appeared his fifth publication, a set of three-part Songs; and in 1624 he published a set of Anthems, from the dedication of which to 'John Williams, Bishop of Lincoln and Keeper of the Great Seal,' we learn that that prelate some time before, on hearing one of Este's motets, had voluntarily settled an annuity on its composer, personally a stranger to him. Este's 'Seventh Set of Bookes,' and his last publication, was a set of Duos and Fancies for Viols, together with 'Ayerie Fancies of four parts, that may be sung as well as plaid,' which appeared in 1638, and was re-issued about 1653 by John Playford with a new undated title-page. One of the three-part madrigals in Este's second set, 'How merrily we live,' retained its popularity down to modern days. W. H. H.

ESTE, EST, or EAST (as the name was variously spelled), THOMAS, was (having regard to the number of works printed by him) one of the most important of our early music typographers and publishers. [Arber's *Stationers' Registers* show that he was made a freeman of the Company, Dec. 6, 1565, and that he issued a book of *Christmas Recreacons* in 1576.] He was probably born about the middle of the 16th century. The first music printed by him was Byrd's 'Psalmes, Sonets and Songs of sadnes and pietie,' which was entered at Stationers' Hall, Nov. 6, 1587, and issued without date, being brought out in a dated edition in 1588, he then 'dwelling by Paules Wharf,' and describing himself as 'the Assigne of W. Byrd'; *i.e.* assignee of the patent granted to the latter for the sole printing of music and ruled music paper. In the following year Este removed to Aldersgate Street, where he published at the sign of the Black Horse. In 1592 he edited 'The Whole Booke of Psalmes, with their wonted tunes, in four parts.' The composers employed by him to harmonise the tunes were ten of the most eminent men of the day, viz.: Richard Allison, E. Blancks, Michael Cavendish, William Cobbold, John Douland, John Farmer, Giles Farnaby, Edmund Hooper, Edward Johnson and George Kirbye. Two other editions of the work appeared in 1594 and 1604. This collection was the first in which some of the tunes were called by distinctive names—'Glassenburie,' 'Kentish,' and 'Cheshire,' and was also one of the first to appear in what is now called 'score,' instead of in separate part-books. In 1600 he described himself as 'The Assigne of Thomas Morley,' and in 1609 as 'The Assigne of William Barley,' having acquired the interest in the patent granted to Morley in 1598 and by him assigned, or perhaps only licensed, to Barley. Este died before Jan. 17, 1609, when his successor, Thomas Snodham, obtained what would be now called his 'copyrights.' His widow, Lucretia Este, died in 1631, having bequeathed £20, to purchase a piece of plate to be presented to the Stationers' Company. The most important works printed and published by Este were—

1588, Byrd's Psalmes, Sonets, and Songs; Yonge's *Musica Transalpina*; 1589, Byrd's Songs of Sundrie Natures, and Cantiones Sacræ, bk. i.; 1590, Watson's Madrigals; 1591, Daman's Psalter (2nd ed.) and Byrd's Cantiones Sacræ, bk. ii.; 1592, *The Whole Booke of Psalmes*; 1593, Morley's Canzonets; 1594, Morley's Madrigals, and Mundy's Songes and Psalmes; 1595, Morley's Ballets and two-part Canzonets; 1596, Kirbye's Madrigals; 1597, N. Patrick's Songs of Sundry Natures, and *Musica Transalpina*, 2nd ed.; 1598, Wilbye's 1st set of Madrigals, Weelke's 1st set, Morley's Madrigals, and Canzonets from Italian authors; also a selection from O. di Lasso; 1600, Dowland's 2nd book of Ayres; 1601, Jones's 1st book of Ayres, and the Triumphs of Oriana (printed, but not published till 1603); 1603, Bateson's 1st book of Madrigals; Weelkes's 2nd book, Byrd and Ferrabosco's *Medulla Musicke*; and Robinson's *Schoole of Musicke*; 1604, Michael Este's 1st set of Madrigals, Francis Pilkington's 1st book of Songs or Ayres; 1605, Byrd's *Gradualia*; 1606, Danyel's Songs; 1607, Youll's Canzonets, and Croce's *Musica Sacra*.

The Whole Book of Psalms was published in score by the Musical Antiquarian Society in 1844, edited, with a Preface, by Dr. Rimbault. [Additions from *Dict. of Nat. Biog.*] W. H. H.

ESTE, in N.-E. Italy, between Padua and Rovigo. Two musical academies—'Degli Eccitati' and 'Degli Atestini'—were established in Este in 1575. The family of the Este, always liberal patrons of the fine arts, encouraged especially the revival of music. Francesco Patrizzi, a professor in the latter of these two academies (born 1530—died 1590), in dedicating one of his works to Lucrezia d'Este, daughter of Ercole II., the reigning Duke, ascribes the revival of music in Italy to the House of Este, because Guido d'Arezzo was a native of Pomposa in their dominions, and because such famous musicians as Fogliano, Giusquino (Josquin), Adriano, and Cipriano, first found favour and support from the Dukes of Este. C. M. P.

ESTHER. Handel's first English oratorio; words by S. Humphreys, founded on Racine's 'Esther.' Written for the Duke of Chandos, who paid Handel £1000 for it, and first performed at Cannons, August 29, 1720. Performed again, in action, under Bernard Gates—in private Feb. 23, 1732, and in public at the King's Theatre, Haymarket, May 2, 1732, with 'additions' not specified. It was occasionally performed up to 1757 (when 'My heart is inditing' and 'Zadok the Priest' were interpolated into the performance), and then lay on the shelf till Nov. 6, 1875, when it was revived at the Alexandra Palace. The overture was for long played annually at the 'Festival of the Sons of the Clergy' at St. Paul's.

ESTWICK, Rev. Sampson, B.D., born 1657, was one of the children of the Chapel Royal under Captain Henry Cooke. Upon quitting the chapel on the breaking of his voice he went to Oxford, took holy orders and became one of the chaplains of Christ Church. [He took the degree of B.A. in 1677, M.A. in 1680, and B.D. in 1692.] In 1692 he was appointed sixth minor prebend of St. Paul's. On Nov. 27, 1696, he preached at Christ Church, Oxford, 'upon occasion of the Anniversary Meeting of the Lovers of Musick on St. Cæcilia's day,' a sermon upon 'The Usefulness of Church Musick,' which was printed in the following year. In 1701 he was appointed vicar of St. Helen's, Bishopsgate, which he resigned in 1712 for the rectory of St. Michael, Queenhithe. Estwick composed several odes for performance at the Acts at Oxford, and other pieces still in MS. He died Feb. 16, 1738-39. W. H. H.

ÉTOILE DU NORD, L'. Opera in three acts, principal characters Peter the Great and Catherine; words by Scribe, music by Meyerbeer, comprising many numbers from his 'Feldlager in Schlesien.' Produced at the Opéra Comique, Feb. 16, 1854; and in England, as 'La Stella del Nord,' at Covent Garden, July 19, 1855. For other operas on the story of Peter the Great, see Czaar und Zimmermann.

ÉTUDES, studies, exercises, caprices, lessons. The large number of works extant under these heads for pianoforte, violin, violoncello, and in sundry instances for other orchestral instruments, are in a large measure mere supplements to the respective instruction-books. They may be divided into two kinds—pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent pianoforte Études of Clementi and Cramer; and pieces wherein, over and above such an executive purpose, which is never lost sight of, some characteristic musical sentiment, poetical scene, or dramatic situation susceptible of musical interpretation or comment is depicted, as in certain of Moscheles's 'Characteristische Studien,' or the Études of Chopin, Liszt, or Alkan.

The distinction between these two classes of études closely resembles the difference recognised by painters between a tentative sketch for a figure, a group, or a landscape, which aims at rendering some poetical idea whilst attending particularly to the mechanical difficulties accruing from the task in hand, and a mere drawing after casts or from life with a view to practice and the attainment of manipulative facility.

An *étude* proper, be it only a mechanical exercise or a characteristic piece, is distinguished from all other musical forms by the fact that it is invariably evolved from a single phrase or *motif*, be it of a harmonic or melodious character, upon which the changes are rung. Thus many of Bach's Preludes in the *Wohltemperirtes Clavier*, and the like, could be called études without a misnomer.

The most valuable études for the pianoforte are the following:—

I. Classical School.

BACH.

Inventions—in two and three parts.

CLEMENTI.

Gradus ad Parnassum. Préludes et exercices dans tous les tons.
Toccata in B♭.

CRAMER.

100 Études.

MOSCHELES.

24 Studien, op. 70. Characteristische Studien, op. 95.

II. Modern School.

CHOPIN.

12 grandes Études. Op. 10.
12 Études. Op. 25.
Trois Études.
24 Preludes.
Prelude in C♯ minor.

SCHUMANN.

Études symphoniques, or
Études en forme de variations. Op. 13.

HENSELT.

12 Études de concert. Op. 2.
12 Études de salon. Op. 5.

THALBERG.

12 Études.

LISZT.

Grandes Études de Paganini, transcrites, etc.
Études d'éxecution transcendante.
Ab-Irato, Étude de perfectionnement.
Trois grandes Études de concert.
Zwei Etuden—Waldesrauschen; Gnomentanz.

C. V. ALKAN.

12 Études.
12 Grandes Études.
Étude pour la main gauche.
" " " " droite.
" " les deux mains.

RUBINSTEIN.

6 Etudes
Zwei Etuden.

SGAMBATI.

Two Études de Concert. Op. 10.

BRAHMS.

51 Uebungen

Besides these there exists an enormous number of études with comparatively little educational and less artistic value, which are for the most part written to the order of publishers, from whose shops they find their way to the schoolrooms and salons of amateurs; such are those by Czerny, Steibelt, Hummel, Kessler, Bertini, Mayer, Döhler, Schulhof, Ravina, etc. E. D.

Of Études for the Violin, the following four works are considered as indispensable for the formation of a good technique and correct style, by the masters of all schools of violin-playing:—

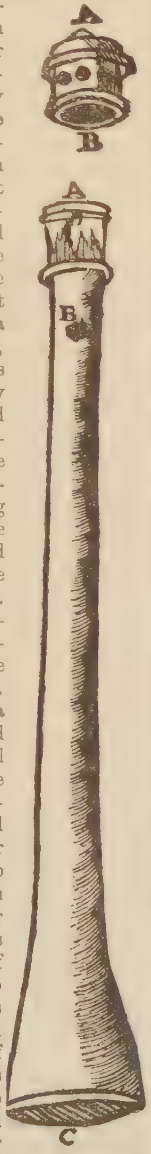
R. Kreutzer, 40 Études or Caprices;
Fiorillo, Étude de Violon, formant 36 caprices;
P. Rode, Vingt-quatre Caprices;
N. Paganini, 24 Caprices, op. 1;

to which may be added Gaviniés' 'Vingt-quatre matinées.'

Of more modern études, those of Dont, Ferd. David, Alard, and Wieniawsky, are amongst the most valuable. The violin-schools of Spohr, Ries, and others, also contain a great many useful études. Some movements from Bach's Solo Sonatas, such as the well-known Prelude in E major, fall under the same category. P. D.

EUGEN ONIEGIN. Opera in three acts, libretto adapted from Poushkin, music by Tchaikovsky. Composed during 1877 and 1878, and performed by students of the Moscow Conservatorium, March 1879. Produced (in English) at the Olympic Theatre, Oct. 17, 1892.

EULENSTEIN, Charles, was born in 1802 at Heilbronn, in Würtemberg. His father was a respectable tradesman; but nothing could deter the son from following his strong predilection for music. After enduring all sorts of privations and ill-success, he appeared in London in 1827, and produced extremely beautiful effects by performing on sixteen Jew's-harps, having for many years cultivated this instrument in an extraordinary manner. [Jew's Harp.] The patronage of the Duke of Gordon induced him to return in 1828; but he soon found that the iron Jew's-harp had so injured his teeth that he could not play without pain, and he therefore applied himself more and more to the guitar. At length a dentist contrived a glutinous covering for the teeth, which enabled him to play his Jew's-harp again. He was very successful in Scotland, and thence went to Bath, to establish himself as teacher of the guitar, concertina, and the German language. After remaining there a considerable time he returned to Germany, and lived at Günzburg, near Ulm. He died in Styria in 1890. v. de p.



EUNUCH FLUTE (*Flûte-eunuque*). An instrument described and figured by Mersenne (*Harmonie Universelle*, Liv. v. Prop. iv.). It consisted of a tube (A C) open at one end where it terminated in a bell mouth (C), but closed at the other (A) by a piece of membrane stretched like the head of a drum, and covered for protection with a movable cap (A B) pierced with holes. In the side of the tube not far from the membrane, which was to be as thin as the skin of an onion, was a hole (B) into which the player emitted his voice. The membrane, thrown into vibration by the sound of the voice, gave out notes of its own, the same in pitch as those of the voice, but louder, and different in *timbre*, they being of an ægophonous or bleating character. Mersenne states that music in four or five parts was performed on such instruments, the eunuch-flute having 'this advantage over all other flutes that it imitates better the concert of voices, for it lacks only the pronunciation to which a near approach is made in these flutes.' He adds that 'the little drum imparts a new charm to the voice by its tiny vibrations which reflect it,' and expresses the opinion that a concert of eunuch-flutes is better than one of voices 'which lack the softness of the harmony and the charm of the pieces of membrane.' The idea on which the eunuch-flute is based seems to have struck Lord Bacon, for he wrote (*Sylva Sylvarum*, Cent. III. 233), 'if you sing into the hole of a drum, it maketh the singing more sweet. And so I conceive it would, if it were a song in parts sung into several drums; and for handsomeness and strangeness sake, it would not be amiss to have a curtain between the place where the drums are and the hearers.'

One of these instruments is preserved in the Museum of the Conservatoire of Paris. It is 88 centimetres in length, and is believed to date from the time of Henry III. of France. Eunuch flutes are still manufactured, but only as toys. They are made in different sizes and sold as soprano, tenor, bass, and contrabass.

Though unlikely it is not impossible that there is an allusion to the instrument in *Coriolanus* (III. 2, 112):

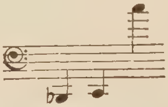
> *Cor.* My throat of war be turn'd,
> Which quired with my drum, into a pipe
> Small as an eunuch.

Sir Thomas Hanmer and Mr. Dyce have substituted 'eunuch's' for 'eunuch' in the belief that the letter 's' had been left out, the Folio of 1623, in which *Coriolanus* first appeared, being carelessly printed. But if Shakespeare wrote 'eunuch,' the passage could be explained by supposing that Coriolanus wished his voice to be turned from the voice of the trumpet, an instrument which quires, or is played in concert, with the drum, into the tremulous and emasculated voice of the eunuch-flute. c. w.

EUPHONIUM. [The small bass instrument of the Saxhorn family, usually pitched in C or B♭. It is sometimes called the Tuba, but must not be confounded with the Tuba or Bombardon in F or E♭, a fifth below. Its fundamental pitch is the same as that of the Baritone Saxhorn, but as its calibre is larger, the tone is fuller, broader, and more powerful.] It is usually furnished with four valves, sometimes even with five, the first three worked by the fingers of the right hand, and severally depressing the pitch by a semitone, a tone, and a minor third; the fourth by the left hand applied to a different part of the instrument, and lowering the pitch by two tones and a semitone. (See Valve.)

Since the gradual disuse of the Serpent and Ophicleide, the Euphonium has become the chief representative of the eight-foot octave among brass instruments. In quality it does not blend so well with the strings as the Horns and Trombones, and is held, by some, to be less sympathetic than its forerunners. Its use in the orchestra is therefore somewhat limited, but by its bold vocal tone and great compass it is well suited for its place as an important solo instrument in military and brass bands.

The fundamental note is obviously C or B♭ according to the pitch of the instrument, but a player with a good lip can take several valve notes below this.



The upper limit may be generally described as three octaves above the fundamental before named, although accomplished players obtain sounds very much more acute. It is usually written for in the bass clef, and in orchestral usage the real notes are given. If the instrument be in C, as it generally is in the orchestra, no change is necessary; but a player on the B♭ or military instrument, in effect, systematically raises the whole scale through the interval of a tone. [See Transposing Instruments.] Some French writers, however, transpose the part exactly as is done for the clarinets and cornet, [and the same thing is done in this country when this part is written in the treble clef]. The Euphonium, though not written for by the older composers, is freely employed in more recent instrumentation. W. H. S.; additions by D. J. B.

EURYANTHE. The sixth of Weber's seven operas. Text by Helmine von Chezy. Overture completed Oct. 19, 1823; produced Oct. 25, 1823, at the Kärnthnerthor Theatre, Vienna; in London, at Covent Garden, June 29, 1833; at Paris, Grand Opéra, April 6, 1831, with interpolations from 'Oberon'; at Théâtre Lyrique, with new libretto, Sept. 1, 1857. The opera is damaged by its libretto, and, except its fine overture, is too little known. [Many points of close resemblance between its plot and that of 'Lohengrin' have often been noticed; even if the one suggested the other, the transformation of the puppets of 'Euryanthe' into the living persons of 'Lohengrin' is the work of genius. On Jan. 19, 1904, it was once more revived at the Vienna Hofoper, with many alterations or omissions, both in words and music. The alterations were made by Gustav Mahler, the conductor.] G.

EVACUATIO (Ital. *Evacuazione;* Germ. *Auslecrung;* Eng. *Evacuation*). A term used in the 15th and 16th centuries, to denote the substitution of a 'void' or open-headed note for a 'full,' or closed one; *e.g.* of a minim for a crotchet. The process was employed, both with black and red notes, and continued for some time after the invention of printing; but, its effect upon the duration of the notes concerned differed considerably at different epochs. Morley,[1] writing in 1597, says 'If a white note, wʰ they called blacke voyd, happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semibriefe a minime,' etc. But, in many cases, the diminution was one-third, marking the difference between 'perfection' and 'imperfection'; or one-fourth, superseding the action of the 'point of augmentation.' For the explanation of some of these cases, see Notation. W. S. R.

EVANS, Charles Smart, born 1778, was a chorister of the Chapel Royal under Dr. Ayrton. On arriving at manhood he became the possessor of an unusually fine alto voice. On June 14, 1808, he was admitted a gentleman of the Chapel Royal. He was the composer of some anthems (two of them printed), and of many excellent glees and other pieces of vocal harmony, most of which have been published. In 1811 the Glee Club awarded him a prize for his Cheerful Glee, 'Beauties have you seen a toy,' and in the following year a second for his 'Fill all the glasses.' In 1817 he carried off the prize offered by the Catch Club for the best setting of William Linley's 'Ode to the Memory of Samuel Webbe,' the eminent glee composer. In 1821 he obtained another prize for his glee, 'Great Bacchus.' He also produced several motets for the use of the choir of the Portuguese Ambassador's chapel in South Street, Grosvenor Square (of which he was a member), some of which are printed in Vincent Novello's Collection of Motets. He was for some years organist of St. Paul's, Covent Garden. Evans died in London, Jan. 4, 1849. W. H. H.

EVEN TEMPERAMENT. See Equal Temperament.

EVERS, Carl, pianist and composer, born at Hamburg, April 8, 1819, made his first appearance when twelve, and shortly after went on long professional tours. Returning to Hamburg in 1837 he studied composition under Carl Krebs. On a visit to Leipzig in 1838 he made the acquaintance of Mendelssohn, whose influence affected him greatly, and started him in instrumental compositions on an extended scale. In the following year he went to Paris, and was kindly received by Chopin and Auber, where he remained for some time working hard. In 1841 he was appointed chapel-master at Grätz, where he started a music business in 1858, taught, and otherwise exercised his profession. From 1872 until his death, Dec. 31, 1875, he resided in Vienna. His compositions comprise four pianoforte sonatas, of which those in B minor, B♭, and D minor were much esteemed; twelve 'Chansons d'amour' for piano; fugues; fantasias; solo and part-songs, etc. Haslinger of Vienna and Schott of Mayence were his publishers. His sister Katinka, born 1822, was favourably known as an opera-singer in Germany and Italy. M. C. C.

EVOVAE (*or* Euouae). A technical word,

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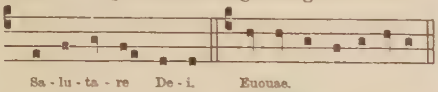
[1] *A Plaine and Easie Introduction.* Annotation at the end of the volume, referring to p. 9.

formed from the vowels of the last clause of the 'Gloria Patri'—*seculorum. Amen*; and used, in mediæval Office-Books, as an abbreviation, when, at the close of an Antiphon, it is necessary to indicate the Ending of the Tone adapted to the following Psalm, or Canticle.

The following example, indicating the Second Ending of the First Tone, is taken from an Office-Book printed at Magdeburg in 1613. A modern German critic, F. M. Böhme, mistakes the vowels E.V.O.V.A.E—for a familiar Greek word, and is greatly exercised at the admission of a 'Bacchanalian shout' into the Office-Books of the Church! 'Statt *Amen* der bacchische Freudenruf, *evovae!*' (Böhme, *Das Oratorium*, Leipzig, 1861.) W. S. R.



EWER & Co. John Ewer & Co. were in trade as 'importers of foreign music' at 1 Bow Church Yard, Cheapside, in or before the year 1824. The firm afterwards became Ewer & Johanning at the same place, with another address at Tichbourne Street, Piccadilly. In 1848 they were at 72 Newgate Street, in 1853 their address was 390 Oxford Street, and in 1865, 87 Regent Street, where William Witt is advertised as 'sole proprietor.' They held copyright of some of Mendelssohn's work, and did an important business.

In 1867 they became incorporated into the house of Novello, Ewer & Co., and removed to 1 Berners Street, the present address of the firm. F. K.

EXIMENEO, Antonio, Spanish Jesuit, born about 1732 at Balbastro in Aragon. Having studied mathematics and music at Salamanca he became professor of both sciences at Segovia. On the expulsion of the Jesuits from Spain he settled in Rome, and died there in 1798. His work *Dell' origine della musica, colla storia del suo progresso, decadenza, e rinnovazione* (1774), contains the germ of the theories afterwards elaborated by Wagner, and at the time raised a host of polemical writings, to which even Padre Martini contributed his share. He proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical æsthetics. His contemporaries stigmatised his book as an 'extraordinary romance, in which he seeks to destroy music without being able to reconstruct it'—a verdict which curiously anticipates that often passed upon Wagner in later days. F. G.

EXPERT, Henry, French writer on music, born at Bordeaux, May 12, 1863, came to Paris in 1881 and entered the 'École de Musique classique' founded by Niedermeyer; he subsequently completed his musical studies under César Franck and Eugène Gigout. Irresistibly attracted by the music of the French Renaissance, Expert has devoted himself heart and soul to the study of the music of this period, and to the publications of its achievements. Under the general title of *Les Maîtres Musiciens de la Renaissance française* (Leduc, Paris), he has published, since 1894, a great quantity of examples of Franco-Flemish art of the 15th and 16th centuries, in a manner which is a model of scrupulous erudition and keen critical insight. The work appears in parts, and is divided into six sections, as follows:—I. (title as above): seventeen books, containing works of Lasso, Goudimel, Costeley, Claudin de Sermisy, Consilium, Courtoys, Deslonges, Dulot, Gascongne, Hesdin, Jacotin, Janequin, Lombart, Sohier, Vermont, Brumel, P. de la Rue, Mouton, Fevin, Mauduit, le Jeune, Regnard, and E. du Caurroy. II. *Bibliographie thématique* (Catalogue of French and Flemish works of the 15th and 16th centuries). III. *Les Théoriciens de la Musique au temps de la Renaissance.* IV. *Sources du Corpus* (Authorities). V. *Commentaires* (in preparation). VI. *Extraits des Maîtres Musiciens de la Renaissance française* (separate examples of sacred and secular music). Besides this monumental work, M. Expert has written a remarkable book on the Huguenot Psalter of the 16th century (Fischbacher, Paris). At present he is professor at the École nationale de musique classique (École Niedermeyer) and he has lately founded, in connection with M. Ed. Maury, a 'Société d'études musicales et de concerts historiques,' the inaugural *Conférence* of which took place in June 1903, at the 'Faculté de théologie protestante de Paris.' G. F.

EXPOSITION is the putting out or statement of the musical subjects upon which any movement is founded, and is regulated by various rules in different forms of the art. In fugue the process of introducing the several parts or voices is the exposition, and it ends and passes into episode or counter-exposition when the last part that enters has concluded with the last note of the subject. The rules for fugal exposition are given in the article Fugue. Counter-exposition is the reappearance of the principal subject or subjects, after complete exposition, or such digressions as episodes. In forms of the harmonic order the term Exposition is commonly used of the first half of a movement in Binary form, because that part contains the statement of the two principal subjects. This use of the word is evidently derived from the incomplete and superficial view which was the legacy of theorists of some generations back, that a Binary movement was based on two tunes which for the sake of variety are put into two different keys. Hence it is not so apt in this sense as it is in connection with fugue. But it may be defended as less open to objection when it is used as the obverse to Recapitulation, so as to divide Binary movements into three main portions, the Exposition, Development, and Recapitulation; and though it leaves out of count the vital importance of the contrast and balance of key, it is likely to be commonly accepted in default of a better. See also FORM. C. H. H. P.

EXPRESSION. That part of music which may be called the 'soul' of the performance. It is hard to define exactly wherein it lies, but it is easy to recognise its presence or absence. The means of attaining it are by slight variations of force or quality of tone, and by certain departures from absolutely strict tempo. It is only too easy to exaggerate expression by making these alterations too marked. Expression is an important factor in style, though the two are not synonymous. The familiar directions, like 'piano,' 'forte,' 'rallentando,' 'crescendo,' etc., are usually called marks of expression.

EXPRESSION STOP. See HARMONIUM.

EXTEMPORE PLAYING. The art of playing without[1] premeditation, the conception of the music and its rendering being simultaneous. The power of playing extempore evinces a very high degree of musical cultivation, as well as the possession of great natural gifts. Not only must the faculty of musical invention be present, but there must also be a perfect mastery over all mechanical difficulties, that the fingers may be able to render instantaneously what the mind conceives, as well as a thorough knowledge of the rules of harmony, counterpoint, and musical form, that the result may be symmetrical and complete.

This being the case it is not surprising that the greatest extempore players have usually been at the same time the greatest composers, and we find in fact that all the great masters, including Bach, Mozart, and Beethoven, have shown much fondness for this form of art, and have even exercised it in public. Mozart improvised in public at the age of fourteen, as is shown by the programme of a concert given as an exhibition of his powers by the Philharmonic Society of Mantua on Jan. 16, 1770, which included an extempore sonata and fugue for the harpsichord, and a song with harpsichord accompaniment, to be sung to words given by the audience.

These extemporaneous performances were sometimes entirely original, but more frequently consisted of the development (often in the form of a fugue) of a theme given by the listeners, and they not unfrequently took the form of a competition between two players, each giving the other subjects on which to extemporise. Of this kind of contest, whether avowed or not, there are many examples in musical history, one of the most celebrated being that between Bach and Marchand (which, however, never actually came off); another was between Handel and Domenico Scarlatti.

Sometimes two players would extemporise together, either on one or two pianofortes. This appears to have been done by Mozart and Clementi at Vienna in 1781, and also by Beethoven and Woelfl, who used to meet in 1798 at the house of Freiherr von Wetzlar, and, seated at two pianofortes, give each other themes upon which to extemporise, and, according to Seyfried (Thayer, ii. 27), 'created many a capriccio for four hands, which, if it could have been written down at the moment of its birth, would doubtless have obtained a long existence.'

It is probable that in most of these competitions the competitors were but ill-matched, at least when one of them happened to be a Bach or Beethoven; and the wonder is that men were found willing to measure their strength against such giants. Occasionally their presumption was rebuked, as when Himmel extemporised before Beethoven in 1796, and Beethoven having listened for a considerable time, turned to Himmel and asked 'Will it be long before you begin?' Beethoven himself excelled all others in extempore playing, and according to the accounts of his contemporaries his playing was far finer when improvising than when playing a regular composition, even if written by himself. Czerny has left a most interesting account of Beethoven's extempore playing, which is quoted by Thayer (ii. 347), and is worth reproducing here, since it helps us to realise to some extent the effect of his improvising. Czerny says—'Beethoven's improvisation, which created the greatest sensation during the first few years after his arrival at Vienna, was of various kinds, whether he extemporised upon an original or a given theme. 1. In the form of the first movement or the final rondo of a sonata, the first part being regularly formed and including a second subject in a related key, etc., while the second part gave freer scope to the inspiration of the moment, though with every possible application and employment of the principal themes. In allegro movements the whole would be enlivened by *bravura* passages, for the most part more difficult than any in his published works. 2. In the form of variations, somewhat as in his Choral Fantasia, op. 80, or the last movement of the 9th Symphony, both of which are accurate images of this kind of improvisation. 3. In mixed form, after the fashion of a *potpourri*, one melody following another, as in the Fantasia op. 77. Sometimes two or three insignificant notes would serve as the material from which to improvise a complete composition, just as the Finale of the Sonata in D, op. 10, No. 3, is formed from its three opening notes.'[2] Such a theme, on which he had 'göttlich phantasirt' at Count Browne's house, has been preserved (Nohl's *Beethoven's Leben*, iii. 644):—

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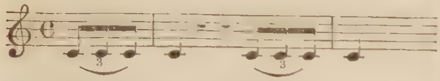
[1] The German term is curious—*aus dem Stegreife*—'from the stirrup.'

[2] A less definite, but still highly interesting, account of his improvisations is given by Starke in Nohl's *Beethoven nach den Schilderungen seiner Zeitgenossen*, 1877.



Another given him by Vogler was the scale of C major three bars, *alla breve* (Thayer, ii. 236).

Since Beethoven many great musicians have extemporised in public—Mendelssohn, Hummel, Moscheles, and, on the organ, our own Wesley, have all been celebrated for their improvisations; but the practice of publicly extemporising, if not extinct, is now very rare. [On Feb. 21, 1895, Miss Marie Wurm gave a pianoforte recital entirely consisting of music improvised at the moment; and Mr. Frank Merrick has won favourable opinions on many occasions by his skill in extempore playing.] Mendelssohn himself, notwithstanding his uniform success, disliked doing it, and in a letter to his father, written in Oct. 1831 (*Reisebriefe*, p. 283) even declares his determination never to extemporise in public again; while Hummel on the other hand says (*Art of Playing the Pianoforte*) that he 'always felt less embarrassment in extemporising before an audience of 2000 or 3000 persons than in executing any written composition to which he was slavishly tied down.' Even the CADENZA of a concerto, which was once the legitimate opportunity for the player to exhibit his powers of improvisation, is now usually prepared beforehand. Dr. F. J. Sawyer has written a primer of Extemporisation (Novello & Co.), but it may be doubted if the art of improvisation could ever be satisfactorily taught. F. T.

EXTRAVAGANZA. Any work of art in which accepted forms are caricatured, and recognised laws violated, with a purpose. A musical extravaganza must be the work of a musician familiar with the forms he caricatures and generally amenable to the laws he violates. Mozart's 'Musikalischer Spass' (Köchel, No. 522) is an instance on a small scale. The pantomime overture would seem to be the most legitimate field for the exercise or gratification of musical extravagance, [and the skill with which themes well known to the musical part of the audience were introduced into pantomime music at the Crystal Palace and elsewhere, in the days of Mr. Oscar Barrett, seems now to have entirely disappeared, for mere quotations from familiar scores, such as are in vogue in the present day, have nothing to do with extravaganza]. Ludicrous effects might be produced by assigning passages to instruments inapt though not altogether incompetent to their execution; by treating fragments of familiar tunes contrapuntally, and the like. Perhaps no field for musical invention has been less worked than that of extravaganza. Of no class of music does there exist so little as of that which is ludicrous in itself, and not dependent for its power of exciting risibility on the words connected with it, or the circumstances under which it is heard. Haydn's Toy Symphonies are in a certain sense extravaganzas. His 'Farewell Symphony,' though open to a ludicrous interpretation, is, as Mendelssohn truly said of it, a 'melancholy little piece.' Indeed, as orchestras now are, it cannot be performed as intended. Mendelssohn's own 'Funeral March' for Pyramus is an exquisite piece of humour. J. H.

EYBLER, JOSEPH EDLER VON, capellmeister to the Emperor of Austria, born at Schwechat, near Vienna, Feb. 8, 1765. His father, a schoolteacher and choir-master, taught him singing and the principal instruments, and a place was procured for him in the boys' seminary at Vienna. While there he took lessons (1777-79) from Albrechtsberger. [In 1793 the master gave the pupil a testimonial in which he places Eybler as second only to Mozart. *Quellen-Lexikon.*] On the dissolution of the seminary in 1782, Eybler turned his attention to the law, but was driven by the sudden impoverishment of his parents to earn his bread by music. Haydn now proved a true friend, not only encouraging him in his studies but recommending him to Artaria the publisher. In the meantime some of his symphonies were performed, and both Haydn (1787) and Mozart (1790) testified to his ability as a composer and his fitness for the post of capellmeister. Eybler nursed Mozart during his last illness, and after his death it was to him that the widow at once committed the task of completing the 'Requiem.' He accepted the charge in a letter dated Dec. 21, 1791, and began the work, but soon gave it up. He was appointed choir-master to a church in the suburbs in 1792, and in 1794 to the 'Schotten' monastery in Vienna itself. About this time his first work, three String Quartets, dedicated in Italian to Haydn, was published by Traeg. In 1804 he was appointed vice-capellmeister, in 1810 music-master to the imperial children, and, on Salieri's retirement in 1824, chief capellmeister. In 1834 he was ennobled by the Emperor, whose meetings for quartet practice he had regularly attended. A year before he had been obliged to give up the exercise of his profession owing to a paralytic stroke while conducting Mozart's 'Requiem.' He died at Schönbrunn, July 24, 1846.

As a composer, Eybler restricted himself almost entirely to sacred music, Mozart having confirmed his own conviction that his disposition was too simple and quiet for the intrigues and conflicts of the stage. [His opera, 'L'Épée enchantée' was performed at the Leopoldstadt Theatre in Vienna in 1790, and some other operas are in the possession of the Gesellsch. der Musikfreunde.] For the 'Tonkünstler-Societät,' of which he was many years president, he wrote the cantata 'Die Hirten bei der Krippe' (1794); and for th Emperor 'Die vier letzten Dinge,' an orato first performed at court (1810) and afterwards by the Tonkünstler-Societät. His printed works—chamber-music, pieces for pianoforte and other instruments, vocal music, and several symphonies—were favourites in their day, but his church-music is of greater value. Here, the devotional spirit with which the whole is penetrated, the flow of the voice-parts, and the appropriate if at times too powerful instrumentation—all remind us of Michael Haydn at his best. His best work, the 'Requiem in C minor,' which is fine as a whole and even sublime in parts, has been brought into notice by Rochlitz (*Allg. mus. Zeitung*, 1826, No. 19). Haslinger published the Requiem, seven Masses, two Te Deums, thirteen Offertoriums, Graduales, and Vespers, the greater part of which are still in use. Eybler's quiet life, undisturbed by jealousy or envy, made him respected by high and low. For many years he held an honourable post, and saw the great heroes of his art, Gluck, Mozart, Haydn, Beethoven, and Schubert, carried to the grave.—In England Eybler is hardly even a name; and beyond a single movement, edited by Sir John Stainer, it is probable that the various English collections of church music contain no composition of his. C. F. P.

ADDENDA ET CORRIGENDA FOR VOL. I

ADDISON, John. P. 41, add that he played the violoncello at Vauxhall Gardens, and published, in 1772, 'Six Sonatas or Duets for two violins or two German flutes. Opera Prima.'

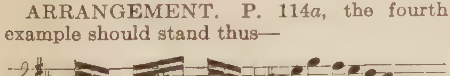
ALBENIZ, Isaac. He wrote another light opera, 'L'Hermitage Fleurie,' and in his later life was numbered with the ultra-modern party in French music, by whom his pianoforte suites, 'Iberia' and 'Catalonia,' are highly esteemed.

ALBERT, Eugen d'. P. 62, line 6 from end, add that 'Kain' was performed at Berlin, Feb. 17, 1900. To the same year and place belongs another opera, 'Der Improvisator'; and at Prague his 'Im Tiefland' was brought out in 1903. He was appointed to succeed Joachim as the director of the Hochschule at Berlin in Nov. 1907.

ANALYSIS. P. 80*a*, second paragraph. An earlier attempt at analytical programmes had been made by Reichardt, of Berlin, in 1783.

ARNE, Michael. P. 106*b*, line 9 of article, add that his début was made at Galli's concert in the Little Theatre, Haymarket, April 2, 1750. Last line of page, add that Arne and his wife were in Dublin from Nov. 1755 to 1756; 'Eliza' was produced there Nov. 29, 1755. P. 108*a*, line 6, *for* 'apparently for the the first time' *read* 'it had been produced first in Dublin, in Dec. 1759.'

ARRANGEMENT. P. 114*a*, the fourth example should stand thus—



BACH. P. 147, under Johann Gottfried Bernhard, line 2, delete the words 'the youngest of Sebastian's sons.'

BAR. P. 183*a*. There are many instances of the use of bar-lines earlier than those quoted. The Fitzwilliam Virginal Book shows a fairly systematic use of bar-lines, but even there it is rare to find a composition barred quite regularly, as it would be in the present day, from beginning to end. In the numerous 'Fantasias' and the like, which begin fugally with the statement of a subject in a single part, such statement is very rarely barred, and it is clear that the bars were mainly employed to guide the eye in playing from the two staves.

BATTLE SYMPHONY. P. 208*a*, add that the first performance took place in Vienna, Dec. 8, 1813.

BAUMGARTEN, C. F. P. 208*b*, add that he must have come to London about 1758, as he was leader at the Haymarket in 1763, and in Dublin in 1764. Line 5 from bottom, add that he composed Three Fugues in 1798, and set Luther's Hymn with trumpet obbligato in 1805.

BEGGAR'S OPERA, THE. P. 277. Editions of the opera are many and various. Some of the modern ones omit the clever little scene between the Beggar and Player, which shows, not only *raison d'être* of the play, but also to what it owes its name. The first edition was published in octavo by John Watts, and is dated 1728, 'To which is added the Musick engrav'd on copper plates.' The music is very rudely engraved, and inserted at the end. Watts published a later edition in octavo, with the airs cut in wood and inserted in their places. This was reissued by J. & R. Tonson in 1765. Watts's third edition was in quarto, excellently printed, with the music beautifully engraved on copper; this is dated 1729. About 1750 an edition of the tunes was published by Walsh under the title, 'The Excellent Choice, being a Collection of the most favourite old Song tunes in the Beggars Opera, set for 3 voices in the manner of catches, or for two German Flutes and a bass,' ob. folio. A later edition was published by Longman & Broderip: 'The Beggar's Opera as it is performed at both Theaters, with the additional alterations and new bases by Doctor Arne for the voice, harpsichord, and violin,' ob. folio, *circa* 1785. Another edition was published by Harrison & Co., *circa* 1790, ob. folio, with a smaller one for the flute.

Probably the last public singer to take part in 'The Beggar's Opera' was Sims Reeves, who, taking the part of Captain Macheath, used to introduce songs by Charles Dibdin into the piece.

BELL. P. 280*a*, line 60. The clapper is always made of wrought iron. The 'flight' is forged from the one piece of metal of which the ball of the clapper is made. P. 280*b*, line 14. Nowadays canons are rarely cast on bells. The crown of the bell is securely bolted to the head-stock. Whatever method is adopted in doing this, it is a great improvement on the old one of fixing by means of canons. Line 27. The usual proportions for bell metal are thirteen of copper to four of tin. P. 281*a*, line 12. Hemisphericals are very difficult to tune as they contain dissonant partial tones which cannot be regulated. Of large size, they are most unsatisfactory. Line 22. The $\frac{1}{13}$th scale can be successfully used under very limited conditions. Experience has shown that for a ringing peal, at any rate for the larger bells, the $\frac{1}{13}$th scale is much too thick. The very fine new tenor at Exeter Cathedral (6 feet diameter) is on the $\frac{1}{14}$th scale. See list of important English bells, p. 284. P. 281*b*, lines 1 to 5. The weights quoted are on the $\frac{1}{13}$th Scale. A middle 'C' bell in a ringing peal would weigh, under ordinary circumstances, from 2 tons to 2 tons 5 cwt. Line 8. 'Tenor C' should read 'middle C.' Line 12. Add, 'and their weights vary as the cubes of their diameters.'

Line 36. The flattest bell of a peal regulates the necessary tuning of the others which are tuned to it. Sharpening is to be deprecated, as very little can be done without spoiling the bell.

BELLINI, Vincenzo. Add that Pougin's life of the composer appeared in 1868, and an English life, by William A. C. Lloyd, in 1909.

BENNETT, Sir W. S. P. 300*b*, line 6 from bottom, omit the words 'the veteran,' as Cipriani Potter was only thirty-four years old at the time. Add that a memoir by the composer's son, Mr. J. R. Sterndale Bennett, appeared in 1907.

BIANCHI, F. P. 323*b*, line 4 from bottom, add that he was conductor at the Crow Street Theatre, Dublin, in 1797-1800, and at Astley's, Dublin, from Nov. 1800 to May 1801.

BILLINGTON, Mrs. Add that Reynolds's portrait of the singer is now in the Lenox Library, New York.

BISHOP, Sir H. P. 331*b*, line 20 from bottom, *read* 'In July to October 1820, he acted as maestro al piano at the Dublin Theatre, and received the freedom of that city,' etc.

BIZET, G. Line 14 of article, add that the opera 'Don Procopio' was given at Monte Carlo in 1906. P. 334*b*, lines 26-25 from bottom, correct statement as to Marie Roze singing the part of Carmen for the first time under Carl Rosa; she took it later, but at first it was sung by Miss Selina Dolaro.

BLOW, John. As to the date of the composer's birth, recent researches have gone to confirm the suggestion in line 10 of article, that the baptismal entry in the register of the parish of Newark registers relates to the composer. P. 342*a*, lines 13-23, substitute 'He received the honorary Mus.D. degree from the Dean of Canterbury on Dec. 10, 1677 (the Dean acting in consequence of the vacancy in the see).'

BOCCHERINI. P. 345*a*, add to printed works; Six sonatas for violoncello and bass (assumed to be arrangements from violin sonatas, but probably original).

BRAHMS, Johannes. P. 391*b*, among works without opus-number, add that a fugue for organ in A flat minor was published as a Beilage to the *Allgem. Mus. Zeitung*, in 1864; and a Choralvorspiel and fugue in A minor for organ on 'O Traurigkeit, O Herzeleid' as a Beilage to the 13th year of the *Musik. Wochenblatt* about 1883. Add that Miss Florence May's important and valuable life of Brahms, in two volumes, appeared in 1905, and in 1908 and 1909 two more instalments of Kalbeck's biography came out, making up together his second volume. Six volumes of the master's letters have been published by the Brahms-Gesellschaft, and the two which contain the letters to and from Herr and Frau von Herzogenberg have been translated into English by Miss Hannah Bryant (1909).

BRENT, Charlotte. Line 10 of article, add that Miss Brent's first appearance as a singer took place in Dublin, in Arne's 'Eliza,' Nov. 29, 1755. W. H. G. F.

BREWER, A. H. Line 3 from end of article, add 'The Holy Innocents' (Gloucester Festival, 1904) to list of works. In 1905 he received the degree of Mus.D. from the Archbishop of Canterbury.

BRIDGETOWER, G. A. P. Col. 2, line 5, add that his first appearance took place at the Concert Spirituel in Paris, April 13, 1789, and that he had appeared several times in England before he played at Drury Lane. Lines 34–36 to be omitted; substitute 'He played at the Philharmonic in the first season, 1813. He lived abroad, at Rome, Paris, etc., for many years, and visited England in 1843. He died at Peckham, Feb. 29, 1860, and was buried at Kensal Green.'

BROADWOOD. P. 405*b*. A fine mezzotint portrait of John Broadwood, in his eightieth year, was engraved by W. Say, and published August 1, 1812, the original painting being by John Harrison.

The Rev. John Broadwood, a brother of Henry Fowler Broadwood, may be claimed to be one of the earliest collectors of English folk-song in the modern spirit. He noted down the songs and tunes traditionally sung by farm hands and others at Harvest Homes and similar rustic festivities in Sussex and Surrey. In 1843 he published sixteen of these, harmonised, in a folio book privately issued. This collection was reissued in 1889 with fresh harmonies by H. F. Birch Reynardson, and additional songs, collected by his niece, Miss Lucy E. Broadwood, under the title 'Sussex Songs.' This lady, the daughter of the late Henry Fowler Broadwood, has been one of the most ardent workers in the cause of English folk-music. She has noted traditional melodies in Surrey, Sussex, and other parts of the south of England as well as largely in the Highlands, and in Ireland.

It was much owing to her efforts that the Folk-Song Society (see vol. ii. p. 70 and Appendix) was founded, and after a period of languishment she, becoming honorary secretary, gave great impetus to it. Besides some arrangements of old songs, she, in collaboration with Mr. J. A. Fuller Maitland, published in 1893 'English County Songs,' now a classic among collections of English folk-music. In Sept. 1908 she issued 'English Traditional Songs and Carols' (Boosey), while the journals of the Folk-Song Society contain much of great value from her, in research, and in contributed tunes. F. K.

CAMIDGE, John. P. 449*b*, line 8 from bottom, delete the sentence beginning 'The present organ of the cathedral.'

CARILLON. For further particulars as to carillon construction and carillon-playing, see *Proceedings of the Musical Association*, 1904-1905, pp. 49-51.

At end of article add: The most recent invention in carillon machinery (1904) has been made by Messrs. Smith and Sons of Derby, and erected at Bournville, Belfast, etc.

Each hammer—or set of hammers—has its own special mechanism driven by a separate weight instead of the motive power required being derived from one source, as is the case with other machines. Consequently the weights are so adjusted that the driving-power is at all times more than adequate for the proper working of the hammers, individually and collectively. However great the demand, it never makes the smallest difference in the efficient working of all the parts, thus securing perfect time in the playing of the tunes.

This is a decided advance, and with such a mechanism almost anything can be played, although it is undesirable to set very quick tunes on the chime-barrel. The reasons for this are obvious when the difficulties are considered: the bells are very often in most awkward positions, some are near and some far away from the carillon machine; the hammers vary much in weight, the connections between the machine and the hammers are of different lengths, etc.,—all these are by no means easy to overcome when the chimes must sound notes correctly to the fractional part of a second.

CASTRUCCI, Pietro. P. 479*a*, add the date of death, Feb. 29, 1751/52.

CATALANI, Alfredo. Add, that 'Loreley' was given at Covent Garden, July 12, 1907.

CATALANI. Add that she sang at the York Festival of 1823, gave four concerts in the Argyll Rooms, London, in May 1825, and sang at Belfast in June 1829. W. H. G. F.

CHANSON. Add, among books, Julien Tiersot's *Histoire de la Chanson Populaire en France*, 1889.

CHARPENTIER, Gustave. P. 505*b*, line 28, add that 'Impressions fausses' was given at a Colonne Concert in Paris, March 3, 1895. Line 30, 'performed at Lille, June 5, and in Paris, July 24, 1898.' Line 37, add that 'Louise' was given at Covent Garden, June 18, 1909.

CHORALE. P. 527*a*, lines 32, etc., note that Goudimel merely harmonised the tunes (see second column of page). Col. 2, lines 34-35, must be modified, as the counterpoint is not always 'note against note'; some are in florid counterpoint, and seventeen, not 'twelve' as in text, have the melody in the superius part.

CHORALE-ARRANGEMENTS. Col. 2, lines 4 and 5 are to be corrected, as the preludial matter is, of course, not independent of the chorale.

CLAVICHORD. P. 548*b*, line 23, add that an earlier illustration than Virdung's is to be found in a 'Wunderbuch' at Weimar, dating from about 1450.

CLAVICYTHERIUM. Add that Signor Alessandro Kraus, figlio, of Florence, has lately issued a pamphlet, in English, describing the very interesting 'One-Keyboarded Clavicytherium' in the Kraus Collection (1910), giving a photograph of the instrument.

CLEF. P. 553 the derivation of the G clef is to be altered, as Mr. Frank Kidson has shown (*Musical Times*, 1908, p. 443) that the G or Treble clef is formed, not from the letter G alone, but from a combination of G and S, 'Gs,' standing for the 'G sol' of the hexachords.

CONCERTO GROSSO. P. 580*a*, line 28. Correct the statement that Handel's 'double concerto' is incomplete; the missing part is in the Fitzwilliam Museum at Cambridge.

CONDUCTING. See also Baton (in England).

CORNELIUS, Peter. Add that a complete edition of his compositions in five volumes was undertaken by Breitkopf und Härtel, in 1905, under the editorship of Max Hasse, and the same publishers issue his letters and literary works in four volumes.

COTTON, John. See Haberl's *Jahrbuch*, 1888.

CROSSLEY, Ada. Add that she married Mr. Francis Muecke, F.R.C.S., on April 11, 1905.

DAVIES, Henry Walford. Add to list of compositions:—

Op.
18. Six Songs.
19. Eight Nursery Rhymes for vocal quartet with accompaniment.
20. Lift up your Hearts. Sacred Symphony, soli, chorus, and orchestra. Hereford Festival, 1906.
21. Holiday Tunes for orchestra.
22. England's Pleasant Land, for unaccompanied chorus.

23. New Nursery Rhymes for vocal quartet.
24. Songs of a Day for six voices, strings, two flutes, horn and piano.
25. The Long Journey, Song Cycle.
26. Grace to you and Peace, motet.
27. Ode on Time, Milton Centenary, 1908. For solo, chorus, and orchestra.
28. Noble Numbers, for soli, chorus, and orchestra. Hereford Festival, 1909.
29. Sacred Lullabies and other songs.
30. Peter Pan, suite for string quartet.
31. Festal Overture. Lincoln Festival, 1910.
32. Symphony (unfinished 1910).

Without opus-number: —

- Humpty Dumpty, children's cantata. Morecambe, 1908.
- Solemn Melody for strings and organ. Milton Celebration, 1908.
- Various hymns and short pieces for mixed choir.
- An adaptation of Merbecke's Te Deum, Benedictus, Magnificat, and Nunc Dimittis. Unpublished.

Add that in 1907 he resigned the conductorship of the Bach Choir owing to ill-health, and was succeeded by Dr. H. P. Allen.

DEBUSSY. Add that 'Pelléas et Mélisande' was given at Covent Garden on May 21, 1909; and his 'L'Enfant Prodigue,' produced at the Sheffield Festival of 1908, was given as an opera at Covent Garden, in Mr. Beecham's season, Feb. 28, 1910.

DEGREES IN MUSIC. Line 14 of article, add that the University of Dublin gave an honorary degree to Dr. John Clarke (Clarke-Whitfeld) in 1795.

DICTIONARIES OF MUSIC. P. 698*b*, line 24 from bottom, add later issues of Chambers's *Encyclopaedia* — (1859-68 and 1888-1892).

DOHNÁNYI, Ernst von. P. 712*b*, in list of compositions, the overture given as op. 2 has no opus-number, op. 2 being four Clavierstücke and op. 3, Walzer for four hands. Add to list:

Op.

12. Concertstück for violoncello and orchestra.
13. Winterreigen, ten Bagatellen for pianoforte.
14. Six Gedichte by Victor Heindl, for voice with piano.
15. String Quartet, No. 2, in D flat.
16.
17. Humoresken in the form of a pianoforte suite.

Without opus-number—

- Gavotte and Musette for pianoforte, Cadenzas to Beethoven's pianoforte concerto in G.
- Pantomime 'Der Schleier der Pierrette,' words by Arthur Schnitzler. Produced at Dresden, Jan. 22, 1910.

DOWLAND, John. P. 725*b*, line 21, add that the Particular Book of Trinity College, Dublin, shows that Dowland was in commons there for nine weeks in 1597. He died in 1641.

DRYSDALE, Learmont. Add that his opera, 'Red Spider,' was performed at Dundee in Nov. 1898.

DUBOURG, Matthew. Add that according to Burney, he was a natural son of Isaacs, the dancing-master; on May 27, 1814, he had a benefit concert at Hickford's Room. A portrait of Dubourg, by Philip Hussey, was in the possession of Joseph Cooper Walker of Dublin (W. H. G. F.) His published compositions are few, and scattered through minor collections. Several are in John Simpson's 'Delightful Pocket Companion for the German Flute,' *cir.* 1746–47, and to Walsh's 'Musica Bellicosa, or Warlike Musick' (about the same period), he contributed some 'Serenading Trumpet Tunes.'

DUNSTABLE, John. P. 744*a*, last line of the restored epitaph in the footnote should begin with the word 'Judice,' not 'Indice.' The monument was restored soon after the publication of vol. i. of the new edition of the Dictionary. A pamphlet on *The Dunstable Epitaph*, apropos of this restoration, was written by Dr. C. Maclean and published by Chadfield of Derby in 1904.

ELGAR, Sir E. P. 774*a*, line 11, add that he received the Mus. D. degree from Yale University, June 28, 1905. In the list of his works, op. 47 is filled by an Introduction and Allegro for stringed orchestra and quartet, first performed at the Queen's Hall, by the London Symphony Orchestra, March 8, 1905. Op. 51 is the oratorio, 'The Kingdom,' produced at the Birmingham Festival of 1906, and op. 55 is the Symphony in A flat, first performed at Manchester under Richter, Dec. 3, 1908, and under the same conductor in the Queen's Hall London, on Dec. 7. It won immediate success, and has been played almost as constantly as Tchaikovsky's 'Pathetic' symphony a few years ago. Two orchestral suites 'The Wand of Youth' came out shortly before this, being adapted from music written in the composer's childhood for a children's play, and numbered op. 1*a* and 1*b*.

ENGRAVING. P. 783*a*. In the list of engraved books add after the first entry: 'Notari, Angelo. Prime Musiche nuove à una, due, e tre voci, etc. William Hole, London, fol. 1613. (British Museum.)' After the entry under '1686' add '[1695?] "Joyful Cuckoldom, or the Love of Gentlemen and Gentlewomen,' J. Heptinstall, London, 4to. (Brit. Mus.).

ERLANGER, Frederic D. Add that his opera, 'Tess,' on Hardy's novel, was produced at the San Carlo Theatre, Naples, April 10, 1906, and Covent Garden, July 14, 1909.

END OF VOL. I